

AR 1417 3/3

ERNA WEILL COLLECTION

1557

BUSINESS PAPERS

EXHIBITIONS NEW SCHOOL

1557 ENGLISH

# **The New School Associates**

*present*

## **AN EXHIBIT AND SALE OF CONTEMPORARY AMERICAN ART**

*For the Benefit of  
New School Scholarship Fund  
November 16 - 23, 1957*

**NEW SCHOOL FOR SOCIAL RESEARCH**  
66 West 12th Street  
New York 11, N.Y.

## NEW SCHOOL ADMINISTRATION

President: Dr. Hans Simons

Deans: Clara W. Mayer, Hans Staudinger, Arthur L. Swift

## OFFICERS OF THE NEW SCHOOL ASSOCIATES

Alvin Johnson, President  
Edith Sommerich, Honorary Chairman

Daisy Schapiro, Chairman  
Charles Chapler, Martha Gordon, Henry Shaaker, Jeannette A. Slatoff, Vice-Chairmen

Edith Jonas Levy, Executive Secretary

## EXECUTIVE COUNCIL OF THE NEW SCHOOL ASSOCIATES

Florence Bernhard  
Jeanne Bliss  
Miriam E. Blum  
Zena Garrett Borchard  
Rose Borden

Benjamin Greenspan  
Rose Halpern  
Florence Kobin  
Otto L. Kramer  
L. Harrison Layton

Minna Levine  
Sadie Nusbaum  
Sarah Podell  
Doris Reinberg  
Dorothy Rubin

Gustave Schindler  
Edward J. Schoenbrod  
Elsie Stern  
Maurice Strum  
Martin Thurnauer

## SPONSORS

Mr. and Mrs. Arthur G. Altschul  
Mrs. Alma Askin  
Mrs. J. Richard Bernhard  
Mr. Alexander M. Bing  
Miss Isabel Bishop  
Mr. and Mrs. Max Bliss  
Mr. Samuel J. Bloomingdale  
Mr. and Mrs. Max Borden  
Mr. Julien Bryan  
Mr. and Mrs. Jackson Burke  
Mr. and Mrs. Charles Chapler  
Mrs. Charles Cohen  
Miss Victoria Cranford  
Mr. and Mrs. Vincent P. Cronin  
Mr. Victor D'Amico  
Mr. and Mrs. Aaron W. Davis  
Mr. F. Delius  
Mr. and Mrs. N. E. Derecktor  
Mr. and Mrs. Joseph Durst  
Mr. and Mrs. Roy H. Durst  
Mr. Fred Ferber  
Mrs. Marshall Field  
Mr. and Mrs. Jesse Freidin  
Mrs. Walter Friedman  
Mr. and Mrs. D. B. Fuller  
Mrs. Louis S. Gimbel  
Mr. and Mrs. Harry Gottlieb  
Mr. and Mrs. Lloyd Goodrich  
Mr. and Mrs. Jerome Gordon  
Mr. and Mrs. Kalman Greenhill  
Mr. and Mrs. Benjamin Greenspan  
The Grossman Foundation  
Mr. and Mrs. Mortimer Hays  
Mr. Thomas B. Hess  
Mrs. Walter A. Hirsch

Mr. and Mrs. Henry Hofheimer  
Mrs. Margo Hulse  
Mrs. Jo Ann List-Israel  
Mrs. Henry Ittleson  
Mrs. H. Harris Jonas  
Miss Rose Josefowitz  
Mr. and Mrs. Ely Jacques Kahn  
Mr. and Mrs. Elliott Kamen  
Mr. and Mrs. Jacob M. Kaplan  
Mrs. Henry V. Kobin  
Mr. and Mrs. Siegfried Kramansky  
Mr. and Mrs. Otto L. Kramer  
Mr. and Mrs. Michael Krass  
Mr. and Mrs. Walter S. Kraus  
Mr. and Mrs. Karl F. Kunreuther  
Mrs. Albert D. Lasker  
Miss Loula D. Lasker  
Mr. and Mrs. Peter I. B. Lavan  
Hon. Mr. and Mrs. Herbert H. Lehman  
Mr. and Mrs. Robert Lehman  
Fay Alicia Lewis  
Mrs. Samuel Lieber  
Mr. and Mrs. Harold F. Linder  
Mr. and Mrs. Albert A. List  
Mrs. N. Lucas Longsteth  
Mrs. Madeleine M. Low  
Mrs. Doris T. McDevitt  
Mr. and Mrs. H. Robert Mandel  
Mr. A. Wilfred May  
Mr. and Mrs. J. Russell Parsons  
Mr. Klaus Perls  
Mrs. David L. Podell  
Miss Lily Pons

Mr. and Mrs. Harris K. Prior  
Mrs. Doris Reinberg  
Mr. and Mrs. Daniel Rose  
Mr. and Mrs. S. E. Rothchild  
Mr. and Mrs. Max Rubin  
Dr. and Mrs. Howard A. Rusk  
Mr. and Mrs. Benjamin P. Safran  
Mr. Jacques Sarlie  
Mr. and Mrs. Milton Sass  
Mr. and Mrs. Alexander E. Salzman  
Mrs. Daisy Schapiro  
Dr. Meyer Schapiro  
Mr. and Mrs. Gustave Schindler  
Mr. and Mrs. John Schulte  
Mr. and Mrs. William Scott  
Mr. and Mrs. Henry Shaaker  
Dr. and Mrs. Louis Shank  
Miss Florence Shapiro  
Mr. and Mrs. Ellis Slatoff  
Mr. and Mrs. David M. Solinger  
Mr. and Mrs. Otto C. Sommerich  
Mrs. Blanche W. Steinhardt  
Mrs. Ludwig Stern  
Mr. John B. Turner  
Mr. Hudson D. Walker  
Mr. Ralph T. Walker  
Mr. Max Weber  
West Side Savings Bank  
Mrs. Maurice Wertheim  
Mr. and Mrs. Philip Wittenberg  
Mr. and Mrs. David Wolf  
Mr. and Mrs. William Zeckendorf  
Dr. Paul Zucker

- ADAMS, PAT  
1 a. Dicotyl (wc)  
b. Sequence in Illogic (wc)
- ADDISON, THELMA  
2 a. Blue Composition (cas)  
b. Bottles (oil)
- ANGEL, RIFKA  
3 a. Carol Singers (enc)  
b. Dreaming Chasid (gche)  
c. Mother and Child (dr)
- AVERY, MILTON  
4 a. Marshland (oil)  
b. Fan Tail Pigeon (w cut)
- BACON, PEGGY  
5 Deadwood (gche)
- BARD, PHIL  
6 a. Just Thinking (dr)  
b. The Visit (wash)
- BARDIN, RUTH JONAS  
7 a. Circling of the Scrolls (wc)  
b. Night (wc)
- BARKIN, LEONARD M.  
8 a. Batavia Downs (cas)  
b. Nightscape (monotype)
- BARNET, WILL  
9 a. Cool Reds (oil)  
b. Call it Winter (wc)  
c. Wine, Women and Song (wc)
- BARR, NORMAN  
10 a. Ballet Students (oil)  
b. Pattern of Leaves (oil)  
c. Dennis Beach, Cape Cod (dr)  
d. Sand Dunes and Boats (dr)
- BAZIOTES, WILLIAM  
12 Florida Seascape (dr)
- BECKER, MAURICE  
13 a. Four Figures (wc)  
b. Three Women (wc)
- BEN-ZION  
14 a. White Rooster (oil)  
b. Hand Holding Thistle (wc)
- BENN, BEN  
15 a. Landscape with Black Painted House (wc)  
b. Flowers in White Vase (wc)
- BERENT, PETER  
16 Island Within (sculptured painting)
- BERNSTEIN, THERESA F.  
17 a. Satchmo (oil)  
b. Venice (monotype in color)  
c. Cuaultla (Mexico) (bl & white)
- BIDDLE, GEORGE  
18 a. Pennsylvania Landscape (oil)  
b. Head of Girl (oil)
- BISHOP, ISABEL  
19 a. Summer Subway Travelers (e)  
b. Mending (e)
- BLAINE, NELL  
20 Striped Pillows (dr)
- BLANKS, LLOYD  
21 a. Ventilators (oil)  
b. Dying Bird (print)  
c. Germination (dr)  
d. Desert Plant (plaster sculpture)
- BLOCK, DOROTHY  
22 a. Rooftops by-the-sea (wc)  
b. Landscape-by-the-sea (wc)
- BLUMBERG, YULI  
23 a. Flowers (oil)  
b. Seated Woman (gche)
- BORGATTA, ROBERT  
24 a. Blue Festival (wc)  
b. Sentinel (wc)
- BORNE, MORTIMER  
25 a. Moses (wood mosaic sculpture)  
b. The Pines (color drypoint)  
c. The Couple (color drypoint)
- BOTKIN, HENRY  
26 a. Dream Posture (oil)  
b. Crater (oil)
- BROWNE, BYRON  
28 a. Flowers (temp)  
b. Still Life with Flowers (temp)  
c. Juggler (temp)
- BUGZESTER, MAXIM  
221 Landscape (oil)
- BURLIN, PAUL  
30 To Be or Not To Be (cas)

- BURLIUK, DAVID  
31 a. Fishermen in Florida (oil)  
b. White Flowers (oil)
- CADORET, MICHEL  
32 a. Untitled (oil)  
b. Untitled (wash)  
c. The Winged City (tapestry)  
d. The Donkey 5'5" x 3'7"  
(tapestry)  
e. Conversation (tapestry)
- CALAPAI, LETTERIO  
33 a. A Clown (pr)  
b. The Erl King (pr)  
c. De Profundis (pr)
- CALCAGNO, LAWRENCE  
34 a. Dark Rampart (wash dr)  
b. Dark Spring #2 (oil)  
c. Ibizan Series #7 (wc)
- CALDER, ALEXANDER  
35 a. Mobile  
b. Mobile
- CANDELL, VICTOR  
36 Matador (cas)
- CASTELLON, FREDERICO  
37 a. Harem Favorite (oil)  
b. Daily Dozens (wc)
- CHAIKEN, WILLIAM  
38 a. Bouquet (cas)  
b. Gypsy (cas)
- CHERNEY, MARVIN  
39 a. Old Woman (dr)  
b. Head of a Child (oil)
- CIKOVSKY, NICOLAI  
40 Long Island Landscape (oil)
- CITRON, MINNA  
41 a. The Deluge (wc)  
b. Stillness of the Ore (e)
- COHN, MAX ARTHUR  
42 a. Females (oil)  
b. Three Figures (oil)  
c. Hyannis (serigraph)  
d. Wheat Fields (serigraph)
- CONSTANT, GEORGE  
43 a. Bull (oil)  
b. Nude (wc)
- CORCOS, LUCILLE  
44 The Children Singing (gche)
- CORDICH, JOHN  
45 a. After Unloading (oil)  
b. Summer at Winger Beach (oil)
- CRAIG, MARTIN  
46 a. The Idol (terra cotta)  
b. The Prisoner II (welded steel)
- CRICHLLOW, ERNEST  
47 Jackie (oil)
- CRIMI, ALFRED  
48 a. The Strange Visit (oil)  
b. Skyscrapers (oil)  
c. Nude (dr)
- CROSSGROVE, ROGER  
49 a. Garden in August (pastel)  
b. Spring Garden (pastel)  
c. Seedtime #4 (dr)  
d. Seedtime #7 (dr)
- DAVIS, GLADYS ROCKMORE  
50 a. Lilacs (pastel)  
b. The Katcha, The Monkey  
Dance (oil)
- DE CREEFT, JOSE  
51 a. Acrobat (French limestone)  
b. Head (quartz)
- DEHN, ADOLF  
52 Caribbean Merchants (wc)
- DER HAROOTIAN, KOREN  
53 a. Study (dr with wash)  
b. The Ten Commandments  
(dr with wash)
- DE KNIGHT, AVEL  
54 a. Garden in Luxembourg (gche)  
b. Musician (oil)  
c. Circus Figures (dr wash)  
d. Figure with Horse (dr wash)
- DEYRUP, DOROTHY  
55 Catskill Valley (oil)
- DOBBS, JOHN  
56 a. Store Front (oil)  
b. Man on a Stoop (dr)  
c. Fight Promoter (dr)
- DOUBRAVA, JAN  
58 a. Girl with Horn (oil)  
b. Horses (gche)

DRYFOOS, NANCY  
215 Together (bronze)

EGAS, CAMILO  
59 a. Dream (oil)  
b. Composition #2 (oil)

EICHENBERG, FRITZ  
60 a. Mother of Man (wd engr)  
b. Orphanage - Jane Eyre  
(wd engr)

ENGLAND, PAUL  
61 a. Still Life (oil)  
b. Encounter (oil)  
c. Dancer (wc)  
d. Beach (wc)  
e-g. Graphics

EPSTEIN, SIR JACOB  
62 a. Christ in Majesty  
(Model for Llandoff Cathedral)  
sculpt  
b. Head of Dr. Ernest Bloch  
(sculpt)

EVERGOOD, PHILIP  
63 a. Skeptics (oil)  
b. Midnight Snack (oil)

FARBER, SHOLAM  
212 Painting (oil)

FIENE, ALICIA  
64 a. Boy and Eggplant (dr)  
b. Priscilla Beach (oil)

FIENE, ERNEST  
65 a. The Wreck - Low Tide (cas)  
b. Stormy Sea (wc)  
c. New Snow (litho)  
d. Connecticut Winter (litho)

FINE, PERLE  
66 a. Wave and Undertow (col & oil)  
b. Figure #2 (col & oil)  
c. Study for Heroic Awakening  
(col & oil)

FLOCH, JOSEPH  
67 In My Studio (oil)

FORTESS, KARL  
68 a. Winter Landscape (oil)  
b. Abandoned (oil)

FRASCONI, ANTONIO  
69 a. Maine Lobster Boat  
(color w cut)

b. Rose Begonia and Wasps  
(color litho)

FREEDMAN, MAURICE  
70 a. Garden Corner (oil)  
b. Still Life with Beach Plums  
(oil)  
c. Hurricane Cloud (oil)

FRIEDMAN, MARTIN  
71 a. Romantic Landscape (oil)  
b. Red Moon (oil)

GAMBINI, WILLIAM  
72 a. Long Island Sound (wc)  
b. Landscape and Lake  
(ink & brush)

GELB, JAN  
73 a. Fugue in Red (oil)  
b. Season of Brightness (oil)  
c. Space Travel (e)  
d. Boreala #3 (e)

GERARDIA, HELEN  
74 a. Journal Square  
b. Shy Girl (dr)  
c. Bottles and Jars (pr)  
d. Spring (pr)  
e. Bridge Abstraction (pr)

GIKOW, RUTH  
75 a. The Vases (oil)  
b. The Dancers (wash)

GONZALES, XAVIER  
76 Conveyor II (temp on paper)

GOODMAN, BERTRAM  
77 a. The Bird Vendor (oil)  
b. City Scene (wc)  
c. Nude - Seated Woman (dr)  
d. Nude - Seated Woman (dr)

GORDIN, SIDNEY  
78 a. Number 1-57 (welded steel)  
b. Number 13-55 (silver brazed  
& painted)

GORDON, MAXWELL  
79 a. Landscape (oil)  
b. Mocking Birds (oil)

GOTTLIEB, ADOLPH  
80 a. Mariner's Dream (oil)  
b. Cryptic Tablets (oil)

GOTTLIEB, HARRY

- 81 a. My Old Shoes (oil)
- b. Oaxaca Street (gche)
- c. Low Tide (dr)
- d. Waiting for the Bus (dr)
- e. The Concert (litho)
- f. Mattress Makers (litho)

GREENE, BALCOMB

- 83 Naked Figure Reclining (oil)

GREENE, STEPHEN

- 84 a. Drawing
- b. Painting (oil)

GREGOROPOULOS, JOHN

- 82 a. Landscape Painting (oil)
- b. Plant Painting (oil)
- c. Seaport (ink dr)
- d. Flower (ink dr)

GRIPPE, FLORENCE

- 85 a. East River at Twilight (wc)
- b. Sunbathers (wc)
- c. Bowl with Fruits (dr)
- d. Still Life - Pitcher & Fruits (dr)
- e. Picnickers (dr) pastel
- f. Landscape (dr) pastel
- g. Figures on Beach (crayon)
- h. Fishing Boats (crayon)

GRIPPI, SALVATORE

- 86 a. Figure and Composition (oil)
- b. Figure I (dr)
- c. Figure II (dr)

GROPPER, WILLIAM

- 87 a. Apple Cart (oil)
- b. Legalist (oil)
- c. Baby Sitter (oil)

GROSS, CHAIM

- 88 a. Bronze Figure
- b. Little Mother (bronze)
- c. Ballet Girls (wc)
- d. Galizianer Klezmer (wc)

GROSS, SIDNEY

- 89 Reflections #2 (oil)

GROSZ, GEORGE

- 217 Three Figures-Berlin Period (ink dr)

GUBIN, SELMA

- 90 a. Easter Hats (oil)
- b. White Flowers (oil)
- c. Boats (oil)
- d. The Harbor (oil)

GURR, LENA

- 91 a. Renovating (oil)
- b. Carousel (oil)
- c. Joyous Flight (color w cut)
- d. Sils in Fog (color w cut)

HARARI, HANANIAH

- 92 New York (wc)

HARKAVY, MINNA

- 93 a. Torso (bronze)
- b. Figure (cast stone)

HARMON, LILY

- 94 a. Blue Sun (oil)
- b. Trees (wc)

HARRIS, LOUIS

- 95 a. Painting (oil)
- b. Ruth (oil)
- c. Two Women (dr)
- d. Woman with a Rose (pastel)

HARRITON, ABRAHAM

- 96 a. Landscape Interior & Farm (oil)
- b. Summer Breezes (oil)
- c. Fisherman's Family (wc)

HART, AGNES

- 97 a. Beach Birds
- b. Dead Trees

HAYASHI, KANAME

- 98 a. Untitled (dr)
- b. Untitled (oil)

HAYDN, MARY

- 99 a. Sailboats (oil)
- b. Anchor Birds (oil)

HECHT, ZOLTAN

- 100 a. Trick or Treat #2 (cas)
- b. Harvest Sun (cas)
- c. Figure with Towel (dr)
- d. Reclining Figure (dr)
- e. Black and Yellow (monotype)
- f. Arrangement (monotype)

HELLER, DOROTHY

- 101 a. Scene (oil)
- b. Green Vase (oil)
- c. Figure (wc)
- d. Plums (wc)
- e. Bridge in Central Park (ink)

HERING, HARRY

- 102 Untitled (oil)

HIOS, THEO

- 103 a. Waterlilies (wc)
- b. Summer Landscape (gche)
- c. Still Life (oil)

HIRSCH, JOSEPH

- 104 Interior Winter (wc)

HONDIUS, GERRIT

- 105 a. The Clown (oil)
- b. Head (oil)

HULBECK, BEATE

- 106 Composition - 1955 (oil)

HULTBERG, JOHN

- 107 Rocket Basin - 1611 (oil)

INGLE, TOM

- 108 a. Depth (oil)
- b. Dazzle (oil)
- c. Lyric Study (dr)
- d. 3 July 1957 (dr)

IPCAR, DAHLOV

- 109 a. Calf Corner (oil)
- b. Haying Patterns (oil)
- c. One Horse Farm - p. 15 (wc)
- d. One Horse Farm - p. 14 (wc)

ISENBURGER, ERIC

- 110 Tiger Lilies (oil)

JACKSON, LEE

- 111 a. Dancers, Central Park (cas)
- b. Yonkers Raceway (oil)

JONES, AMY

- 112 a. Recreazione (oil)
- b. The Intruder (oil)
- c. Cobh Harbor (wc)
- d. Via del Fori Imperiale (wc)
- e. California Deer (dr)
- f. Taormina (dr)

JOSEFOWITZ, ROSE

- 113 Tourette-sur-Loup (oil)

JULES, MERVIN

- 114 King Saul (enc)

KALDIS, ARISTODIMOS

- 115 a. Figures (dr)
- b. Sandwich, Cape Cod (oil)
- c. Semi-tropical Rodos (oil)

KALLEM, HENRY

- 116 a. Monhegan Woods (cas)
- b. Manhattan West side (oil)

KANEMITSU, MATSUMI

- 117 Landscape #8 (oil)

KAPLAN, JOSEPH

- 118 a. La Ventosa (oil)
- b. Rising Moon (oil)
- c. A Broken Wharf (oil)

KATZENSTEIN, IRVING

- 119 a. The Inlet (wc)
- b. The Farmyard (wc)

KAUFMAN, ENIT

- 120 a. Awareness (oil)
- b. Flowers (oil)

KAUFMANN, ARTHUR

- 121 Still Life (oil)

KIENBUSCH, WILLIAM

- 122 Into Dog Town, Autumn (cas)

KING, WILLIAM

- 123 a. Reading (dr)
- b. Watching T.V. (dr)

KINIGSTEIN, JONAH

- 124 a. Still Life (oil)
- b. Spanish Lady (oil)

KIRSCHENBAUM, JULES

- 125 Drawing

KLEINHOLZ, FRANK

- 126 a. Street Scene (oil)
- b. Dancing Children (oil)
- c. Woman and Child (dr)
- d. Boy with Flower (litho)
- e. Bravados (handcolored)

KOCH, JOHN

- 127 The Park (oil)

KOPMAN, BENJAMIN

- 128 a. Road Between Two Hills (oil)
- b. Before the Mirror (gche)
- c. Man Reading (gche)



KRAMER, EDITH

- 129 a. East Side Fair (enc)
- b. Birch Grove (e)
- c. Step (e)
- d. Sea and Rocks (e)
- e. Cello Player (w cut)
- f. Thistles (w cut)

KUH, HOWARD

- 130 a. Studio (oil)
- b. Coast (oil)
- c. Piazza San Marco (dr)
- d. Salamanca (dr)
- e. Paris Roof Tops (dr)
- f. Cortina I (dr)
- g. Cortina II (dr)
- h. Granada (dr)

KUNIYOSHI

- 220 Figure (pencil drawing)

LAUFMAN, SIDNEY

- 131 a. Woods (oil on paper)
- b. Ridgefield Landscape (oil)

LAYTON, GLORIA

- 132 a. The Old Barn (oil)
- b. Artichoke (oil)

LEITH-ROSS, HARRY

- 133 a. Hackett's Cove (wc)
- b. Cross Roads (dr)

LESER, FREDERICA

- 134 Seated Figure (oil)

LEV-LANDAU

- 135 a. Harbor at Sundown (oil)
- b. Island's End (oil)

LEVI, JULIAN

- 136 Wier #2 (oil)

LEVINE, JACK

- 137 Pair of Mourners (oil)

LIBERTE, JEAN

- 138 a. Moonlight at Monhegan Island (oil)
- b. Moonlight at Monhegan Island (dr)
- c. Line Drawing
- d. Sketch (wc)

LIPMAN-WULF, PETER

- 139 a. Playtime (sculp)
- b. First Step (sculp)
- c. First Movement (pr)

LIPTON, SEYMOUR

- 140 Musician (lead)

LITTLEFIELD, WILLIAM H.

- 141 Wind and Thunder (oil)

LIVINGSTON, SIDNEE

- 142 a. Girl with Mirror (oil)
- b. Lysistrata (oil)
- c. Madonna (wc)
- d. Old Woman with Flowers (wc)
- e. Mother and Child (dr)

MANDEL, HOWARD

- 143 a. Promenade (dr)
- b. 5 O'Clock (serigraph)
- c. Turnabout

MANGRAVITE, PEPPINO

- 144 a. The Hermit's Prayer and the Widow's Tear (litho)
- b. Girl with Bird (litho)
- c. Girl with Bouquet (litho)

MARANTZ, IRVING

- 145 a. The Search (oil)
- b. The Search (oil on panel)
- c. The Letter (oil on canvas)
- d. Pigeon at Window (oil on canvas)
- e. Boy and Birds (dr)

MARCUS, ZOLA C.

- 146 a. Nutmeg Tree (oil)
- b. Cock Fight (oil)

MARGO, BORIS

- 147 a. Echoing Light (oil)
- b. To Ocean (pr)
- c. Magnetic Maze (pr)
- d. Corralled (pr)

MARGOLIES, ETHEL

- 148 a. Iron Foundry, Pigeon Cove (cas)
- b. Dry Dock (oil)

McKEE, MARJORIE

- 149 a. Seen Through a Door (oil)
- b. The Young Prince (oil)

McNULTY, WILLIAM

- 150 Woman Smelling a Fish (oil)

MENKES, ZYGMUNT

- 151 Girl with Pitcher (oil)

- MESIBOV, HUGH  
 152 a. Night in New Mexico (wc)  
 b. Tide Pool #1 (wc)  
 c. Speed and Light (serigraph)  
 d. Black Spruce Country (ink dr)  
 e. Rock Bound (ink dr)
- MILLER, RALPH  
 153 The Valley (oil)
- MILLER, RICHARD  
 154 Grass Plant (oil)
- MINEWSKI, ALEX  
 155 a. The River (oil)  
 b. River's Edge (wc)
- MOSCA, AUGUST  
 156 a. Still with Bottle (oil)  
 b. Dering Harbor #2 (oil)  
 c. Back-view - Standing Nude  
 (dr)  
 d. Still Life (dr)  
 e. Seated Nude #2 (dr)  
 f. Seated Figure (dr)
- OLDS, ELIZABETH  
 157 a. Sea Birds (wc)  
 b. Sea Birds (pr)
- PASCIN, JULES  
 158 a. Tunisian Scene (brush & ink)  
 b. Figure in Landscape (dr) with  
 original drawing by artist  
 under cover  
 c. Bacchus
- PASCUAL, MANOLO  
 160 a. Pelican (welded iron)  
 b. Acrobat (welded iron)
- PEARLSTEIN, PHILIP  
 161 a. Moonlit Mountain (oil)  
 b. Pitted Rock (oil)  
 c. Tidal Inlet (charcoal)  
 d. Seaside Rock (ink)
- PICKEN, GEORGE  
 164 a. Berkshire Landscape (oil)  
 b. Hop Brook (dr)  
 c. Composition with Portforms  
 (pr)
- PINE, GERI  
 165 a. Still Life with Green Handle  
 (oil)  
 b. Birds and Butterfly (oil)
- POUSETTE-DART, RICHARD  
 166 Oriental Light (oil)
- POWELL, LESLIE J.  
 167 a. Full Sail (oil)  
 b. Mozart Requiem (oil)  
 c. Vacation Spaces (wc)  
 d. Kiowa Dancers (pr)  
 e. Enshrinement (pr)
- PRATT, FRANCES  
 168 a. Flowers of Pahuatlan (enc)  
 b. Shades of the Aspirants (wc)
- PRESSER, JOSEF  
 169 a. Entre' acte (temp cas)  
 b. Rosamunde (gche)  
 c. The Pout (gche & temp)  
 d. Alicia (gche & temp)  
 e. The Harlequins (gche & temp)
- QUANCHI, LEO  
 170 Improvisation (oil)
- QUERIPPEL, LOUISE  
 171 Certain Pride
- RATKAI, GEORGE  
 172 a. Music Makers (oil)  
 b. Punch and Judy (oil)  
 c. New Orleans Band (dr)  
 d. The Singer (dr)  
 e. Wounded Bull (dr)
- REDEIN, ALEX  
 174 a. Bouquet (oil)  
 b. Landscape (oil)
- REFREGIER, ANTON  
 175 Mexican Girl (pastel)
- REISMAN, PHILIP  
 176 a. Stairway (oil)  
 b. Village Supper (cas)
- REYNAL, JEANNE  
 177 Mornings in Mexico (mosaic)
- RIDABOCK, RAY  
 178 The Spectacular (wc)
- ROBINSON, SUZANNE  
 179 a. Boots (oil)  
 b. Ruth (oil)
- ROSE, HERMAN  
 181 a. Woman Reading (oil)  
 b. Bathroom Sink (oil)  
 c. Barge (oil)  
 d. Self Portrait (dr)

ROSENDALE, HARRIET  
183 Mother and Child (oil)

ST. JOHN, ANNE  
184 a. Rainy Day (oil)  
b. Washing in Moret (oil)

SALEMME, ANTONIO  
185 a. The Reclining Nude (dr)  
b. The Sleeping Bear (marble)  
c. Fat Girl (bronze)

SASOWSKY, NORMAN  
186 a. Landscape Sketch (oil)  
b. Martha's Vineyard Landscape  
(oil)  
c. Figure Drawings  
d. Figure Drawings  
e. Untitled lithograph  
f. Untitled lithograph

SCHANKER, LOUIS  
187 a. Circle Image (oil)  
b. Don Quixote (pr)

SCHINDLER, FRANYO  
188 a. The Cow (brush dr)  
b. Ducks (oil)

SCHMEIDLER, BLANCHE J.  
189 a. Small Pitcher (oil)  
b. Mother and Child (oil)  
c. Harvest (pr)  
d. Confessional (pr)  
e. The Lake (wc)

SCHNEIDER, JO ANN  
190 a. Yellow Still Life (oil)  
b. Red Lobster (w cut)

SCHWARTZ, MANFRED  
191 a. Figure in Window (oil)  
b. Maine Rocks formation (oil)

SELIGER, CHARLES  
192 a. Leaf and Bud (gche and ink)  
b. Leaf and Seed (gche and ink)  
c. Locust (oil & temp)

SHAHN, JUDITH  
193 a. Girls and Balusters (ptg)  
b. Boy (dr)  
c. Boy (dr)  
d. Trees and Sky (pr)

SHOULBERG, HARRY  
194 a. Self Portrait (oil)  
b. Hampton Bays (oil)

SMITH, HOUGHTON CRANFORD  
222 Rooftops (oil)

SOLMAN, JOSEPH  
195 a. Studio Interior (oil)  
b. Nude (dr)

SOYER, ISAAC  
196 a. The Scrub Woman (oil)  
b. Back-Stage (oil)  
c. On the Couch (pencil)

SOYER, MOSES  
197 a. Woman Asleep (oil)  
b. Intimacy (pastel)

SOYER, RAPHAEL  
198 a. Sally (oil)  
b. Dancer (oil)

SPIVAK, MAX  
199 Construction 500 (ptg)

STARECK, EDGAR A.  
223 Toreadors (oil)

STERLING, JAMES  
200 a. The Model in the Country (wc)  
b. Landscape (wc)

STERNBERG, HARRY  
201 Nude (oil)

TAKAL, PETER  
202 a. Misty Morning (wc)  
b. Road and Far Woods (wc)  
c. Fields and Hills (dr)  
d. Girl near the Sea (dr)  
e. Space with Building (litho)  
f. Vase in Landscape (litho)  
g. Two Windows (litho)

TAMAYO, RUFFINO  
219 Two Bathers

TONEY, ANTHONY  
203 a. Atlantic City (gche)  
b. Downtown Manhattan (litho)  
c. Downtown Manhattan (silks cr)  
d. Interior (dr)  
e. Interior (dr)  
f. Interior (oil)

TRAJAN

- 204 a. MacKenna, The Poet (oil)  
b. Orestes (crayon)  
c. Ruska (oil)  
d. Lusty Jennet and the Strong  
Naked Steed of Adonis  
(crayon & wash)  
e. Veau d'or (sculp)  
f. Madre (sculp)

TYTELL, LOUIS

- 205 a. Forest Path (oil)  
b. Bouquet (oil)  
c. Quarry Birds (color w cut)  
d. Evening Sun (color w cut)  
e. East River Nocturne (color w  
cut)

WEBER, MAX

- 206 a. The Balcony (pr)  
b. New York (pr)  
c. Chinese Lion (pr)  
d. Abstract Woodcut in Color (pr)  
e. Woman (gche)  
f. Interior with Seated Woman  
(gche)

WEILL, ERNA

- 216 a. Elijah and Elizah (terra cotta)

- b. Chassid (terra cotta)  
c. Dance of Love (plaster &  
marble dust)

WERNER, NAT

- 207 a. Abisha (limestone)  
b. Torso (marble)  
c. Head of Girl (alabaster)

WHEAT, JOHN

- 208 Moonlight in Rome (cas)

WILSON, SOL

- 209 a. The Figurehead (oil)  
b. Town Beach (cas)

WOLINS, JOE

- 210 a. Window Shoppers (oil)  
b. Subway Scene (oil)  
c. Sugar Cane Vendors (gche)  
d. Haitian Vendors (gche)

ZORACH, MARGUERITE

- 211 a. Zinnias (oil)  
b. Spring Tulips (oil)

ZORACH, WILLIAM

- 213 Reclining Figure (bronze)

Code for Media

cas	casein	e	etching
col	collage	gche	gouache
dr	drawing	pr	print
enc	encaustic	wc	water color
	w cut	wood cut	

NEW SCHOOL ASSOCIATES ART COMMITTEE

Co-Chairmen:

Martha Gordon, Florence Kobin, Zena Borchard

Chairmen of Volunteers:

Jeannette A. Slatoff, Sadie Nusbaum, Rose Borden

Administration:

Dorothy Shank

Publicity:

Gladys Greenhill

Associate Staff:

Edith Jonas Levy

Ida Silverman

Alma Askin  
Maeluise Barkin  
Jeanne Bliss  
Miriam Blum  
Ray Borne  
Isabel Broad  
Betty Card  
Cecile Cohen  
Catherine Coleman  
Sarah Connor  
Ruth Crowley  
Ethel Davidson  
Mildred Edelman  
Clara Eichenbaum  
Mary Flattau  
Violet Fox  
Tess Friedman  
Marianne Fritts  
Madeline Golden  
Mrs. Edward Gorman  
Harry Gottlieb  
Sara Gottlieb  
Diana Gould  
Betty Greenberg  
Sarah Greenspan  
Rose Halpern  
Lillian Harris  
Yvonne Harrison

Rita Hillborn  
Lillian Howard  
Beate Hulbeck  
Margo Hulse  
Helen Jacobs  
Rose Josefowitz  
Anita Kahn  
Andree Kent  
Harriet Krass  
Marion Kreisman  
Nancy Kuller  
Minna Levine  
Vera List  
Iwo Lowy  
Doris McDevitt  
Grace Mauerhan  
Carolyn Moritz  
Marjorie Niemeyer  
Helen Prince  
Doris Reinberg  
Lorraine Reinhard  
May Robbins  
Pegeen Sullivan Robinson  
Suzanne Robinson  
Nanette Rodney  
Joanna Rose  
Esther Rosenzweig  
Dorothy Rubin

Juliette Sass  
Augusta Schenker  
Franyo Schindler  
Nettie Schmeer  
Jessie Schoenbrod  
Ethel Scott  
Florence Shapiro  
Miriam Siffert  
Katherine Silberstein  
Ruth Silverman  
Thelma Simon  
Byrd Singer  
Ruth Solman  
Ida Soyer  
Virginiae Speer  
Rebecca Spielberg  
Elsie Stern  
May Stoff  
Sylvia Swenken  
Eleanor Tiger  
Edith Turner  
Helen Turner  
John B. Turner  
Madeline Wacht  
Cecilia Walzer  
Bernice Weiss  
Henrietta Weiss

(Committee Information)

AR 1417 3/4 ERNA WEILL COLLECTION

1957; 1960

ART EXHIBITIONS. NEW JERSEY STATE EXHIBITION

ENGLISH 1957; 1960

**29<sup>TH</sup> Annual**

**NEW JERSEY  
STATE  
EXHIBITION**

**OCTOBER 30 TO DECEMBER 4, 1960**

**Montclair  
Art  
Museum**



*Twenty-Ninth*

ANNUAL  
NEW JERSEY  
STATE

EXHIBITION

October 30 — December 4, 1960

MONTCLAIR ART MUSEUM  
Montclair, New Jersey

## JURY

JUNIUS ALLEN  
ORONZIO MALDARELLI  
ROBERT MALLARY  
LYND WARD  
FRANKLIN C. WATKINS

## MUSEUM HOURS

Tuesdays through Saturdays 10 to 5  
Sundays 2 to 5:30  
Closed Mondays and Thanksgiving Day

## FOREWORD

The Montclair Art Museum presents the Twenty-ninth Annual New Jersey State Exhibition. This is the oldest art competition in the State and has become an honored tradition. It is open to all living artists who were born in New Jersey or who are residents in this State. An impartial jury makes the selections, while outstanding work is singled out for special honors and cash awards. The dual purpose of the exhibition is to provide open competition for all qualified artists (only the jurors' work is invitational) and to give the public an opportunity to purchase at a reasonable price the best in this State's current art.

This year an even greater number of artists have responded with one entry apiece. The competent jury selected the best work based on the quality of the piece, regardless of approach or style. In painting, prize candidates were considered according to the stipulation of the prize categories — traditional, figurative, or abstract. The resulting exhibition indicates a fair proportion in each category based on the work submitted. The distribution of prizes allowed equal opportunity for awards in the three categories. The awards regulations bar an artist from winning the same award if he has received that award in this Annual during the past five years. He is still eligible for any other award for which his entry qualifies him.

Sixteen cash awards totalling \$1,125 were offered by generous donors who believe in encouraging art in New Jersey. In addition, eight honorable mentions were placed for special recognition.

The Museum wishes to express its thanks to all artists who submitted entries to this Annual exhibition. Whether these entries were accepted or not this year, it is hoped that all eligible artists will continue to participate in the Annual exhibitions to come.

KATHRYN E. GAMBLE, DIRECTOR



183



150

## CATALOGUE

### OIL PAINTINGS

1. Priscilla Alexander	<i>Autumn Harvest</i>	\$ 275
2. Junius Allen (Jury)	<i>Winter Afternoon, Monhegan</i>	650
3. Phyllis D. Alliston	<i>Mélange Medieval</i>	110
4. Philip Arabia	<i>Barracks Passageway</i>	250
5. Ida Simpson Baeder	<i>The Jester</i>	100
6. Beverly W. Bartel	<i>The Window</i>	Not for Sale
7. Etta Bauer	<i>Corner of the World</i>	350
8. Betty Bernhard	<i>3 Pairs</i>	150
9. Emily Best	<i>Just Looking</i>	100
10. Ruth Bilane	<i>The Ice Cream Man</i>	Not for Sale
11. Kosma Billings	<i>The Witching Hour</i>	200
12. John J. Bisignano	<i>Maine Cottages</i>	125
13. Rowan Boone	<i>Migrants</i>	300
14. Ed Brodtkin	<i>The Poet</i>	250
15. Albert L. Bross, Jr.	<i>The Kite</i>	800
16. Judith F. Brower	<i>The Studio</i>	100
17. Mary Bayne Bugbird	<i>8 A.M.</i>	200
18. Shirley Campbell	<i>Summer's Song</i>	200
19. James Carlin	<i>The Cathedral</i>	500
20. S. Ohrvel Carlson	<i>Night</i>	300
21. Minna Citron	<i>Gulliver Land</i>	1200
22. John Civitello	<i>Composition</i>	100
23. Lawrence A. Crawley	<i>Genesis</i>	150
24. Sybil D'Orsi	<i>Busy Dock</i>	250
25. Wilma Eaton	<i>Genesis</i>	300
26. Alexander Farnham	<i>Abandoned Octagonal</i>	1200
27. Robert Fleischman	<i>The Perfect Stove</i>	Not for Sale
28. Val Fox	<i>Winter Evening</i>	150
29. Evelyn Garbett	<i>Yachting Holiday</i>	175
30. Adams Garrett	<i>The Many Leaders</i>	500
31. Jane Geayer	<i>In the Market</i>	300
32. Priscilla Gilson	<i>Designer</i>	400
33. Howard Goldstein	<i>Moon Goddess</i>	400
34. Carol Goodman	<i>Kilakoolu Bird</i>	200
35. Abraham Graber	<i>Lament</i>	400
36. Richard C. Grahamer	<i>Memories</i>	300

37. Thomas Kelly Greenbank	<i>Still Life Potted Plant</i>	125
38. Edward Gressley	<i>Dividing Line</i>	300
39. Sel Gross	<i>"The One Was the Other"</i>	350
40. Henry Gulick	<i>The Main Hallway</i>	500
41. Margaret Harris	<i>Reflections</i>	112
42. Morgan Hart	<i>The Artist in his Studio</i>	500
43. Riva Helfond	<i>North Sea</i>	700
44. Halsey Helwig	<i>Drunken Notes</i>	200
45. Phyllis Jacobs	<i>The Wedding Cake</i>	500
46. Elizabeth B. Kaplan	<i>Upatoi Woods</i>	Not for Sale
47. Rhoda B. Kaplan	<i>House across the Way</i>	Not for Sale
48. Albert Kapp	<i>The Surf Caster</i>	125
49. Paula Kapp	<i>Mediterranean</i>	600
50. Patricia Kirner	<i>8th Avenue</i>	Not for Sale
51. Melvin Klapholz	<i>Mexican Family</i>	250
52. Lee Kolbach	<i>Fixed Image</i>	200
53. Adolf Konrad	<i>Reflection</i>	600
54. Sigmund Kozlow	<i>Clear Day</i>	650
55. Irene Krugman	<i>Orb</i>	200
56. George F. Kunkel	<i>Maine Quarry (lacquer)</i>	400
57. Marion Lane	<i>#176</i>	150
58. Patrick Leavy	<i>Old City Wall</i>	750
59. Patricia-Ann Lee	<i>Faire Gate</i>	250
60. Annie Lenney	<i>Fourth of July in our Town</i>	2500
61. Lennie Leonard	<i>Quiet Harbor</i>	250
62. Paul Levy	<i>Paysage</i>	200
63. Abe Liebmann	<i>Collage with Mixed Media</i>	100
64. Lorenza	<i>After the Storm</i>	375
65. Lorena Lynch	<i>In the Kitchen</i>	200
66. Louis Lynn	<i>Cue Ball</i>	500
67. Robert Mallary (Jury)	<i>The Seventh Day</i>	800
68. Valdi S. Maris	<i>Torrid Land</i>	350
69. Henry Markowski	<i>Quiet Brook</i>	250
70. Lillian Marzell	<i>En Route</i>	175
71. Maude	<i>Dam Construction</i>	300
72. Frances McQuillan	<i>Through our Window</i>	300
73. Ronald Miller	<i>Metropolis</i>	125
74. Frank Nastasi	<i>The Teacher</i>	450
75. Ronnie Newton	<i>The Hollow</i>	200

76. Marj O'Rourke	<i>Moonlight</i>	250
77. Maggy Preston	<i>Girl at the Table</i>	300
78. Sara Provan	<i>Within</i>	600
79. G. C. Robinson	<i>Old Erie Station—Montclair</i>	250
80. Roslyn Rose	<i>Eternal Landscape</i>	150
81. Ruth Rosekrans-Hoffman	<i>Number 9</i>	200
82. Joseph Rossi	<i>Daybreak</i>	300
83. James Ruban	<i>Galaxy II</i>	500
84. Elizabeth H. Ruggles	<i>New Moon</i>	150
85. Stanley Sadkin	<i>Aerialist</i>	Not for Sale
86. Irene Schachter	<i>Sarah</i>	Not for Sale
87. Phyllis J. Schiffer	<i>Rock of Ages</i>	500
88. Jean Schonwalter	<i>The Cyclist</i>	500
89. W. Ford Schumann	<i>The White Room</i>	350
90. Robert Selby	<i>1910 South Third Street</i>	350
91. Joan Desbecker Sherman	<i>Self Portrait</i>	300
92. Walter A. Simon	<i>The Iron Eagle</i>	300
93. Maxwell Stewart Simpson	<i>Late Afternoon</i>	500
94. Emanuel Solomon	<i>Image of Dance</i>	500
95. Marcia Solomon	<i>Young Spruce</i>	100
96. Marta Sommer	<i>Sheep</i>	75
97. Armando Sozio	<i>Morning</i>	495
98. Sally Spofford	<i>Bakers' Island</i>	350
99. Bernard Springsteel	<i>Silent View</i>	350
100. Anthony Stachelczyk	<i>Musique Muette (egg tempera)</i>	255
101. Casilda Sullivan	<i>Theme—33</i>	200
102. Zilla Sussman	<i>Half the World's Children</i>	150
103. Norman L. Tobin	<i>Sidewalk Shadows</i>	275
104. Michael Tomasso	<i>Roots</i>	100
105. Richard Troy	<i>Nara</i>	600
106. Tom Vincent	<i>The Oracle</i>	750
107. John Waneck	<i>Unreal City of the Waste Land</i>	300
108. E. Mikel Weinberg	<i>Prelude</i>	200
109. Ben Wilson	<i>Orfeo</i>	800
110. William U. Witman	<i>Ocean Point—Booth Bay Harbor</i>	400
111. Gilli Witmond	<i>Still Life</i>	200
112. Ethelyn Woodlock	<i>Metamorphosis</i>	1000
113. Franklin Wurster	<i>City Walls</i>	250
114. Emy M. Yeckel	<i>The Ferry Slip at Perth Amboy</i>	100

115. Carol Yudin	<i>The Old Toaster</i>	350
116. Klara Zale	<i>Mountains</i>	650
117. Elli Zimmer	<i>The Hermit</i>	250

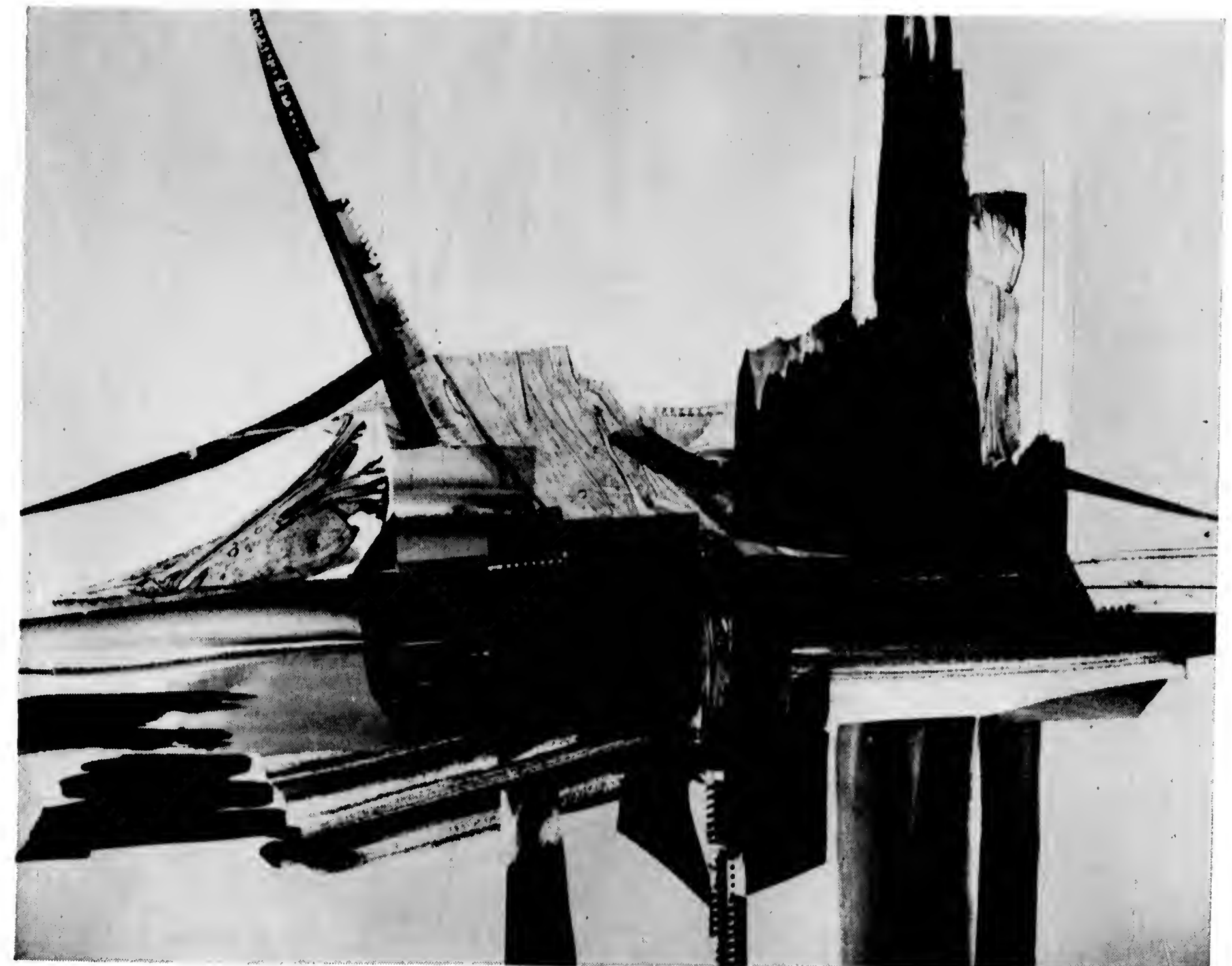
### WATERCOLOR PAINTINGS

118. Marjorie Alexander	<i>Winter</i>	Not for Sale
119. John M. Angelini	<i>Skyline— Jersey City</i>	200
120. Elwood G. Bengert	<i>Brush Fire</i>	Not for Sale
121. Harry S. Bressler	<i>Mr. Pickle</i>	140
122. Mary L. Brigham	<i>Southbound</i>	75
123. Alvah Burdette Brown	<i>For Sale</i>	300*
124. Bernice Callahan	<i>The Night People</i>	150
125. Kent Day Coes	<i>End of the Run</i>	250
126. Ann Cole	<i>Arrangement</i>	150
127. Russell J. Conn	<i>Storm Aftermath</i>	100
128. Dorothy Cornish	<i>Sunday in May</i>	150
129. Dick Crocker	<i>In the Path of the Highway</i>	200
130. Mary De Camp	<i>Last Supper</i>	100
131. Elena M. de Hellebranth	<i>Lady Poverty (tempera)</i>	200
132. Joseph A. Del Guercio	<i>Fishing Market (casein)</i>	225
133. Vincent D'Ovidio	<i>Water Front</i>	150
134. William L. Drake	<i>Tugboats</i>	80
135. Ann O. Edison	<i>Rocks in the Glen</i>	250
136. Joan Elste	<i>Nature Study</i>	50

\*Reproduction Rights Reserved



54



142

137. Hilda Feldman	<i>Neil Harbor</i>	150
138. George R. Fernandez	<i>Red Barn</i>	Not for Sale
139. Helen Fleming	<i>Den of Antiquity</i>	100
140. Virginia Fluegel	<i>Harbor Castles</i>	125
141. Roger Flynn	<i>Alan Ramsey, His Reflections (gouache)</i>	500
142. Betty Gage	<i>Progress (collage)</i>	300
143. Jan Gary	<i>The New Quilt (casein)</i>	300
144. Henry Gasser	<i>Morning in Montparnasse</i>	350
145. Charles Geer	<i>Street Scene</i>	125
146. William D. Gorman	<i>"Is your Love True?"</i>	301
147. Marvin Halye	<i>The Bridge</i>	Not for Sale
148. Anne Honig	<i>Brielle</i>	Not for Sale
149. Viola Jardine	<i>Monster of the Moors</i>	500
150. Avery Johnson	<i>Orvinio</i>	325
151. Katherine Kraetzer	<i>Invention 4 (collage)</i>	Not for Sale
152. Michael Lenson	<i>The Indolent Days (polymer tempera)</i>	500
153. Herbert Macdonald	<i>Silent Night #5</i>	200
154. James Maltese	<i>Spiritual Buildings (tempera)</i>	250



21

155. Victor Metoyer, Jr.	<i>The White Building</i>	75
156. Martha Nelson	<i>Regatta</i>	Not for Sale
157. Harold Noecker	<i>Landscape</i>	150
158. Jane Oliver	<i>Flemington Fair</i>	250
159. Florence W. Pomeroy	<i>Pines to the Sea</i>	150
160. Constance Preston	<i>Northern Manitoba</i>	75
161. C. Fuller Quin	<i>Sextet</i>	Not for Sale
162. Mildred Reynolds	<i>Shrewsbury Strip</i>	100
163. Ray Ripper	<i>Inside-Outside (casein)</i>	75
164. Irma Marcia Roth	<i>Girl in Red (pastel)</i>	50
165. Everett Sahrbeck	<i>Orange Ice</i>	300
166. Herbert Scheffel	<i>Hank, An Old Friend</i>	75
167. Marion K. Sims	<i>Conception</i>	135
168. Mel Stabin	<i>In Retirement</i>	300
169. Lorna Stein	<i>Margie (pastel)</i>	Not for Sale

170. Marion N. Stoddard	<i>St. Philip's Church, Charleston, S. C.</i>	150
171. Louise Ripley Taylor	<i>Flora (casein)</i>	150
172. Joseph A. Torre	<i>Boat Yard</i>	100
173. Eugenia B. Townsend	<i>Fog Bound</i>	100
174. Robert Ubhaus	<i>Indian Red and Cerulean Blue</i>	Not for Sale
175. Margaret Ward	<i>Rocks and Rills</i>	175
176. Robert Warshaw	<i>The Scrub Woman</i>	450
177. Beverly Jockers Webster	<i>Construction</i>	50
178. Lee Weissglass	<i>Nature</i>	90
179. Ruth Mitchell Wolff	<i>St. Francis' Sermon to the Birds</i>	150

#### PRINTS AND DRAWINGS

180. Donald Axleroad	<i>Mythological Beast No. 2 (woodcut)</i>	100
181. Manuel Ayaso	<i>Tragedy at Ternel (ink)</i>	100
182. Karl Baum	<i>Circulus Vitiosus (pen and ink)</i>	40
183. Jane Bearman	<i>Sally (woodcut)</i>	55
184. Patricia A. Fletcher	<i>Water Taxi (woodcut)</i>	25



154



214



98

185. Marion K. Haldenstein  
*From the Air* (color lithograph) 20\*  
 186. Martha Harris *Continuum* (conte pencil) 35  
 187. Pearl Janowitz *Famine* (silk screen) 50  
 188. Ellen T. Knouse *Tranquility* (charcoal) 100  
 189. Maurice J. Leon *This Moment Only* (woodcut) 15  
 190. Anne Steele Marsh *Trio* (wood engraving) 25  
 191. Franklin Mathiews *Bouquet* (india ink and brush) 50  
 192. Frank Hildbridge Meyer *Lilly and the Roses or the House that Mac Built* (cellograph) 25  
 193. Inna Moore *Boxer* (ink) Not for Sale  
 194. Helene Ross *The Circle* (lithograph) 30  
 195. George Sanders *The Dream* (silk screen) 25  
 196. Rose Schaffer *Two Bridges* (woodcut) 45  
 197. Robert C. Van Handel *Primitive Man* (silk screen) 100  
 198. Bert Waggott *Helen's Wedding* (color woodcut) 55  
 199. Lynd Ward (Jury) *The Bouquet* (wood engraving) 15  
 200. Hans Weingaertner *Antiques* (pencil) Not for Sale

\*Unframed

### SCULPTURE

201. Ruth Hutton Ancker *Fallen Angel* (coral rock) 400  
 202. Miriam Brown *The Shofar* (pounded lead) 500  
 203. Zelda Burdick *Bird* (clay) 550  
 204. Donald F. Choate *Winged Creature* (lignum vitae) 150  
 205. Yvonne Dehoney *Resignation* (patined terra cotta) Not for Sale  
 206. Ann Elliott *Child* (marble) 700  
 207. Eugene Gauss *Head* (granite) 275  
 208. Bonnie Hagstrum *Fish* (wood) 200  
 209. Nora Herz *Lute Player* (terra cotta) 175  
 210. Gerald Jaffe *Arturo Toscanini: A Study* (terra cotta) Not for Sale  
 211. Anne U. Kobayashi *Head* (marble) Not for Sale  
 212. Oronzio Maldarelli (Jury) *First Born* (marble) 2000\*  
 213. Mimi Martin *Evolution* (plaster) 300  
 214. Douglas McIlvain *The Seven Foolish Virgins* (walnut) 500  
 215. John Newell *Figures 60* (direct plaster) 50  
 216. Elizabeth Kip Nichols *Portrait Study* (bronze) Not for Sale  
 217. William Oliwa *Sculpture* (terra cotta) Not for Sale  
 218. Beatrix Ritchie *Mother Love* (Tennessee marble) 75  
 219. Madeleine Vanderpool *Draft Horse* (sandstone) 300  
 220. Elis Velikovsky *Yemenite Woman* (hammered lead) 2000  
 221. Erna Weill *Be Blessed* (stone) 400  
 222. Evelyn Wilson *The Patriarch* (shell aluminum) 300

\*Lent by Rosenberg Gallery, New York

## DIRECTORY

MARJORIE ALEXANDER  
200 Rumson Road, Little Silver

PRISCILLA ALEXANDER  
21 Forest Court, Passaic

JUNIUS ALLEN (Jury)  
225 East 54th Street,  
New York 22, N. Y.

PHYLLIS D. ALLISTON  
50 Cobblewood Road, Livingston

RUTH HUTTON ANCKER  
24 Hillside Avenue, Montclair

JOHN M. ANGELINI  
21 Emerson Drive, Livingston

PHILIP ARABIA  
3 Farnsworth Avenue, Bordentown

DONALD AXLEROAD  
41 South Willow Street, Montclair

MANUEL AYASO  
54 Jefferson Street, Newark 5

IDA SIMPSON BAEDER  
382 Springfield Avenue, Summit

BEVERLY W. BARTEL  
11 Vera Place, Montclair

ETTA BAUER  
45 Manor Road, Paterson

KARL BAUM  
35 Shrewsbury Avenue, Red Bank

JANE BEARMAN  
30 Spier Drive, Livingston

ELWOOD G. BENGERT  
2 Park Avenue, Paterson

BETTY BERNHARD  
79 Minnisink Road, Short Hills

EMILY BEST  
103 Donaldson Avenue,  
Rutherford

RUTH BILANE  
109 Normandy Village, Union

KOSMA BILLINGS  
337 Howland Avenue, River Edge

JOHN J. BISIGNANO  
120 Highland Avenue, Newark 4

ROWAN BOONE  
31 Greenhouse Drive, Princeton

HARRY S. BRESSLER  
521 Ogden Avenue,  
West Englewood

MARY L. BRIGHAM  
63 North Walnut Street,  
East Orange

ED BRODKIN  
167 Garden Avenue, Paramus

ALBERT L. BROSS, JR.  
64 South Street, New Providence

JUDITH F. BROWER  
300 North Mountain Avenue,  
Upper Montclair

ALVAH BURDETTE BROWN  
32 Fellswood Drive, Livingston

MIRIAM BROWN  
37 Parkside Lane, Bayonne

MARY BAYNE BUGBIRD  
28 Overhill Road, Summit

ZELDA BURDICK  
352 Stirling Road, Watchung

BERNICE CALLAHAN  
524 Ridgeland Terrace, Leonia

SHIRLEY CAMPBELL  
15 Watnong Drive, Morris Plains

JAMES CARLIN  
73 Cathedral Avenue, Nutley

S. OHRVEL CARLSON  
9 Lawrence Avenue, West Orange

DONALD F. CHOATE  
15 Martins Lane, Berkeley Heights

MINNA CITRON  
32 Union Square,  
New York 3, N. Y.

JOHN CIVITELLO  
254 Illinois Avenue, Paterson

KENT DAY COES  
22 Seymour Street, Montclair

ANN COLE  
284 Whitford Avenue, Nutley

RUSSELL J. CONN  
Liberty Lane, Boonton

DOROTHY CORNISH  
673 Prospect Street, Maplewood

LAWRENCE A. CRAWLEY  
157 Isabella Avenue, Newark 6

DICK CROCKER  
94 South Munn Avenue,  
East Orange

MARY DE CAMP  
Route 16, Park Avenue,  
Morristown

ELENA M. de HELLEBRANTH  
109 South Frankfort Avenue,  
Ventnor

YVONNE DEHONEY  
40 Macopin Avenue,  
Upper Montclair

JOSEPH A. DEL GUERCIO  
10 Glen Ridge Parkway,  
Bloomfield

SYBIL D'ORSI  
699 Wendel Place, Teaneck

VINCENT D'OVIDIO  
311 Highland Place, Bound Brook

WILLIAM L. DRAKE  
14 Garden Street, Bergenfield

WILMA EATON  
924 Highland Avenue, Westfield

ANN O. EDISON  
Llewellyn Park, West Orange

ANN ELLIOTT  
120 Park Street, Orange

JOAN ELSTE  
935 Lamberts Mill Road, Westfield

ALEXANDER FARNHAM  
R. D. 2, Stockton

HILDA FELDMAN  
507 Richmond Avenue,  
Maplewood

GEORGE R. FERNANDEZ  
4 Fenway Court, River Edge

ROBERT FLEISCHMAN  
15 Union Street, Montclair

HELEN FLEMING  
187 Little Falls Road,  
Cedar Grove

PATRICIA A. FLETCHER  
266 New Jersey Avenue,  
Collingswood

VIRGINIA FLUEGEL  
24 Jefferson Avenue, Morristown

ROGER FLYNN  
343 Cleveland Street, Orange

VAL FOX  
562 Harristown Road, Glen Rock

BETTY GAGE  
Llewellyn Park, West Orange

EVELYN GARBETT  
70 South Munn Avenue,  
East Orange

ADAMS GARRETT  
26 Leland Avenue, Plainfield

JAN GARY  
752 Boulevard, Bayonne

HENRY GASSER  
654 Varsity Road, South Orange

EUGENE GAUSS  
2056 Stanley Terrace, Union

JANE GEAYER  
55 Forty-sixth, Street,  
Weehawken

CHARLES GEER  
R. D. 1, Lebanon

PRISCILLA GILSON  
134 Pine Grove Avenue, Summit

HOWARD GOLDSTEIN  
2300 South Broad Street, Trenton

CAROL GOODMAN  
173 Weston Avenue, Chatham

WILLIAM D. GORMAN  
752 Boulevard, Bayonne

ABRAHAM GRABER  
185 Lewis Street, Perth Amboy

RICHARD C. GRAHAMER  
316 Willow Street, Teaneck

THOMAS K. GREENBANK  
23 Hillcrest Terrace, Verona

EDWARD GRESSLEY  
424 Eton Court, Ridgewood

SEL GROSS  
2 Lambert Circle, Westfield

HENRY GULICK  
Holland Road, Middletown

BONNIE HAGSTRUM  
27 Colony Drive, Summit

MARION K. HALDENSTEIN  
20 Sutton Place South,  
New York 22, N. Y.

MARVIN HALYE  
168 Beechwood Drive, Wayne

MARGARET HARRIS  
Box 126, Mt. Gretna, Pa.

MARTHA HARRIS  
448 Hazel Street, Lyndhurst

MORGAN HART  
Hickory Drive, Sunset Lake,  
Pluckemin

RIVA HELFOND  
919 Knollwood Court, Plainfield

HALSEY HELWIG  
13 Mountain View Drive, Clifton



NORA HERZ  
425 Ridge Road, North Arlington

ANNE HONIG  
83 Main Street, Franklin

PHYLLIS JACOBS  
35 Collamore Terrace,  
West Orange

GERALD JAFFE  
88 Sunset Avenue, Verona

PEARL JANOWITZ  
6 Raymond Terrace, Maplewood

VIOLA JARDINE  
19 Alston Court, Red Bank

AVERY JOHNSON  
R.F.D. 1, Cooper Road, Dover

EIZABETH B. KAPLAN  
c/o Bruning, 401 Forest Avenue,  
Glen Ridge

RHODA B. KAPLAN  
151 Scheerer Avenue, Newark

ALBERT KAPP  
287 Tillou Road, South Orange

PAULA KAPP  
287 Tillou Road, South Orange

PATRICIA KIRNER  
125 Prospect Street, East Orange

MELVIN KLAPHOLZ  
112 South Maple Avenue,  
Springfield

ELLEN T. KNOUSE  
Glenside Avenue, Scotch Plains

ANNE U. KOBAYASHI  
424 Westwood Avenue,  
Long Branch

LEE KOLBACH  
34 Glenwood Road, Fanwood

ADOLF KONRAD  
R.D., Flanders

SIGMUND KOZLOW  
Finesville

KATHERINE KRAETZER  
352 North Mountain Avenue,  
Upper Montclair

IRENE KRUGMAN  
263 Whippany Road, Whippany

GEORGE F. KUNKEL  
R.D., Frenchtown

MARION LANE  
56 Edgewood Drive, Westwood

PATRICK LEAVY  
622 North Third Street, Newark

PATRICIA-ANN LEE  
5 Roosevelt Avenue, East Orange

ANNIE LENNEY  
Mohican Road, Blairstown

MICHAEL LENSON  
16 Enclosure, Nutley

MAURICE J. LEON  
284 Bellevue Avenue,  
Upper Montclair

LENNIE LEONARD  
23 Park Avenue, Rumson

PAUL LEVY  
421 West Twenty-second Street,  
New York 11, N. Y.

ABE LIEBMANN  
20 Pitney Street, West Orange

LORENZA — M. SHERRILL  
709 Orchard Road, Smoke Rise,  
Butler

LORENA LYNCH  
177 Ashland Avenue, Bloomfield

LOUIS LYNN  
370 Sixth Avenue, Newark 7

HERBERT MACDONALD  
173 Stonehouse Road, Glen Ridge

ORONZIO MALDARELLI (Jury)  
8 West Thirteenth Street,  
New York 11, N. Y.

ROBERT MALLARY (Jury)  
463 Broome Street,  
New York 13, N. Y.

JAMES MALTESE  
17 Crescent Court, Newark

VALDI S. MARIS  
26 Langley Place, New Brunswick

HENRY MARKOWSKI  
591 Leo Street, Hillside

ANNE STEELE MARSH  
Fiddlers Forge, Pittstown

MIMI MARTIN  
Box 208, Long Valley

LILLIAN MARZELL  
189 Mayfair Road, Paramus

FRANKLIN MATHIEWS  
77 Stuyvesant Avenue, Newark

MAUDE — JOAN K. OLSEN  
528 Hillside Avenue, Allendale

DOUGLAS McILVAIN  
257 Navesink River Road,  
Red Bank

FRANCES McQUILLAN  
3 Godfrey Road, Upper Montclair

VICTOR METOYER, JR.  
360 Pacific Avenue, Jersey City

FRANK HILDBRIDGE MEYER  
P. O. Box 151, Menlo Park

RONALD MILLER  
30 Harding Drive, South Orange

INNA MOORE  
100 Washington Street,  
Long Branch

FRANK NASTASI  
70 Edgewater Road, Cliffside Park

MARTHA NELSON  
61 Stonehouse Road, Glen Ridge

JOHN NEWELL  
119 Florence Place,  
South Plainfield

RONNIE NEWTON  
James Street, Morristown

ELIZABETH KIP NICHOLS  
171 Sagamore Road, Millburn

HAROLD NOECKER  
Mayflower Gardens, Little Falls

JANE OLIVER  
20 Park Avenue, Maplewood

WILLIAM OLIWA  
127 Twenty-second Street,  
Irvington

MARJ O'ROURKE  
61 Conover Lane, Red Bank

FLORENCE W. POMEROY  
Llewellyn Park, West Orange

CONSTANCE PRESTON  
9 Van Winkle Street, Bloomfield

MAGGY PRESTON  
315 Chestnut Street, Moorestown

SARA PROVAN  
26 Parmly Road, Eatontown

C. FULLER QUIN  
189 Liberty Street, Bloomfield

MILDRED REYNOLDS  
14 Longview Road, Livingston

RAY RIPPER  
108 Dumont Avenue, Clifton

BEATRIX RITCHIE  
126 Personette Avenue, Verona

G. C. ROBINSON  
8 Douglas Road, Glen Ridge

ROSLYN ROSE  
457 Baldwin Road, Maplewood

R. ROSEKRANS-HOFFMAN  
138-A Vanderburg Avenue,  
Rutherford

HELENE ROSS  
285 Beech Spring Road,  
South Orange

JOSEPH ROSSI  
45 Lockwood Drive, Clifton

IRMA MARCIA ROTH  
500 Linwood Drive, Fort Lee

JAMES RUBAN  
20 Willow Avenue,  
North Plainfield

ELIZABETH H. RUGGLES  
1212 Stuyvesant Avenue, Trenton

STANLEY SADKIN  
291 Schley Street, Newark

EVERETT SAHRBECK  
4 Hathaway Lane, Verona

GEORGE SANDERS  
607 Spruce Avenue, Saddle Brook

IRENE SCHACHTER  
415 Claremont Avenue, Montclair

ROSE SCHAFFER  
85 Gregory Avenue, West Orange

HERBERT SCHEFFEL  
25 Mahar Avenue, Clifton

PHYLLIS J. SCHIFFER  
319 East Mt. Pleasant Avenue,  
Livingston

JEAN SCHONWALTER  
67 Fielding Court, South Orange

W. FORD SCHUMANN  
27 The Fairway, Upper Montclair

ROBERT SELBY  
17 Madison Avenue, Madison

JOAN DESBECKER SHERMAN  
6 White Oak Drive, North Caldwell

WALTER A. SIMON  
149 High Street, Montclair

MAXWELL S. SIMPSON  
Old Raritan Road, Scotch Plains

MARION K. SIMS  
35 Somerset Avenue,  
Bernardsville

EMANUEL SOLOMON  
247 Audley Street, South Orange

MARCIA SOLOMON  
568 Park Street, Upper Montclair

MARTA SOMMER  
96 Prospect Hill Avenue, Summit

ARMANDO SOZIO  
664 Varsity Road, South Orange

SALLY SPOFFORD  
Box 443, Bernardsville

BERNARD SPRINGSTEEL  
28 Dogwood Drive, West Orange

MEL STABIN  
366 Plaza Road North, Fair Lawn

ANTHONY STACHELCZYK  
160-B Richfield Terrace, Clifton

LORNA STEIN  
24 Janice Terrace, Clifton

MARION N. STODDARD  
27 Burnett Terrace, West Orange

CASILDA SULLIVAN  
47 Hooper Avenue,  
Atlantic Highlands

ZILLA SUSSMAN  
42 Fairview Avenue, West Orange

LOUISE RIPLEY TAYLOR  
Succabone Road,  
Bedford Hills, N. Y.

NORMAN L. TOBIN  
239 Ward Place, South Orange

MICHAEL TOMASSO  
104 Albemarle Road, Colonia

JOSEPH A. TORRE  
2625 Hudson Boulevard,  
North Bergen

EUGENIA B. TOWNSEND  
63 Hillside Avenue, Glen Ridge

RICHARD TROY  
515 Avon Avenue, Newark

ROBERT UBHAUS  
1480 Pleasant Valley Way,  
West Orange

MADELEINE VANDERPOOL  
Long Hill Road, New Vernon

ROBERT C. VAN HANDEL  
548 Paulison Avenue, Passaic

ELIS VELIKOVSKY  
78 Hartley Avenue, Princeton

TOM VINCENT  
172 Gates Avenue, Montclair

BERT WAGGOTT  
12 St. Charles Avenue,  
West Caldwell

JOHN WANECK  
1255 Anderson Avenue, Fort Lee

LYND WARD (Jury)  
Lambs Lane, Cresskill

MARGARET WARD  
63 West Hudson Avenue,  
Englewood

ROBERT WARSHAW  
115 Lexington Avenue, Passaic

BEVERLY J. WEBSTER  
Lamington Road, Bedminster

ERNA WEILL  
886 Alpine Drive, Teaneck

E. MIKEL WEINBERG  
595 Westminster Avenue,  
Elizabeth

HANS WEINGAERTNER  
312 Lake Avenue, Lyndhurst

LEE WEISSGLASS  
140 Madison Avenue, Morristown

BEN WILSON  
596 Broad Avenue, Ridgefield

EVELYN WILSON  
596 Broad Avenue, Ridgefield

WILLIAM U. WITMAN  
68 Scotland Road, South Orange

GILLI WITMONDT  
185 East Palisade Avenue,  
Englewood

RUTH MITCHELL WOLFF  
115 Demarest Road, Bloomingdale

ETHELYN WOODLOCK  
15 Franklin Avenue, Midland Park

FRANKLIN WURSTER  
1466 Frances Lane, Plainfield

EMY M. YECKEL  
9 Acken Drive, Clark

CAROL YUDIN  
131 De Witt Avenue, Belleville

KLARA ZALE  
80 Glen Ridge Avenue, Glen Ridge

ELLI ZIMMER  
Mayflower Gardens, Little Falls

## AWARDS

### OIL PAINTING

*\$100 Lucy McBride Beach Award for Traditional Oils*  
SIGMUND KOZLOW — "Clear Day"

*\$50 Fred H. Taylor Award for Traditional Oils*  
ADOLF KONRAD — "Reflection"

*Honorable Mention for Traditional Oils*  
BERNARD SPRINGSTEEL — "Silent View"

*\$100 Robert Worth Award for Figurative Oils*  
SALLY SPOFFORD — "Bakers' Island"

*\$50 William W. Skinner Award for Figurative Oils*  
PHYLLIS D. ALLISTON — "Mélange Medieval"

*Honorable Mention for Figurative Oils*  
G. C. ROBINSON — "Old Erie Station — Montclair"

*\$100 John and Barbara Gombos Award for Abstract Oils*  
MINNA CITRON — "Gulliver Land"

*\$50 Mrs. Victor B. Seidler Award for Abstract Oils*  
JOHN CIVITELLO — "Composition"

*Honorable Mention for Abstract Oils*  
MARION LANE — "# 176"

### WATERCOLOR PAINTING

*\$100 Award for Traditional Watercolors*  
AVERY JOHNSON — "Orvinio"

*\$50 Vivian V. Skinner Award for Traditional Watercolors*  
MEL STABIN — "In Retirement"

*Honorable Mention for Traditional Watercolors*  
HELEN FLEMING — "Den of Antiquity"

## AWARDS

*\$100 Agnes B. Noyes Award for Figurative Watercolors*

JAMES MALTESE — "Spiritual Buildings"

*\$50 George R. Beach Award for Figurative Watercolors*

ROBERT UBHAUS — "Indian Red and Cerulean Blue"

*Honorable Mention for Figurative Watercolors*

RUSSELL J. CONN — "Storm Aftermath"

*\$100 Alfonso Alvarez Award for Abstract Watercolors*

BETTY GAGE — "Progress"

*\$50 Highgate Gallery Award for Abstract Watercolors*

MARION K. SIMS — "Conception"

*Honorable Mention for Abstract Watercolors*

CHARLES GEER — "Street Scene"

## SCULPTURE

*\$100 Newark News Award*

DOUGLAS McILVAIN — "The Seven Foolish Virgins"

*\$50 Lawrence W. Sanders, Jr. Award*

EUGENE GAUSS — "Head"

*Honorable Mention*

MADELEINE VANDERPOOL — "Draft Horse"

## PRINTS AND DRAWINGS

*\$50 Russell T. Mount Award*

JANE BEARMAN — "Sally"

*\$25 Trubek Award*

MANUEL AYASO — "Tragedy at Ternel"

*Honorable Mention*

HELENE ROSS — "The Circle"

## SCULPTOR SHOWS WORK AT EXHIBIT

Mrs. Weill Participates In State  
Event In Montclair

Teaneck — Mrs. Erna Weill of  
886 Alpine Drive has an exhibit  
of her sculpture at the State Ex-  
hibit, Montclair Art Museum,  
Montclair, from today through  
December 8. The exhibit also in-  
cludes paintings and works of  
other artists.

Mrs. Weill will also show some  
of her work at the New School,  
New York City, for a week begin-  
ning November 16.

### MRS. WEILL EXHIBITS

Erna Weill, Teaneck sculptor, is  
exhibiting a figure of Elijah and Eliza  
at the annual New Jersey State ex-  
hibition which opens today at the  
Montclair Art Museum and will con-  
tinue through Dec. 8. The work of  
174 artists from 82 New Jersey com-  
munities includes oil paintings, water  
color, prints and drawings as well as  
sculpture.

1000

3, 1957 THE SUNDAY SUN

RECORD.

# 26<sup>TH</sup>

# Annual

# NEW JERSEY STATE EXHIBITION

NOVEMBER 3 TO DECEMBER 8, 1957

# Montclair Art Museum

*Twenty-Sixth*

ANNUAL  
NEW JERSEY  
STATE

EXHIBITION

November 3 – December 8, 1957

MONTCLAIR ART MUSEUM  
Montclair, New Jersey

## JURY

ISABEL BISHOP  
BYRON BROWNE  
ERNEST FIENE  
NATHANIEL KAZ  
HENRY PITZ

## MUSEUM HOURS

Tuesdays through Saturdays 10 to 5  
Sundays 2 to 5:30  
Closed Mondays and Thanksgiving Day

## FOREWORD

The Montclair Art Museum is sponsoring for the twenty-sixth year the Annual New Jersey State Exhibition. This annual event has become an honored tradition amongst the artists of this state. While the event provides an opportunity to exhibit, it also gives encouragement to the best in art through impartial jury selection. Each year the outstanding work is singled out for special honors and cash awards.

Eight hundred and thirty-three entries were examined by a jury of five well-known artists who selected 217 paintings, prints, and sculptures now on view. The jurors who served are qualified to judge contemporary art from traditional to modern. They employed the MacDowell jury system in a sincere effort to assure an exhibition representative of the art effort of New Jersey limited only by the range and quality of the work submitted. In the first review, only works receiving an unanimous vote were admitted. Since the number was not sufficient to complete the exhibition, the difference required was selected pro rata by each of the jurors.

After the exhibition was selected, the same jury placed the awards based on a majority vote. The awards regulations bar an artist from winning the same award if he has received that award in this Annual during the past five years. He is still eligible for any other award for which his entry qualifies him. One exhibit by each jury member was invited for inclusion in the exhibition; since they are ineligible for prizes, they are marked "not in competition."

American Art Week is celebrated during the first week of the exhibition, November 3 through November 10. During this week any exhibit marked with an asterisk after the selling price may be purchased at a 10% discount. Purchases or reservations of exhibits may be made upon application at the Information Desk.

The Museum wishes to express its thanks to all artists who have sent entries to this Annual exhibition. We hope you will continue to participate in the Annual exhibitions of the future.

KATHRYN E. GAMBLE, DIRECTOR

# CATALOGUE

## OIL PAINTINGS

- |                            |  |              |  |  |
|----------------------------|--|--------------|--|--|
| 1. Maurice Abramson        | <i>Black Rock</i>                              | \$300        |  |  |
| 2. Lawrence D. Alboum      | <i>Bouquet</i>                                 | 50*          |  |  |
| 3. Helen Ames              | <i>China</i>                                   | 150*         |  |  |
| 4. Hella Bailin            | <i>Family</i>                                  | 350*         |  |  |
| 5. Yona Beattie            | <i>Indian Summer</i>                           | 250*         |  |  |
| 6. Betty Bernhard          | <i>Mimie</i>                                   | 125*         |  |  |
| 7. Isabel Bishop (Jury)    | <i>Blemish</i>                                 | 1200         |  |  |
| 8. Arthur Blumberg         | <i>Cain and Abel</i>                           | Not for Sale |  |  |
| 9. Arthur Blumberg         | <i>New-Born (tempera)</i>                      | Not for Sale |  |  |
| 10. Thor Bostrom           | <i>Forest, with Sun and Shade</i>              | 700          |  |  |
| 11. Blanche Bright         | <i>Reflections</i>                             | 125*         |  |  |
| 12. Wallace Brinck         | <i>Interior</i>                                | 150*         |  |  |
| 13. Byron Browne (Jury)    | <i>The Bull Fight</i>                          | 900*         |  |  |
| 14. Mary Bayne Bugbird     | <i>The Kitchen</i>                             | 350*         |  |  |
| 15. Mary Bayne Bugbird     | <i>Love without Features</i>                   | 250*         |  |  |
| 16. Michele A. Cafarelli   | <i>Snow from My Window</i>                     | 500*         |  |  |
| 17. Ruth Campbell          | <i>I'll Dance at Your Wedding</i>              | 200*         |  |  |
| 18. James Carlin           | <i>Bastille Day, France</i>                    | 500*         |  |  |
| 19. S. Ohrvel Carlson      | <i>Paterson</i>                                | 250*         |  |  |
| 20. Margarita V. P. Cattus | <i>The Quiet House</i>                         | 25*          |  |  |
| 21. Carmen Cicero          | <i>Flight on White</i>                         | 750*         |  |  |
| 22. Minna Citron           | <i>New Hampshire Golds</i>                     | 1200*        |  |  |
| 23. Constance B. Collester | <i>Maine Marine</i>                            | 250*         |  |  |
| 24. Joan Hughes Daub       | <i>Birds, Sea and Cliffs</i>                   | 400          |  |  |
| 25. Leo Dee                | <i>Studio</i>                                  | 200*         |  |  |
| 26. Martyvonne Dehoney     | <i>Morning Mist</i>                            | 150*         |  |  |
| 27. Peggy Dodds            | <i>Fantastic Incident</i>                      | 250*         |  |  |
| 28. Joseph Domareki        | <i>Camden, Maine</i>                           | 300*         |  |  |
| 29. Mary-Ellen Earl        | <i>Monday Morning</i>                          | Not for Sale |  |  |
| 30. Maurice J. Earle       | <i>A Walk in April</i>                         | Not for Sale |  |  |
| 31. Wilma Eaton            | <i>On the Avenue</i>                           | 100*         |  |  |
| 32. Margarete Erdmann      | <i>The Child</i>                               | 100*         |  |  |
| 33. Alexander Farnham      | <i>Moss Filled Bottle</i>                      | 350*         |  |  |
| 34. Ernest Fiene (Jury)    | <i>Hollyhock Bouquet</i>                       | 450*         |  |  |
| 35. Jacob Gains            | <i>Rockport</i>                                | 300*         |  |  |
| 36. Peter Galieto          | <i>Portrait of Artist in Mozabite Ghondura</i> | 300*         |  |  |
| 37. Kathryn M. Grady       | <i>Atlantic Highlands</i>                      | 125*         |  |  |
| 38. Jane Whipple Green     | <i>Muted Mood</i>                              | 75*          |  |  |
| 39. Esther Greenleaf       | <i>Six Chairs</i>                              | Not for Sale |  |  |
| 40. Edward Gressley        | <i>Basket Merchant</i>                         | 300*         |  |  |
| 41. Riva Helfond           | <i>Granite Landscape</i>                       | 500*         |  |  |
| 42. Homer Hill             | <i>Hayloft (casein)</i>                        | 300*         |  |  |
| 43. Homer Hill             | <i>Laundry Wagon (casein)</i>                  | 300*         |  |  |
| 44. Dora Hopkins           | <i>Musical Composite</i>                       | 250*         |  |  |
| 45. Charles K. Jahnke      | <i>Dusk</i>                                    | 200*         |  |  |
| 46. Charles K. Jahnke      | <i>Late Autumn — Adirondacks</i>               | 200*         |  |  |
| 47. Pearl Jennings         | <i>Baltimore Roof Patterns</i>                 | 100*         |  |  |
| 48. Ronald Hovey Jones     | <i>Making Fast, Hamilton, Bermuda</i>          | 400*         |  |  |
| 49. Paula Kapp             | <i>Land's End and the Channel</i>              | Not for Sale |  |  |
| 50. Richard Kapral         | <i>Heads</i>                                   | 200*         |  |  |
| 51. Kay Kato               | <i>Chat</i>                                    | 400*         |  |  |
| 52. Stuart Kaufman         | <i>Construction Crew, Noon Break</i>           | 650*         |  |  |
| 53. Lovel Kimball          | <i>Arrival</i>                                 | 250*         |  |  |
| 54. Margaret Kirkpatrick   | <i>First Day of March</i>                      | 250*         |  |  |
| 55. Adolf Konrad           | <i>Family Group</i>                            | 950          |  |  |
| 56. George Kunkel          | <i>Knony Cove (lacquer)</i>                    | 250*         |  |  |
| 57. Jacques Kupfermann     | <i>April</i>                                   | 1200*        |  |  |
| 58. Jacques Kupfermann     | <i>Tlaltenango</i>                             | Not for Sale |  |  |
| 59. Patrick Leavy          | <i>Afternoon</i>                               | 500*         |  |  |
| 60. Annie Lenney           | <i>The Lovers</i>                              | 600*         |  |  |
| 61. Annie Lenney           | <i>Magic Night</i>                             | 400*         |  |  |
| 62. Michael Lenson         | <i>Girl in the Arcade</i>                      | 450*         |  |  |
| 63. Michael Lenson         | <i>Tales of the Sea</i>                        | 500*         |  |  |
| 64. Ralph Leon             | <i>City Beach</i>                              | 300*         |  |  |
| 65. Abe Liebmann           | <i>Painting 257</i>                            | 75*          |  |  |
| 66. Amalia Ludwig          | <i>The Beach of Cassandra Lake</i>             | 1400*        |  |  |
| 67. Louis Lynn             | <i>The Stairway</i>                            | Not for Sale |  |  |
| 68. Herbert Macdonald      | <i>Out of the Darkness</i>                     | 150*         |  |  |
| 69. Elinor Marks           | <i>Venice</i>                                  | 200*         |  |  |
| 70. Anne Steele Marsh      | <i>Maine Coast (oil and tempera)</i>           | 350*         |  |  |
| 71. Vivian Matz            | <i>Seascape</i>                                | 250*         |  |  |
| 72. Rene McKay             | <i>This Is Today</i>                           | 200*         |  |  |
| 73. Rene McKay             | <i>Woman Must Wait</i>                         | 200*         |  |  |

74. Elise McMeekan	<i>Study in Balance</i>	50*
75. Frances McQuillan	<i>Escape</i>	250*
76. Nichols Milbank	<i>Sanctuario de Chimayo</i>	125*
77. Lillian Moress	<i>Still Life</i>	100*
78. Lillian Moress	<i>The Tarot Reader</i>	200*
79. Frank Nastasi	<i>Prelude</i>	400*
80. Andrew Nelson	<i>Barneгат Bay (casein)</i>	Not for Sale
81. Andrew Nelson	<i>Winter Forest</i>	500*
82. Ronnie Newton	<i>Snow Over Morristown</i>	200*
83. Candace Olesen	<i>Third Avenue</i>	99*
84. Candace Olesen	<i>Still Life</i>	99*
85. Peg Pfister	<i>Party</i>	500*
86. Henry C. Pitz (Jury)	<i>Dressing Room</i>	350*
87. John Puzio	<i>Midnight, Coney Island</i>	200*
88. Leo Quanchi	<i>Transcendental</i>	500*
89. Meyers Rohowsky	<i>Cathedral Woods</i>	650*
90. Meyers Rohowsky	<i>Girl at Window</i>	400*
91. Frank Roth	<i>Bunker Hill</i>	400
92. James Ruban	<i>Design</i>	350*
93. Martin Ryan	<i>A Walk on My Balcony</i>	Not for Sale
94. Maynard Sandol	<i>Homage to a Tsetse Fly</i>	800
95. Maynard Sandol	<i>The Sky, The Bird, The Bride</i>	500
96. Frieda Savitz	<i>Ocean Point Coast, Maine 1957</i>	200*
97. Jean Schonwalter	<i>Trojan Horse</i>	300*
98. George Schwacha	<i>Distant Areas</i>	500*
99. Gertrude Schweitzer	<i>Lake Trail</i>	Not for Sale
100. Alvena V. Seckar	<i>Fair</i>	150*
101. Walter Simon	<i>Washington Street Apartment</i>	175*
102. Maxwell Stewart Simpson	<i>Ebbie Maxon</i>	1000*
103. Ruth Z. Smith	<i>Harlequin Unmasked</i>	395*
104. Bert Souder	<i>French Sint Maarten, N.W.I.</i>	Not for Sale
105. Bert Souder	<i>Scene at Belford, N. J.</i>	150*
106. Armando Sozio	<i>Apple Trees</i>	395*
107. Louis Spindler	<i>Abstraction #4</i>	300*
108. Donald L. Stacy	<i>Green in Space</i>	450
109. Henry A. Stein	<i>Exurbia '58</i>	150*
110. Jean Johnstone Sundstrom	<i>October 1</i>	300
111. Harold Tannar	<i>Cement Kiln</i>	175*
112. Harold Tannar	<i>Gaspé</i>	175*

113. John Thornton	<i>Escape</i>	200*
114. Norman Lowel Tobin	<i>After Rain Fantasy</i>	85*
115. Alice Van Orden	<i>Still Life (oil and casein)</i>	300*
116. Alice Van Orden	<i>View of Harper's Ferry (oil and casein)</i>	300*
117. Helen Van Wyk	<i>South Paw</i>	300*
118. Paul Vazquez	<i>Hechter's Dream</i>	350*
119. Sara Winston	<i>Industrial Interior</i>	350*
120. Frances Wood	<i>Easter Eggs No. 1</i>	450*
121. Ethelyn Woodlock	<i>Ol' Beachcomber</i>	400*
122. Ethelyn Woodlock	<i>Tic Tac Toe</i>	1000*
123. Elli Zimmer	<i>Holiday</i>	250*

#### WATERCOLOR PAINTINGS

124. John M. Angelini	<i>View of the City</i>	\$175*
125. Ray N. Baker	<i>Atlantic City Inlet</i>	30*
126. Arthur J. Barbour	<i>Dunes</i>	150
127. Arthur J. Barbour	<i>Rainswept</i>	190*
128. Robert G. Bradshaw	<i>The Harbor Cove</i>	200*
129. Elizabeth Ayres Brinck	<i>Kitchen</i>	20*
130. Albert L. Bross, Jr.	<i>Low Tide</i>	150
131. Albert L. Bross, Jr.	<i>Winter</i>	150
132. Alvah Burdette Brown	<i>The Caution Tree</i>	200*
133. Alvah Burdette Brown	<i>Test of Time</i>	200*
134. W. Carl Burger	<i>Pulse of the Sea</i>	70
135. John E. Courtney	<i>End of Winter — Connecticut</i>	150*
136. John E. Courtney	<i>Landscape</i>	150*
137. Dick Crocker	<i>Oaxaca Market</i>	200*
138. Elena M. de Hellebranth	<i>Flying Star (tempera)</i>	150*
139. Joseph Del Guercio	<i>Fishing Boats</i>	75*
140. Joseph Del Guercio	<i>Maine Islands (casein)</i>	100*
141. Joseph Domareki	<i>Desert Sage</i>	100*
142. Robert Dow	<i>Landscape</i>	150*
143. Helen Fleming	<i>Privacy</i>	75*
144. Ruth Garvin	<i>Woman of Uncompromising Attitude (pastel)</i>	75*
145. Henry Gasser	<i>Mining Area</i>	300*
146. Henry Gasser	<i>Winter Store</i>	300*





63



216



179



153

147. Jane Geayer	<i>Moorings (watercolor and ink)</i>	50*
148. William D. Gorman	<i>Night Table (casein)</i>	200*
149. Ann Hulsizer	<i>Deserted House</i>	75*
150. Avery Johnson	<i>Casbah</i>	175*
151. Avery Johnson	<i>Point Betsie Dunes</i>	150*
152. Robert Jordan	<i>New Hampshire Landscape (watercolor and charcoal)</i>	125
153. Aaron Kuriloff	<i>Trees</i>	250*
154. Samuel Milstein	<i>Summer's Day</i>	200
155. Greta Newman	<i>House at the Shore (tempera)</i>	175*
156. Greta Newman	<i>View from the Jersey Turnpike (tempera)</i>	175*
157. Jane Oliver	<i>Church Social</i>	250*
158. Jane Oliver	<i>Side of Store, Key West</i>	Not for Sale
159. James Perkins	<i>Curleyville U. S. A.</i>	100*
160. James Perkins	<i>Where Once They Lived</i>	75*
161. C. Fuller Quin	<i>Beach Umbrellas</i>	75*
162. Nicholas Reale	<i>Brittany Coast (tempera)</i>	200*
163. Betty Ringland	<i>Rush Hour</i>	95*
164. Jewel Ryman	<i>The Clam Warden (casein)</i>	50*
165. Everett Sahrbeck	<i>Snow Fences, Vermont</i>	300*
166. Herbert Scheffel	<i>Fifteen Boats</i>	175*
167. Herbert Scheffel	<i>Monterey</i>	175*
168. Gertrude Schweitzer	<i>Beach Picnic</i>	Not for Sale
169. M. Shenstone	<i>Annapolis Basin, Nova Scotia</i>	75*
170. Leonard Sirota	<i>Montauk Harbor</i>	45*
171. Sally Spofford	<i>Shore Birds</i>	50*
172. Marion N. Stoddard	<i>Underwater Fantasy</i>	100*
173. Rudae R. Tieger	<i>On a Hilltop</i>	Not for Sale
174. Margaret Ward	<i>Rain on the Mountain</i>	100*
175. Ruth Mitchell Wolff	<i>Black-eyed Susans</i>	100*

#### PRINTS AND DRAWINGS

176. Frank J. Angelucci, Jr.	<i>Brooklyn 234 (pen and ink)</i>	Not for Sale
177. Ray Barrio	<i>Carnival (serigraph)</i>	\$ 60*
178. Ray Barrio	<i>Structure #5 (serigraph)</i>	45*

179. Robert Birmelin	<i>Dog Series — Study 2 (chalk)</i>	100*
180. Robert Birmelin	<i>Living Room — Interior (etching)</i>	40*
181. John Brzostoski	<i>Masoobali (woodcut)</i>	20
182. Minna Citron	<i>Slip Stream (etching and aquatint)</i>	60*
183. Gerald V. Davis	<i>Flowers (charcoal and sanguine)</i>	50*
184. Marina Downes	<i>Old Man with Pipe (pen and ink)</i>	Not for Sale
185. Adams Garrett	<i>Summer Renaissance (pencil)</i>	100*
186. William D. Gorman	<i>Mississippi River-Boat Man (ink and wash)</i>	100*
187. Ruth M. Krieger	<i>A Man's Castle (lithograph)</i>	15
188. Louis Lozowick	<i>Coastline Nova Scotia (lithograph)</i>	25*
189. Fred Manders	<i>The Pushcart (woodcut)</i>	25*
190. Jean Schonwalter	<i>Duet (lithograph)</i>	35*
191. Harold Stacy	<i>The Disconsolate (ink)</i>	Not for Sale
192. Paul Vazquez	<i>Mary (pen and ink)</i>	Not for Sale
193. Sara Winston	<i>Jungle Woman (color woodcut)</i>	75*
194. Howard J. Young	<i>Witness of Our Time (color woodcut)</i>	35*
195. Perry Zimmerman	<i>Leda (pencil)</i>	125*
196. Perry Zimmerman	<i>Portrait of a Spanish Artist (pencil)</i>	125*

#### MOSAICS

197. Eva De Nagy	<i>The Burden Bearer</i>	\$1500*
198. Barbara Gombos	<i>Revelation</i>	150*
199. Bette Kaufman	<i>Via Appia</i>	100*

#### SCULPTURE

200. Fritz Cleary	<i>Mable Maloney (bronze)</i>	\$600*
201. Yvonne Dehoney	<i>Loving Kindness (terra cotta)</i>	Not for Sale
202. David Deland	<i>Man Hiding (maple burl)</i>	250*
203. Russell F. Egert	<i>Fisherman (red cedar)</i>	250*
204. Russell F. Egert	<i>Red Fox (redwood)</i>	200*
205. Carl Espenscheid	<i>Fish (stoneware)</i>	25*
206. Patricia Garrett	<i>Head of Adolescent (alabaster)</i>	Not for Sale

207. Patricia Garrett	<i>Horse and Rider (direct plaster)</i>	250*
208. Eugene Gauss	<i>Repose (Carrara marble)</i>	650*
209. Pearl Janowitz	<i>Ethan (ceramic)</i>	Not for Sale
210. Nathaniel Kaz (Jury)	<i>Rhapsody (bronze)</i>	2200
211. Mimi Martin	<i>Seated Lady (plaster)</i>	250*
212. Douglas McIlvain	<i>Zodiac Sundial (aluminum)</i>	150
213. Dorothy Rossen	<i>Together (marble)</i>	400*
214. Charles E. Stevens	<i>Bather (lignum vitae)</i>	500*
215. Charles E. Stevens	<i>Reclining Figure (mahogany)</i>	400*
216. Madeleine Vanderpool	<i>Zebra (marble)</i>	Not for Sale
217. Harry C. Waggott, Jr.	<i>Fat Cat (ceramic)</i>	Not for Sale
218. Harry C. Waggott, Jr.	<i>Fish (ceramic)</i>	Not for Sale
219. Erna Weill	<i>Elijah (bronze)</i>	300
220. Helen Yascymski	<i>Woman Bathing (terra cotta)</i>	Not for Sale
221. Robert Zerlin	<i>Penguin (stoneware)</i>	175*
222. Robert Zerlin	<i>Toucan (stoneware)</i>	175*

## DIRECTORY

MAURICE ABRAMSON  
938 Boulevard, Bayonne

LAWRENCE D. ALBOUM  
98 Weequahic Avenue, Newark

HELEN AMES  
135 Mayhew Drive, South Orange

JOHN M. ANGELINI  
21 Emerson Drive, Livingston

FRANK J. ANGELUCCI, JR.  
134 Cooper Ave., Upper Montclair

HELLA BAILIN  
829 Bishop Street, Union

RAY N. BAKER  
Pleasant Mills, Hammonton

ARTHUR J. BARBOUR  
6 Mt. Washington Drive, Clifton

RAY BARRIO  
Box 1123, Chatsworth, California

YONA BEATTIE  
Emerson Road, R.F.D. #3,  
New Brunswick

BETTY BERNHARD  
79 Minnisink Road, Short Hills

ROBERT BIRMELIN  
65 Ridge Avenue, Bloomfield

ISABEL BISHOP  
857 Broadway, New York

ARTHUR BLUMBERG  
714 Valley Rd., Upper Montclair

THOR BOSTROM  
41 Yantecaw Avenue, Bloomfield

ROBERT G. BRADSHAW  
48 Hilltop Boulevard, Milltown

BLANCHE BRIGHT  
1545 Leslie Street, Hillside

ELIZABETH AYRES BRINCK  
Garwood Road, R. D. #2,  
Moorestown

WALLACE BRINCK  
Garwood Road, R. D. #2,  
Moorestown

ALBERT L. BROSS, JR.  
11 Union Place, Summit

ALVAH BURDETTE BROWN  
486 Park Avenue, Orange

BYRON BROWNE  
216 E. Fifteenth St., New York 3

JOHN BRZOSTOSKI  
2 Kiernan Blvd., Long Branch

MARY BAYNE BUGBIRD  
28 Overhill Rd., Tall Oaks, Summit

W. CARL BURGER  
26 Holly Street, Cranford

MICHELE A. CAFARELLI  
324 Frances Street, Teaneck

RUTH CAMPBELL  
Monmouth Hills, Highlands

JAMES CARLIN  
73 Cathedral Avenue, Nutley

S. OHRVEL CARLSON  
9 Lawrence Ave., West Orange

MARGARITA V. P. CATTUS  
190 Riverside Drive, N. Y. 24

CARMEN CICERO  
68 Lehigh Avenue, Newark

MINNA CITRON  
21 East Ninth Street, N. Y. 3

FRITZ CLEARY  
209 Windermere Ave., Interlaken

CONSTANCE B. COLLESTER  
55 Heights Road, Clifton

JOHN E. COURTNEY  
15 West 36th Street, Bayonne

DICK CROCKER  
94 S. Munn Ave., East Orange

JOAN HUGHES DAUB  
533 Grand Avenue, Leonia

GERALD V. DAVIS  
86 Elm Street, Summit

LEO DEE  
556 High Street, Newark

ELENA M. de HELLEBRANTH  
109 S. Frankfort Ave., Ventnor

MARTYVONNE DEHONEY  
40 Macopin Ave., Upper Montclair

YVONNE DEHONEY  
40 Macopin Ave., Upper Montclair

DAVID DELAND  
35 Holly Glen Lane,  
Berkeley Heights

JOSEPH DEL GUERCIO  
198 Maple Street, Kearny

EVA DE NAGY  
177 High Street, Perth Amboy

PEGGY DODDS  
300 E. 35th Street, Paterson

JOSEPH DOMAREKI  
1482 Fox Trail, Mountainside

ROBERT DOW  
502 Summer Avenue, Newark

MARINA DOWNES  
33 Erwin Park Road, Montclair

MARY-ELLEN EARL  
17 Parkview Drive, Bloomfield

MAURICE J. EARLE  
130 Prospect St., East Orange

WILMA EATON  
924 Highland Ave., Westfield

RUSSELL F. EGERT  
37 Atno Avenue, Morristown

MARGARETE ERDMANN  
26 Garthwaite Ter., Maplewood

CARL ESPENSCHIED  
R. D. #2, Lebanon

ALEXANDER FARNHAM  
R. D. #2, Stockton

ERNEST FIENE  
331 E. 55th Street, N. Y. 22

HELEN FLEMING  
187 Little Falls Rd., Cedar Grove

JACOB GAINS  
494 Broadway, Bayonne

PETER GALIOTO  
Oakwood Lake, Bloomingdale

ADAMS GARRETT  
26 Leland Avenue, Plainfield

PATRICIA GARRETT  
26 Leland Avenue, Plainfield

RUTH GARVIN  
641 Lincoln Avenue, Orange

HENRY GASSER  
45 Mountain Avenue, Summit

EUGENE GAUSS  
2056 Stanley Terrace, Union

JANE GEAYER  
55 46th Street, Weehawken

BARBARA GOMBOS  
126 Bellevue Ave., U. Montclair

WILLIAM D. GORMAN  
1684 Hudson Blvd., Jersey City

KATHRYN M. GRADY  
43 Columbia Road, Morristown

JANE WHIPPLE GREEN  
720 Lawrence Avenue, Westfield

ESTHER GREENLEAF  
27 Woodcrest Ave., Short Hills

EDWARD GRESSLEY  
424 Eton Court, Ridgewood

RIVA HELFOND  
218 East Front Street, Plainfield

HOMER HILL  
564 Main Street, Chatham

DORA HOPKINS  
1140 Wychwood Rd., Westfield

ANN HULSIZER  
145 Pleasant Valley Way,  
West Orange  
CHARLES K. JAHNKE  
8 Spruce Street, Tenafly  
PEARL JANOWITZ  
73 Carolina Avenue, Newark 6  
PEARL JENNINGS  
333 E. Dudley Ave., Westfield  
AVERY JOHNSON  
R.F.D. #1, Cooper Road, Dover  
RONALD HOVEY JONES  
3 Highland Ter., Upper Montclair  
ROBERT JORDAN  
471 Valley Rd., Upper Montclair  
PAULA KAPP  
287 Tillou Road, South Orange  
RICHARD KAPRAL  
53 Pennsylvania Ave., Newark  
KAY KATO  
60 Chapman Place, Glen Ridge  
BETTE KAUFMAN  
9 Poseld Court, Deal  
STUART KAUFMAN  
36-05 High Street, Fair Lawn  
NATHANIEL KAZ  
36 Grace Court, Brooklyn 1  
LOVEL KIMBALL  
69 Oakwood Ave., U. Montclair  
MARGARET KIRKPATRICK  
21-B Lowry Court, Clifton  
ADOLF KONRAD  
20 Fulton Street, Newark 2  
RUTH M. KRIEGER  
33 Winding Way, West Orange  
GEORGE KUNKEL  
40 Appleton Place, Glen Ridge  
JACQUES KUPFERMANN  
12 Maple Street, Princeton  
AARON KURILOFF  
Box #28, Park Place, Flanders  
PATRICK LEAVY  
622 Third Street, Newark  
ANNIE LENNEY  
29 Coolidge Ave., West Caldwell  
MICHAEL LENSON  
16 Enclosure, Nutley  
RALPH LEON  
88 Ashland Avenue, East Orange  
ABE LIEBMANN  
20 Pitney Street, West Orange  
LOUIS LOZOWICK  
62 Massel Terrace, South Orange

AMALIA LUDWIG  
36 Grant Avenue, East Orange  
LOUIS LYNN  
370 Sixth Avenue, Newark 7  
HERBERT MACDONALD  
173 Stonehouse Road, Glen Ridge  
FRED MANDERS  
R. D. #5, East Landis Avenue,  
Vineland  
ELINOR MARKS  
58 Ayers Court, West Englewood  
ANNE STEELE MARSH  
Fiddlers Forge, Pittstown  
MIMI MARTIN  
R. D. #1, Mendham  
VIVIAN MATZ  
125 Northfield Ave., West Orange  
DOUGLAS McILVAIN  
257 Navesink River Rd., Red Bank  
RENE MCKAY  
4 Montview Road, Summit  
ELISE McMEEKAN  
215 Linden Avenue, Westfield  
FRANCES McQUILLAN  
3 Godfrey Road, Upper Montclair  
NICHOLS MILBANK  
Morgan Lane, Grants Pass, Oregon  
SAMUEL MILSTEIN  
852 Lake Avenue, Clark Township  
LILLIAN MORESS  
1524 Maple Avenue, Hillside  
FRANK NASTASI  
70 Edgewater Road, Cliffside Park  
ANDREW NELSON  
159 Pitt Road, Springfield  
GRETA NEWMAN  
20 Constantine Place, Summit  
RONNIE NEWTON  
Ansmar Cottage, James Street,  
Morristown  
CANDACE OLESEN  
627 Shadowlawn Drive, Westfield  
JANE OLIVER  
20 Park Avenue, Maplewood  
JAMES PERKINS  
12 Cherry Tree Lane, Middletown  
PEG PFISTER  
258 E. Dudley Ave., Westfield  
HENRY C. PITZ  
14 East Germantown Pike,  
Plymouth Meeting, Pa.  
JOHN PUZIO  
198 Wheaton Place, Rutherford

LEO QUANCHI  
R. D. #1, Ridge Road,  
Upper Saddle River  
C. FULLER QUIN  
189 Liberty Street, Bloomfield  
NICHOLAS REALE  
1000 Salem Avenue, Hillside  
BETTY RINGLAND  
90 Gates Avenue, Montclair  
MEYERS ROHOWSKY  
132 Ferris Place, Westfield  
DOROTHY ROSSEN  
112 Academy St., South Orange  
FRANK ROTH  
41 First Avenue, New York  
JAMES RUBAN  
100 N. 23rd Street, Camden 5  
MARTIN RYAN  
424 Washington Street, Boonton  
JEWEL RYMAN  
382 Springfield Avenue, Summit  
EVERETT SAHRBECK  
4 Hathaway Lane, Verona  
MAYNARD SANDOL  
757 River Street, Paterson  
FRIEDA SAVITZ  
2 West 15th Street, New York  
HERBERT SCHEFFEL  
25 Mahar Avenue, Clifton  
JEAN SCHONWALTER  
67 Fielding Court, South Orange  
GEORGE SCHWACHA  
273 Glenwood Ave., Bloomfield  
GERTRUDE SCHWEITZER  
Colts Neck  
ALVENA V. SECKAR  
333 Pompton Ave., Pompton Lakes  
M. SHENSTONE  
111 Mercer Street, Princeton  
WALTER SIMON  
149 High Street, Montclair  
MAXWELL S. SIMPSON  
Old Raritan Road, Scotch Plains  
LEONARD SIROTA  
116 Scotch Plains Ave., Westfield  
RUTH Z. SMITH  
26 S. Alward Ave., Basking Ridge  
BERT SOUDER  
1547 Coles Avenue, Mountainside  
ARMANDO SOZIO  
664 Varsity Road, South Orange  
LOUIS SPINDLER  
4 Melman Terrace, Maplewood

SALLY SPOFFORD  
Box 443, Bernardsville  
DONALD L. STACY  
1385 Lexington Ave., N. Y. 28  
HAROLD STACY  
109 Vreeland Avenue, Clifton  
HENRY A. STEIN  
1 Winthrop Place, Maplewood  
CHARLES E. STEVENS  
1963 Grand Street, Scotch Plains  
MARION N. STODDARD  
27 Burnett Terrace, West Orange  
JEAN J. SUNDSTROM  
113 Woodland Ave., East Orange  
HAROLD TANNAR  
62 Walker Road, West Orange  
JOHN THORNTON  
192 Inwood Ave., Upper Montclair  
RUDAE R. TIEGER  
12 Ursino Place, Elizabeth  
NORMAN LOWEL TOBIN  
239 Ward Place, South Orange  
MADELEINE VANDERPOOL  
Long Hill Road, New Vernon  
ALICE VAN ORDEN  
Brookfield Farm, Pottersville  
HELEN VAN WYK  
210 Watchung Drive, Hawthorne  
PAUL VAZQUEZ  
32 Westervelt Avenue, Tenafly  
HARRY C. WAGGOTT, JR.  
12 St. Charles Ave., West Caldwell  
MARGARET WARD  
63 W. Hudson Ave., Englewood  
ERNA WEILL  
886 Alpine Drive, Teaneck  
SARA WINSTON  
59 S. Wyoming Ave., South Orange  
RUTH MITCHELL WOLFF  
115 Demarest Rd., Bloomingdale  
FRANCES WOOD  
East Avenue, Northvale  
ETHELYN WOODLOCK  
15 Franklin Ave., Midland Park  
HELEN YASCYMSKI  
718 S. 20th Street, Newark  
HOWARD J. YOUNG  
280 Central Avenue, Orange  
ROBERT ZERLIN  
R. D. #4, Freehold  
ELLI ZIMMER  
Mayflower Gardens, Little Falls  
PERRY ZIMMERMAN  
58 Norwood Street, Newark 6

## AWARDS

### OIL PAINTING

*Agnes B. Noyes Award of \$100*

MICHAEL LENSON — "Tales of the Sea"

*William W. Skinner Award of \$50*

ALVENA V. SECKAR — "Fair"

*Irving Harris Award of \$25*

CARMEN CICERO — "Flight on White"

*Honorable Mention*

JEAN SCHONWALTER — "Trojan Horse"

### WATERCOLOR PAINTING

*Robert Worth Award of \$100*

AARON KURILOFF — "Trees"

*The Montclair Art Museum Trustee Award of \$50*

AVERY JOHNSON — "Point Betsie Dunes"

*Elinor S. Higgins Award of \$25*

NICHOLAS REALE — "Brittany Coast"

*Honorable Mention*

ANN HULSIZER — "Deserted House"

### PRINTS AND DRAWINGS

*The Montclair Art Museum Trustee Award of \$50*

ROBERT BIRMELIN — "Dog Series — Study 2"

*Vivian V. Skinner Award of \$25*

ADAMS GARRETT — "Summer Renaissance"

*Honorable Mention*

SARA WINSTON — "Jungle Woman"

### SCULPTURE

*Newark News Award of \$100*

MADELEINE VANDERPOOL — "Zebra"

*Max Strelsin Award of \$50*

CHARLES E. STEVENS — "Bather"

*Honorable Mention*

RUSSELL F. EGERT — "Fisherman"

AR 1417 3/5 ERNA WEILL COLLECTION

1958 ; 1967

ART EXHIBITIONS: HANUKKAH FESTIVAL OF JEWISH ART

ENGLISH 1958 ; 1967



Y M - Y W H A OF BERGEN COUNTY  
211 ESSEX STREET, HACKENSACK, NEW JERSEY

*Presents the*

**10<sup>th</sup>**  
ANNUAL

## Hanukkah Art Festival

DECEMBER 11, 1966 - JANUARY 5, 1967

Featuring the works of

Maurice Abramson  
Rhoda Boughton  
Stuart Boughton  
Sam Brecher  
Edmond Casarella  
Dan Dickerson  
Sam Fischer  
Jacob Gains  
Ilse Girona  
Jose Girona  
Dorothy Glazer  
Jerry Goldman  
Joe Gozzo  
Rose Hertzberg  
Hal Jones

Julius Kramer  
Rebecca Lepkoff  
Lillian Marzell  
Steve Munno  
Virginia Passaggio  
Claire Romano  
Esther Rosen  
John Ross  
Rita Silvan  
Ruth Solomon  
Marius Sznajderman  
Dick Van Tieghen  
Erna Weill  
Sam Weinik  
Ben Wilson  
Evelyn Wilson

*SPECIAL GUEST*

**MR. ROBERT LUCK**

Assistant Director of the  
American Federation of Arts!

*An exhibition devoted to local artists with  
national reputations.*



## The Tenth Hanukkah Art Festival

The Hanukkah Art Festival at the "Y" celebrates a decade — not only of exhibition — but also of increased growth in our fine arts program, and a deepening of its quality and excellence.

When, 10 years ago, the Hanukkah Art Festival was conceived, it was our hope that the stimulation it would provide, would be reflected in training classes for all ages. To observe accomplished art is an enriching experience. But a "Y" is more than an art gallery; it is a place where people participate and learn and do. For this reason, we are enormously grateful that over these ten years, life sketching classes, sculpting classes; art craft classes have flourished. Our teachers, in every sense, constitute a capable and even distinguished faculty.

This Hanukkah Art Festival was conceived and developed essentially by our own Art Faculty. We are pleased to include their names in appreciation and in acknowledgment of our affection and regard for what they have been able to accomplish with the dozens of "Y" students who participate throughout each program week.

### FINE ARTS FACULTY OF THE BERGEN COUNTY YMHA

Sam Brecher	-	-	-	-	-	-	Painting
Dorothy Glazer	-	-	-	-	-	-	Life Sketching
Jerry Goldman	-	-	-	-	-	-	Sculpture
Rebecca Lepkoff	-	-	-	-	-	-	Sculpture
Esther Rosen	-	-	-	-	-	-	Life Sketching
Ruth Solomon	-	-	-	-	-	-	Ceramics and Art Crafts

Thank You!

RAY BOHR, President  
YMHA-YWHA of Bergen County



Bergen County YMHA - 211 Essex Street - Hackensack, New Jersey - Phone: 489-5900

TENTH ANNUAL HANUKKAH FESTIVAL OF THE ARTS

December 11, 1966

- - - About The Exhibiting Artists - - -

More than 20 outstanding artists from the Bergen County area appear in this Tenth Annual Hanukkah Festival of the Arts.

To list the biographical data on each of the artists, based upon the material we have available would constitute a pamphlet of astonishing size. What follows, therefore, is an overall prospectus, which is generally valid for almost all of the artists. Should any visitor to the Hanukkah Festival wish more detailed background on each of the artists, please inquire of the program department and we shall be happy to provide it.

What should we know about these artists? Our exhibiting artists range in age from 36 years of age to more than 70 years of age. Together, the exhibiting artists have appeared in more than 300 exhibitions and more than 250 one-man shows.

With very few exceptions, most of the exhibiting artists are teachers in the arts and are on the faculty of high schools and colleges. Most of the artists are graduates of art schools and more than half have studied abroad, notably in Paris and Italy.

More than one-third of the artists have been invited to serve or to study overseas through government grants or as workers in government agencies, such as the United States Information Agency. Eleven of the artists have received Fulbright grants. All of the artists have been "collected". Their work appears in distinguished museums and in private collections ranging from the Metropolitan Museum of Art to the Jewish Museum, to the Tokyo Art Center, to the New Jersey State Museum and to countless others throughout America and abroad. The works of 20 of the artists appear in no less than 48 Universities around the nation. Nineteen of the artists have published statements on their work and 13 of the men and women exhibiting, have been commissioned to do special work for hotels, schools, and private collections.

Twenty of the artists have won major awards in group shows.

*Revised from the 3rd Hanukkah Art Festival Handbook*

## **Hanukkah Lights on Colors and Canvas**



NO ONE HAS established, insofar as I know, that a people cannot live without art. But what a lonely and haunted place the earth would be without colors captured and music sounded above the middling noise of each day!

Nor has anyone proven that a free society is the best guarantee for expression in art. I sense, sometimes, that Americans just quietly believe that freedom triggers creative energy . . . and with this belief, ergo . . . it comes to pass! Nothing in history justifies this bland assurance. There always has been, and there continues to be, fine and moving human expression in letters and graphic art even from monolithic societies. What seems to be the universal imperative is that people must care. We are, I think, beyond the point of seeing the artist as an effete and unproductive pariah in our communities. And while we have long, in America, given a kind of intellectual allegiance to the artistic effort, we are now feeling the work of the musician, the writer, and the painter deep within our bones.

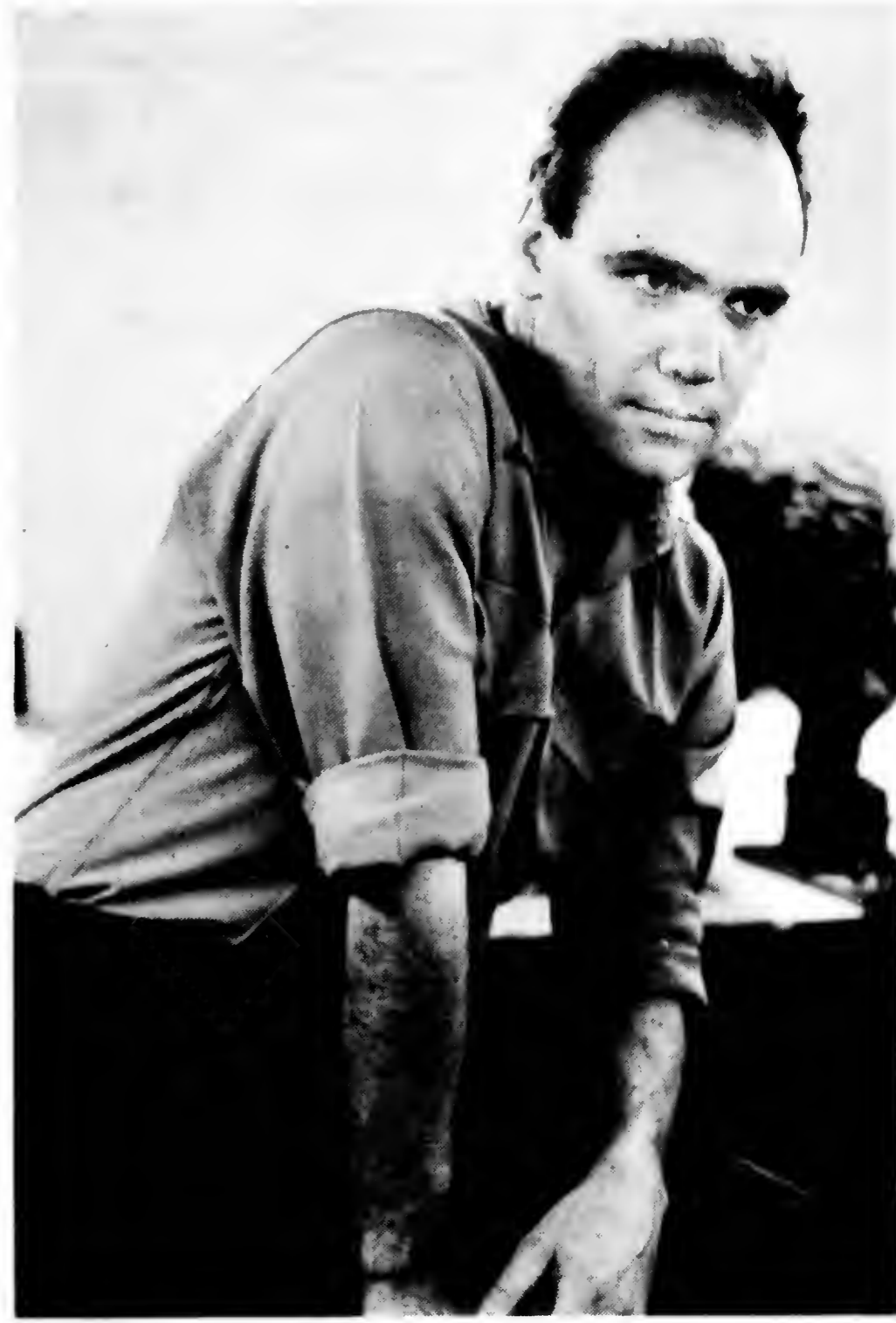
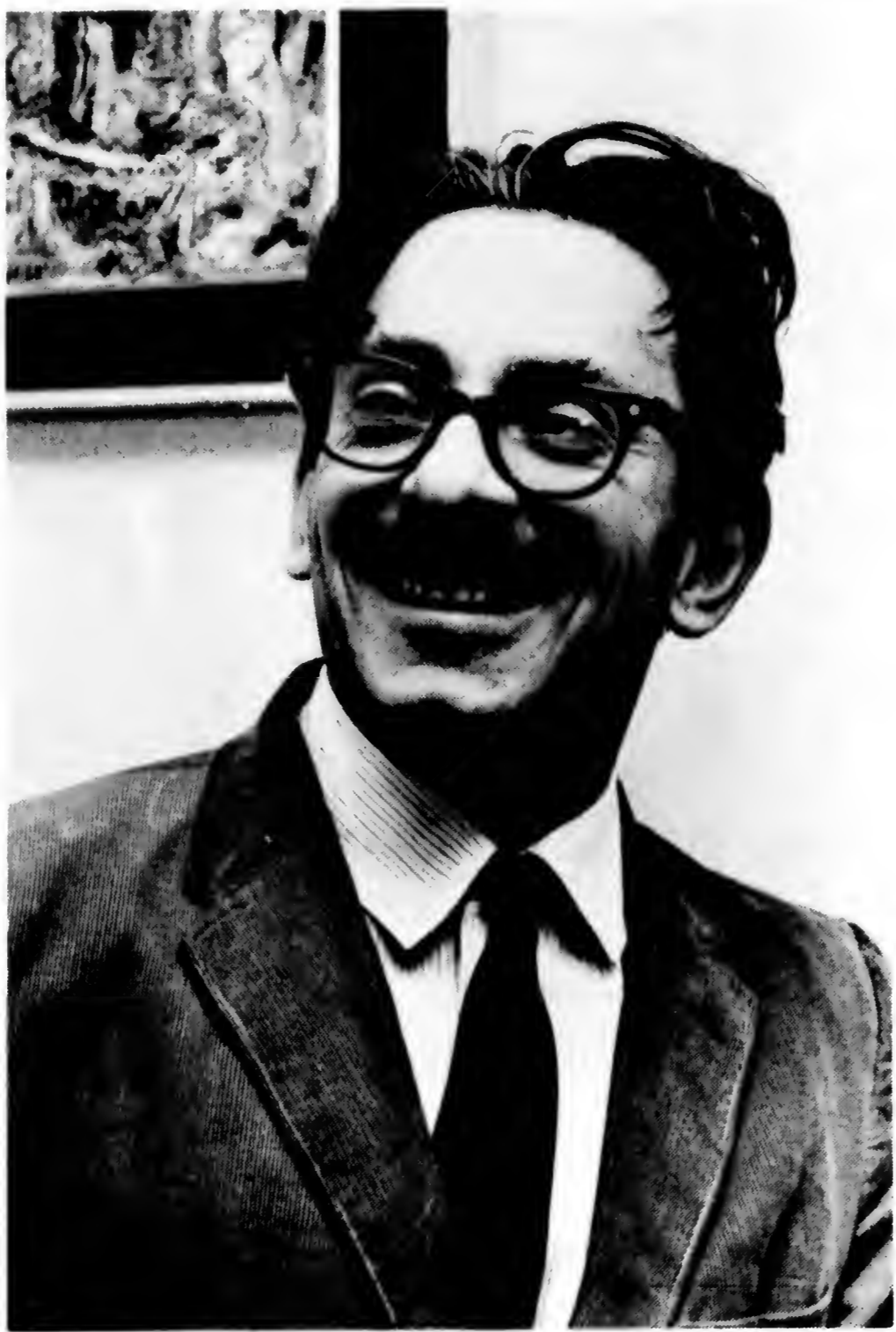
This essentially fresh condition may have come about because of our profound fears of the future of man himself. Always, in illness, or on the threshold of dying, we become sharply aware of how precious is each commonplace of life . . . and, oh, to view it more intently just one more time! And this is, after all, the purpose of the artist: to "freeze the moment," so that in our recklessness we do not lose the moment forever. This effort is one of the distinctions of man; a lesser animal has no such preoccupation.

It has been in this sense that the YMHA of Bergen County designed the HANUKKAH FESTIVAL OF JEWISH ART. This year marks the tenth in its annual series. That Hanukkah was chosen as the rallying festival for an art show is not without importance. Hanukkah and its "frozen moment" is the recollection of the endless human struggle for freedom, and a time for rejoicing and remembrance. But remembrance of what? Hannah and her sons lived so that we might live more fully and enlarge the limitless scope of our human-ness. Judah Maccabee cared about issues which undergird our very breathing. The fusion then, of art and its value to man, and the initiative of a 'Y' in presenting it to the public, is a graceful, useful, and even an inevitable fusion.

In Hanukkah, 1958, the works of some of the most revered artists in the world were placed before the citizens of our area. The artists were there, too, to take pleasure in an outpouring of communal interest. During Hanukkah, 1959, the works of Israeli painters (some living near the very same Modin in Israel which is central to the Hanukkah memorial) hung for eight days on "Y" walls, transforming them from bleak plaster supports into forests of color and adventure.

Now the work of local men and women . . . some known and some awaiting the wider appreciation and respect which time and endless effort may yet unmask. Time . . . and a community that cares.

The YMHA of Bergen County is concerned and aware that its imperative is in the nature of a trust. To it has been given the space, the initiative, the concern for the treasures of the human spirit. On Hanukkah of 1966, its "shamas" (servant) candle lights up the "Y" and flickers on the colors and the canvases of its gifted neighbors and friends . . . artists of Bergen County.



# Jewish Art Does Not Exist, Sculptor Tells Hanukkah Fete

## Artist Is Influenced By World Around Him, Y. M. H. A. Exhibit Hears

Hackensack — Two artists whose works are represented in a Hanukkah festival of Jewish art at the Y. M. H. A. of Bergen County agreed that there may be no such thing as Jewish art, in a panel discussion last night at the Y. M. H. A.

### EXPRESSION OF PERSON

Sculptor Erna Weill said that artists are influenced by the world around them.

In time there may be the creation of Israeli art which may be considered as Jewish art, she

commented. Mrs. Weill pointed out that there really is no Jewish or Christian art, but certain forms and styles have come to be identified as Jewish or Christian art.

Sam Weinik said that Jewish art is the expression of a Jewish

person in a particular form by which he has been conditioned. "It is his personal expression of thought, background, and environment. The mere fact that it is a Jewish subject does not make it Jewish art," he said.

Weinik said there are three elements in a work of art; an idea, the symbol attached to the idea, and an aesthetic quality which is the expression of the idea through the symbol.

There is no such thing as Jewish art or Christian art. Art is universal, he concluded.

The panelists' views were in sharp contrast with those of Dr. Stephen Kayser, curator of the Jewish Museum of New York, who spoke at the opening of the Festival Monday.

Dr. Kayser remarked that although 80 per cent of the silverwork in the Jewish Museum of New York was created by Christians—because Jews were forbidden to enter metal working guilds in Europe during the Middle Ages—the art is still essentially

Jewish because the objects, used in Jewish worship, served a purpose within the framework of Jewish practice.

Stanley Swig served as moderator of the panel. Tonight, scholar and woodcarver Nehemiah Mark will speak at the festival.

The showing at the Y. M. H. A. contains works by many leading American artists.

CHRISTMAS DECORATIONS

ADVERTISEMENT

# Chanukah Festival of Jewish Art Displayed at Bergen County YMHA

HACKENSACK—A Chanukah Festival of Jewish Art will be presented by the YMHA of Bergen County, today through Tuesday. Commemorating the spirit of freedom of the Chanukah holiday, the collection is symbolic of the vast reservoir of Jewish tradition, experiences, and events.

The themes reflect the abiding faith and vigor of the Jewish people and are appropriate for all interested in Jewish and artistic values.

An outstanding array of famous artists and sculptors will be exhibiting art works including paintings, ceramics, sculpture, and wood carving.

Bergen County personalities are prominent in the list of artists whose works will be presented. Erna Weill and Esther Rosen of Teaneck and Sam Weinek of Hackensack will have representative works of art symbolizing the theme of the Art Festival.

Other artists include Moses Soyer, Raphael Soyer, Jack Levine, Nehemiah Mark, Saul Raskin, Temina Gezari, Alexander Dobkin, Chaim Gross, Abraham Ratner and Max Weber, Helen Beling, John Shayn, Hans Guggenheim, A. Raymond Katz, Yari Levine, Ilya Schor, Elbert Weinberg, Ruth Gikow and Eleanor Arons.

Special programs have been arranged for each evening of the exhibit. Tonight Dr. Stephen Kayser, curator of the Jewish Museum will be guest of honor at a special preview showing. There will be a Chanukah candle lighting program with Cantor Arthur Asher of Temple Emeth, Teaneck, chanting the blessings. Chairman of the evening will be Aaron

Bloom, chairman of Adult Activities. Greetings will be extended by Leonard Marcus, president of the "Y." Sam Kadison, chairman of the Education Committee will introduce Dr. Kayser.

Monday evening, a panel of artists will discuss "What is Jewish Art." The panelists will be Yari Levine, Erna Weill and Sam Weinek. Nehemiah Mark, featured guest on Tuesday evening, a wood carver, sculptor and raconteur, will discuss "The Way of the Woodcarver."

The exhibit is open to the general public for viewing Monday and Tuesday. Youth groups have been invited to visit with their teachers for supervised tours.

## Liquor Law

(Continued from Page One)

presently acting as counsel for the restaurant, refused to comment on the appeal.

Councilmen passed the bill which allows only two restaurant liquor licenses at their meeting Nov. 4. As defined by the ordinance, a restaurant license allows the sale of liquor to diners, but does not permit the serving of drinks at a bar.

## Two Teaneck Firefighters Are Injured

TEANECK — Two Township firemen sustained injuries Monday night while battling a blaze in the bedroom of a home owned by Eugene Dorfman of 970 Lincoln Place.

Hurt were Harry F. Smith, who received oxygen at the scene for smoke poisoning, and Leroy Kirk, who sustained cuts about the eyes when a window was shattered to clear a smoke-filled room. Both were treated in Holy Name Hospital and released.

The fire destroyed a bed, mattress, blankets and a scatter rug, according to Deputy Fire Chief Harry Davis who supervised firemen until the arrival of Fire Chief William Lindsay. Responding to the alarm at 7:48 p.m. were the men of Engine Cos. 1 and 2, Rescue Co. 1 and Hook and Ladder Co. 1, plus about 10 auxiliaries.

Deputy Chief Davis said the fire may have been caused by children playing with lighted candles. Mr. Dorfman, at a drug store when the blaze started, said he was unsure of its cause.

The police detail at the scene was headed by Sgt. Henry Lamme. Present were Patrolmen George Spath, John Casey, Peter Mooney and Walter Thompson.

## Doscher Club

(Continued from Page One)

for more than 20 years.

John McCarthy was named chairman of an eight-member committee which will have William Pfeiffer, Thomas Cunningham, William Stewart, Mrs. Rose Friedman, Mrs. Lockwood, Mr. Power and Mrs. Stein as other members.

Bob Pellet:

# SPECTATOR

Rumors that the Township is considering the appointment of a prosecuting attorney who would push for convictions in Teaneck's traffic and criminal courts were dampened this week by Mayor August Hanniball Jr., who said that, while the idea had crossed his mind, it was never discussed openly or in executive session by Councilmen. Talk of the post being a consolation prize for George Heftler started the day after Councilmen reappointed John J. Draney as Township Manager.

Councilmen admit they are seriously interested in extending the services of their public relations counsel, Robert Gamble. Ruffled by recent controversy, they spoke Thursday night before the Teaneck Town meeting Association of publishing a periodical that would explain in digest form their efforts in behalf of taxpayers. The booklet, they allowed, would be expensive, but a boon to Teaneck.

How much of a boon was questioned by resident James Madison of Pomander Walk, who talked of a "captive mouthpiece," then asked Councilmen if they thought residents would be happy knowing the Council was spending tax dollars to tell them what a good job it was doing.

At the TTMA meeting, Councilmen also grumbled their disappointment over recent "hysteria," talked of political shenanigans, charged foul play, and shook their heads at the grave consequences to the Township. However, they smiled, talked heartily and seemed to be enjoying themselves.

We think they most likely know that communities are not at all times free of controversy, nor is any Council always united. Events current in Teaneck at least allow residents the opportunity of watching their candidates in office, under pressure, and out fighting.

And, if after all is said and done, a Councilman emerges from the hassle with something less than a rose-like scent, he has the privilege of shaking his finger at the fourth estate, known familiarly as the "unfriendly press." He also has the right to assail the use of letters to the editor as detrimental to the best interests of whatever cause he may be serving.



**GIFTS**  
That Always Say  
**MERRY CHRISTMAS**  
Men's & Women's Wallet sets  
**BOOKS**  
Fiction Children's  
Religious Articles  
Greeting Cards

an  
past 3  
A life  
Park, M  
active in  
leadership  
record  
vestiture  
The de  
we



**3<sup>RD</sup> ANNUAL  
HANUKAH  
FESTIVAL OF  
JEWISH ART**

**Y M H A OF BERGEN COUNTY**

THIRD ANNUAL HANUKAH FESTIVAL  
OF JEWISH ART

*Wednesday, Dec. 14 — Friday, Dec. 30th*

Y.M.H.A. of Bergen County

211 ESSEX STREET,

HACKENSACK, N. J.

**THIRD ANNUAL HANUKAH FESTIVAL  
OF JEWISH ART**

Sponsored by

**BOARD OF DIRECTORS**

of the

**Y.M.H.A. OF BERGEN COUNTY**

**Wednesday, December 14 — Friday, December 30th**

---

**Special Program Events**

**Sunday, December 18th — from 10:00 A. M. — Children's Day**

**Wednesday, December 21 — 8:00 P. M. "Trends in Contemporary Art"**  
**Panelists — Marius Sznajderman - Sam Weinik - Ben Wilson**

**Thursday, December 22nd — 2:00 P. M. Golden Age Day —**  
**Mrs. Leonard Marcus, Hostess**



## HANUKAH LIGHTS ON COLORS AND CANVAS

No one has established, insofar as I know, that a people cannot live without art. But what a lonely and haunted place the earth would be without colors captured and music sounded above the middling noise of each day!

Nor has anyone proven that a free society is the best guarantee for expression in art. I sense, sometimes, that Americans just quietly believe that freedom triggers creative energy . . . and with this belief, ergo . . . it comes to pass! Nothing in history justifies this bland assurance. There always has been, and there continues to be, fine and moving human expression in letters and graphic art even from monolithic societies. What seems to be the universal imperative is that people must care. We are, I think, beyond the point of seeing the artist as an effete and unproductive pariah in our communities. And while we have long, in America, given a kind of intellectual allegiance to the artistic effort, we are now feeling the work of the musician, the writer, and the painter deep within our bones. . .

This essentially fresh condition may have come about because of our profound fears of the future of man himself. Always, in illness, or on the threshold of dying, we become sharply aware of how precious is each commonplace of life . . . and, oh, to view it more intently just one more time. And this is, after all, the purpose of the artist: to "freeze the moment", so that in our necessary recklessness we do not lose the moment forever. This effort is one of the distinctions of human man; a lesser animal has no such preoccupation.

It has been in this sense that the YMHA of Bergen County designed the HANUKAH FESTIVAL OF JEWISH ART. This year marks the third in its annual series. That Hanukah was chosen as the rallying festival for an art show is not without importance. Hanukah and its "frozen moment" is the recollection of the endless human struggle for freedom, and a time for rejoicing and remembrance. But remembrance of what? Hannah and her sons lived so that we might live more fully and enlarge the limitless scope of our human-ness. Judah Maccabee cared about issues which undergird our very breathing. The fusion then, of art and its value to man, and the initiative of a Jewish Community Center in presenting it to the public, is a graceful, a useful, and even an inevitable fusion.

In Hanukah, 1958, the works of some of the most revered artists in the world were placed before the citizens of our area. The artists were there, too, to take pleasure in an outpouring of communal interest. During Hanukah, 1959, the works of Israeli painters (some living near the very same Modin in Israel which is central to the Hanukah memorial) hung for eight days on "Y" walls, transforming them from bleak plaster supports into forests of color and adventure.

Now the work of local men and women . . . some known and some awaiting the wider appreciation and respect which time and endless effort may yet unmask. Time . . . and a community that cares.

The YMHA of Bergen County is concerned and aware that its imperative is in the nature of a trust. To it has been given the space, the initiative, the concern for the treasures of the human spirit. On Hanukah of 1960, its "shamas" (servant) candle lights up the Y and flickers on the colors and the canvases of its gifted neighbors and friends . . . artists of Bergen County.

*Sam Kadison*

## EXHIBITING ARTISTS

RHODA BOUGHTON

STUART BOUGHTON

SAM FISCHER

JERRY GOLDMAN

MICHAEL LENSON

LILLIAN K. MARZELL

ESTHER ROSEN

RITA SILVAN

MEL STABIN

MARIUS SZNAJDERMAN

ERNA WEILL

SAM WEINIK

BEN WILSON

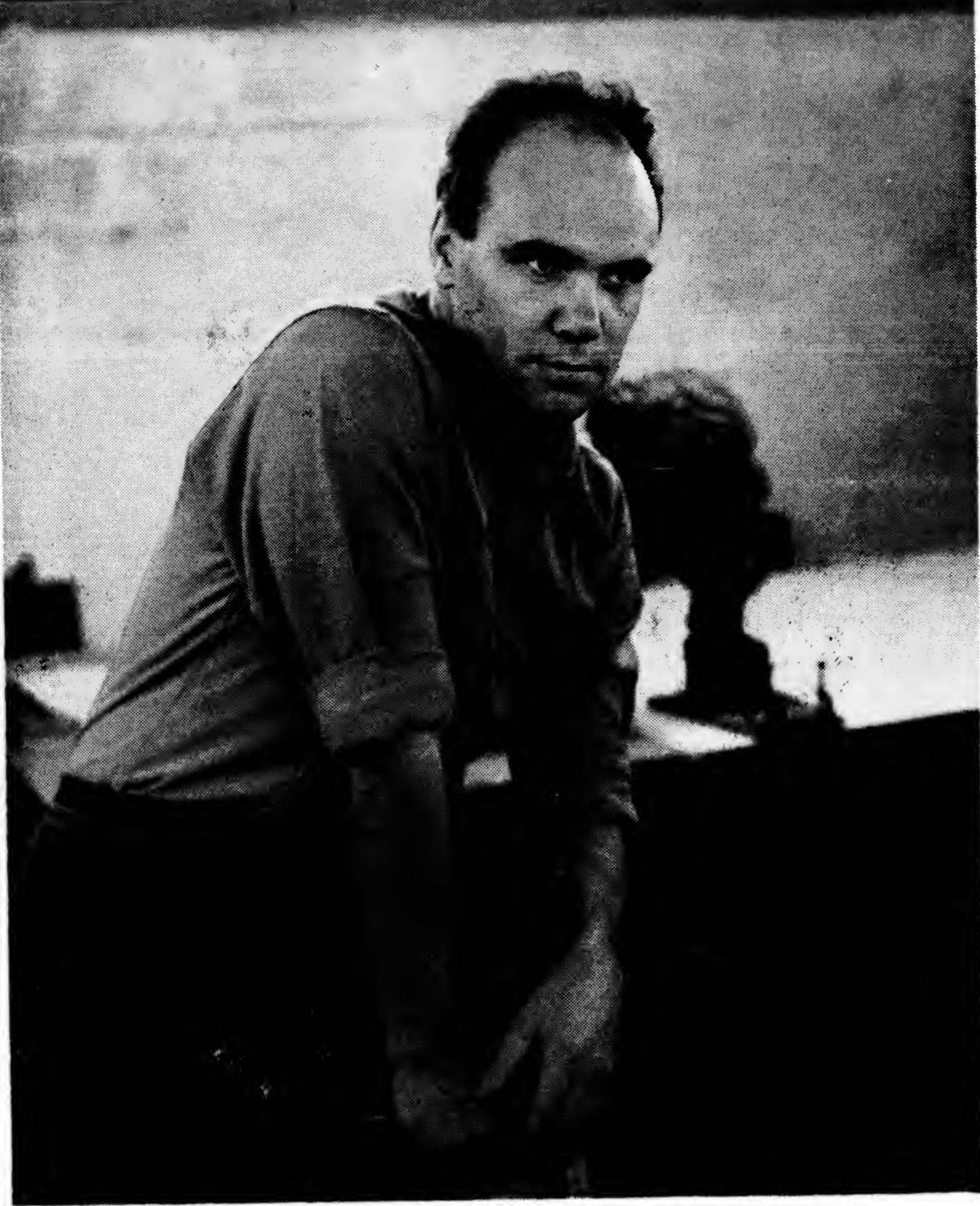
EVELYN WILSON

GILLI HANNAH WITMONDT



## RHODA BOUGHTON

Rhoda Boughton received her art training at the Phoenix Art Institute, New York (1940-43), the John Herron Art Institute in Indianapolis (1943-46), and the Arts Students League, in New York City (1949-50). She has exhibited in many group shows including the Indiana Artists Annual, the Montclair Art Museum, (the New Jersey State Annual), the Creative Gallery, N. Y., and the Corning Glass Building, N. Y. She has won numerous awards, is represented in many private collections, and has done murals for the Blum Paperbox Corporation and Saddler Textiles. She has taught Art to children and adults and is at the present time a member of the faculty at the Art Center of Northern New Jersey.

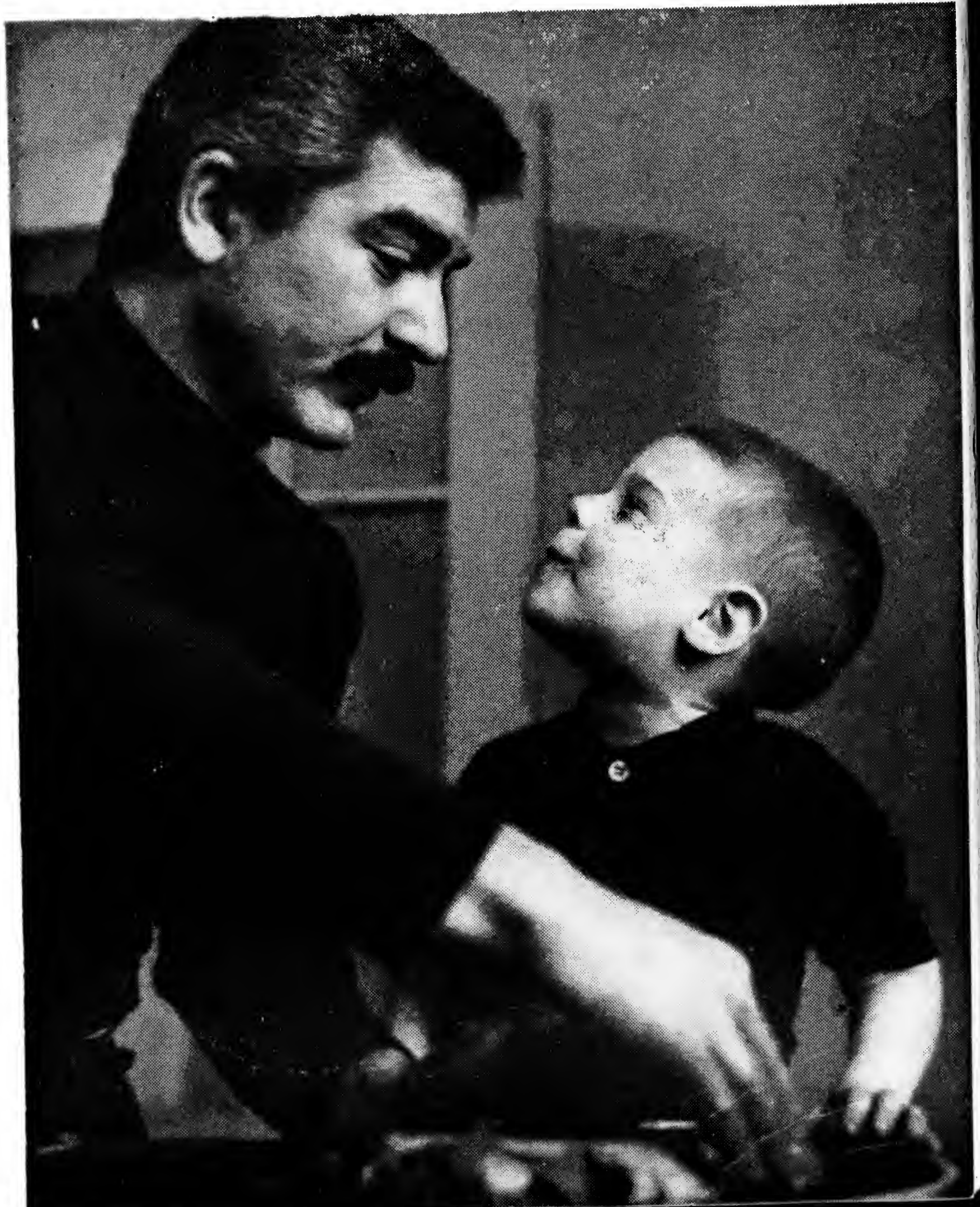


## **STUART BOUGHTON**

Stuart Boughton, Bachelor of Fine Arts, Yale University, majored in sculpture. He also had 4 years of training in art at the John Herron Institute, Indianapolis. He is a professional scenic designer and has to his credit designs for major T.V. programs and theatre productions. As a sculptor he has received numerous awards including first prize of the National Sculpture Society, N. J. State Exhibition, 1951. He has designed and executed altar pieces for Congregation Beth Shalom, Teaneck, N. J. He is also teaching art in the Adult Education Division in Hackensack, N. J. Stuart Boughton is the husband of the painter, Rhoda Boughton.

## JERRY GOLDMAN

Attended: C.C.N.Y. New York School of Soc. Research. Alfred University, N.Y.U. B.S., M.A. Studied under: Edward Scholl, scholarship with Leon Sherker, John Flannagan, Walter Hancock, Ulrich Ellerhusen, Joseph DeSantis and others. Exhibited New York City World's Fair, 44th Gallery, Roko Gallery, Carlebach, Wichita Art Center, Pennsylvania Academy, Syracuse Museum. Currently at Emerson Museum. Awards from Wichita Art Center, and American Craftsmen. Member of Audubon Artists.



## MICHAEL LENSON

Michael Lenson's career as an artist also covers teaching, lecturing, writing and administration. As easel artist, having won the \$10,000 Chaloner Paris Prize in 1929 he studied at the University of London Slade School and worked in France, Italy, Spain and the Netherlands while exhibiting work at the Goupil Gallery in London and in the Printemps and Autumn Salons in Paris. In subsequent years he has shown in the Carnegie International, Corcoran Gallery, Museum of Modern Art, Pennsylvania Academy, Albright Gallery, the Butler Institute and the Cleveland, Rochester, Dallas, Newark and Montclair museums, to name a few. As muralist, he has decorated the New Jersey Pavillion at the Worlds Fair, Newark City Hall, Weequahic High School in Newark and the Essex Mountain Sanatorium at Verona, N. J. among others. He has taught at Rutgers University and in addition to his work as an instructor at the Montclair Art Museum, he is active as an art critic for the Newark Sunday News and lectures frequently on painting.



## LILLIAN K. MARZELL

Mrs. Marzell received her art training at the Brooklyn Museum Art School and for a number of years worked with Victor Candell. She is a member of various art groups including the Brooklyn Museum Alumni and the National Association of Women Artists. She has exhibited at the National Academy of Design, the Brooklyn Museum, and the Montclair Art Museum. She has won several awards and is represented in many private collections.



## SAM FISCHER

Sam Fischer has been active as a painter and teacher for over twenty years. He received his B.F.A. at Bradley University in 1949, and his M.F.A. from Iowa University, (1950-51). He has taught at a number of colleges and at the present time is teaching at Pratt Institute, N. Y. He has exhibited in dozens of nationally known institutions such as Cooper Union, the St. Louis Museum, Brooklyn Museum, Pennsylvania Academy, Corcoran Gallery, the Whitney Museum. He has had one man shows at the Obelisk, Washington; the Chicago Art Club, and the Pratt Institute, N. Y.





## ESTHER ROSEN

Esther Rosen, artist and teacher, has exhibited extensively for the past twenty years. She has participated in a travelling show of the American Federations of Arts. Her paintings have been accepted in the annual shows of: Pennsylvania Academy of Fine Arts, Audubon Artists, National Academy, Allied Artists of America, National Association of Women Artists, Bergen County Artists Guild. In 1959 she was awarded a prize at the National Association of Women Artists Annual. She has exhibited at the Contemporary Arts Gallery, the Argent Gallery and other state and national exhibits. Mrs. Rosen teaches art at the Jewish Community Center in Teaneck and has exhibited in a previous Hanukkah Festival at the Y.



## RITA SILVAN

Mrs. Silvan received her art education at the University of Minnesota where she graduated Magna Cum Laude and Phi Beta Kappa, majoring in Art and Philosophy. She has participated in group shows at Minneapolis, Minnesota, at the Newark Museum, 1958, 1959, the University of Minnesota Art Gallery, the Art center of Northern New Jersey Faculty shows, and the Hunterdon County Art Center and others. Her related art activities involved positions as assistant to Mr. John I. H. Baur of the Brooklyn Museum, and assistant to Edward Steichen in research and writing for the well known "Family of Man" exhibition. She is at the present time a member of the faculty of the Art Center of Northern New Jersey, teaching and lecturing on painting.





## MEL STABIN

Graduate of Pratt Institute and the Art Career School. He is a member of the American Artists Professional League of Long Island, and the Fair Lawn Art Association. Mel Stabin is represented in major exhibitions every year. He has sketched and painted throughout New England and has taught water color technique in several communities. Mr. Stabin is presently teaching at the Glen Rock Art Association to achieve "breadth of effect" through the water medium. In the recent Montclair Museum Exhibition he was awarded a prize for watercolor painting. He is well known as a lecturer and demonstrator of painting techniques among the art circles of the Metropolitan area.

## GILLI HANNAH WITMONDT

Mrs. Witmond is a native Jerseyite and for many years a resident of Bergen County. She is a graduate of Cooper Union Art School and has studied at the National Academy of Fine Arts and the Art Students League. Known professionally as a designer as well as a painter, she has participated and taken honors in group shows, such as the N. J. State Exhibitions at the Montclair Museum; Cleveland Art Museum, Brooklyn Art Museum, and has had a number of one man shows in Bergen County Civic Centers.





M. Sznajderman 1960-



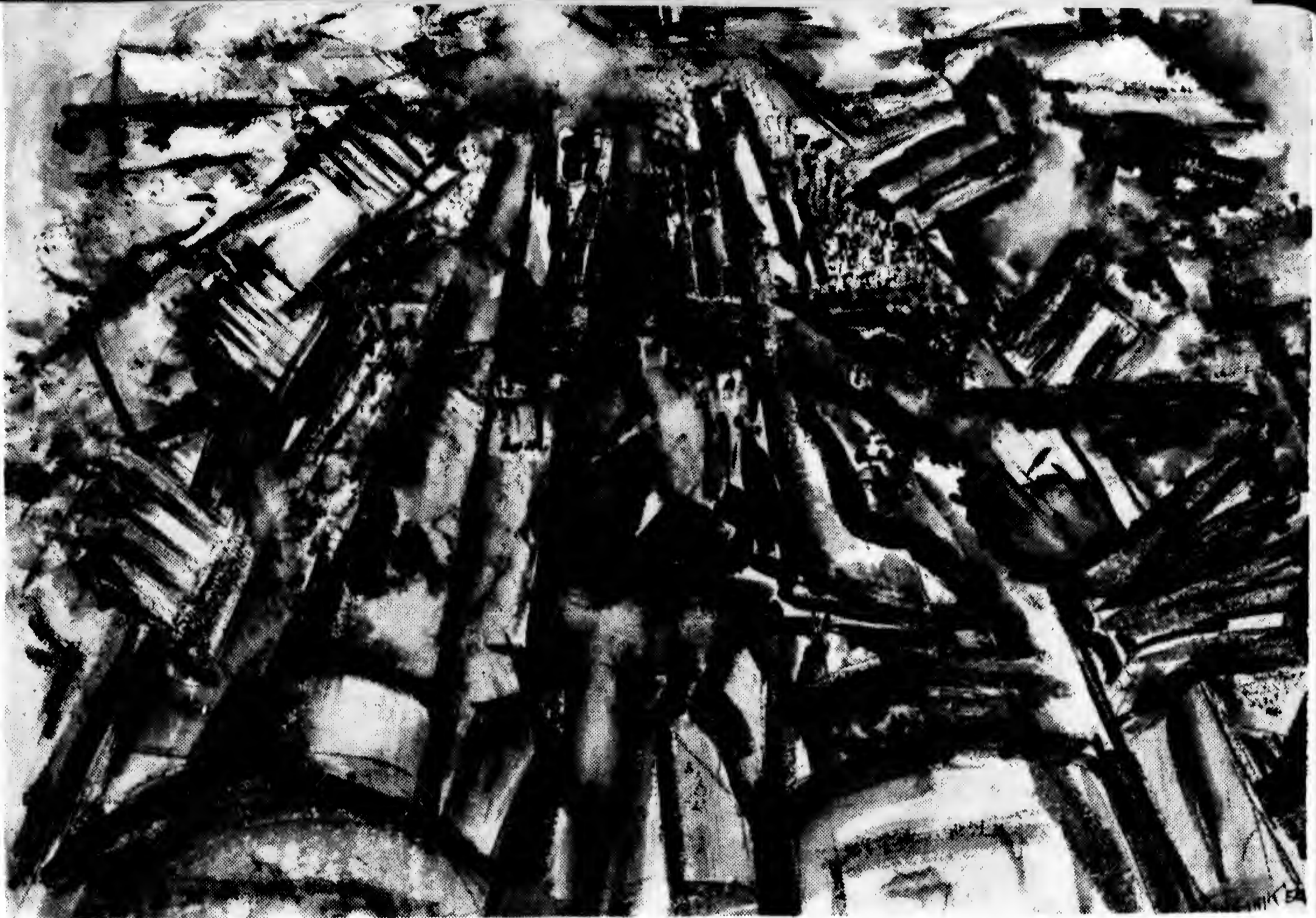
## MARIUS SZNAJDERMAN

Born in Paris in 1926. In 1942 he moved to Caracas, Venezuela where he studied painting, graphic arts and scenic design at the National School of Plastic Arts. Arrived in the United States in 1949, where he continued his studies in scenic design and painting. He has a B.A. degree in scenic design and an M.A. in Art Education from Columbia University. He has participated in many group shows and has had one man shows at the Taller Libre de Arte, Caracas, Venezuela, 1949, the Arena Gallery, New York, 1951; Columbia University, 1958. He is connected with the De Aenlle Gallery in New York City and the Brooklyn Art Gallery. For the past four years he has been living in Hackensack where he has been teaching both at his studio and for adult education programs.

## ERNA WEILL

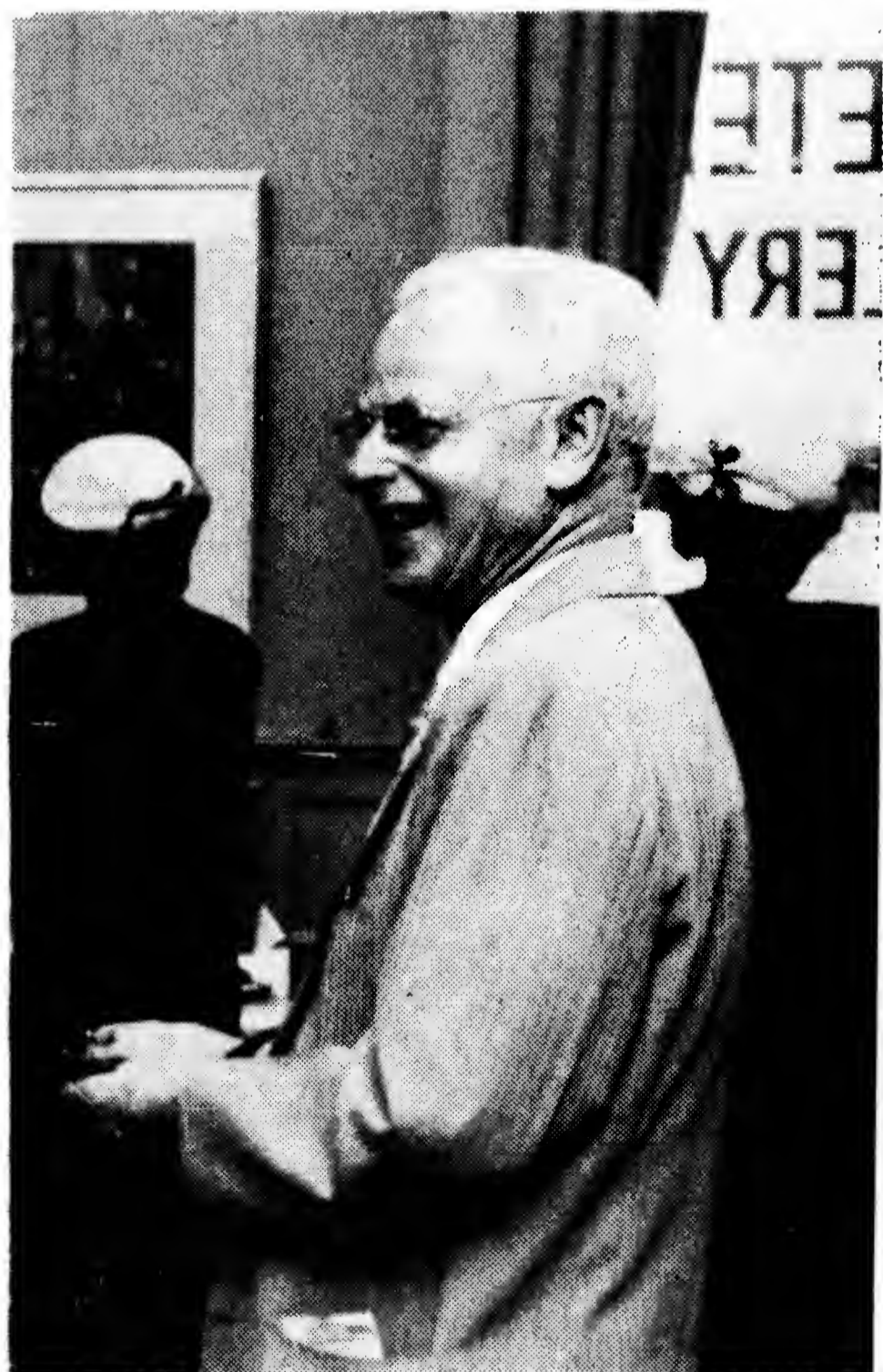
Mrs. Weill studied sculpture in Germany with H. von Beckerath, a student of Rodin. She works in marble, stone, terracotta, concrete and metals. Her special interest is in sculpture with Jewish religious themes. She has exhibited at the following group shows: Brooklyn Museum, Montclair Museum, Newark Museum, Jewish Museum of New York, Museum of Natural History. She has had one man shows at the Carlebach Gallery and the Schoneman Galleries N. Y. She is represented in the permanent collections of the Georgia State Museum, Birmingham Museum, Alabama, the Jewish Museum, N. Y., the Hyde Park Library, the Tel Aviv Museum, the Benzalel Museum, Jerusalem. She has done architectural sculpture for the Teaneck Jewish Center and the White Plains Jewish Center. She is also known for her portrait sculptures.

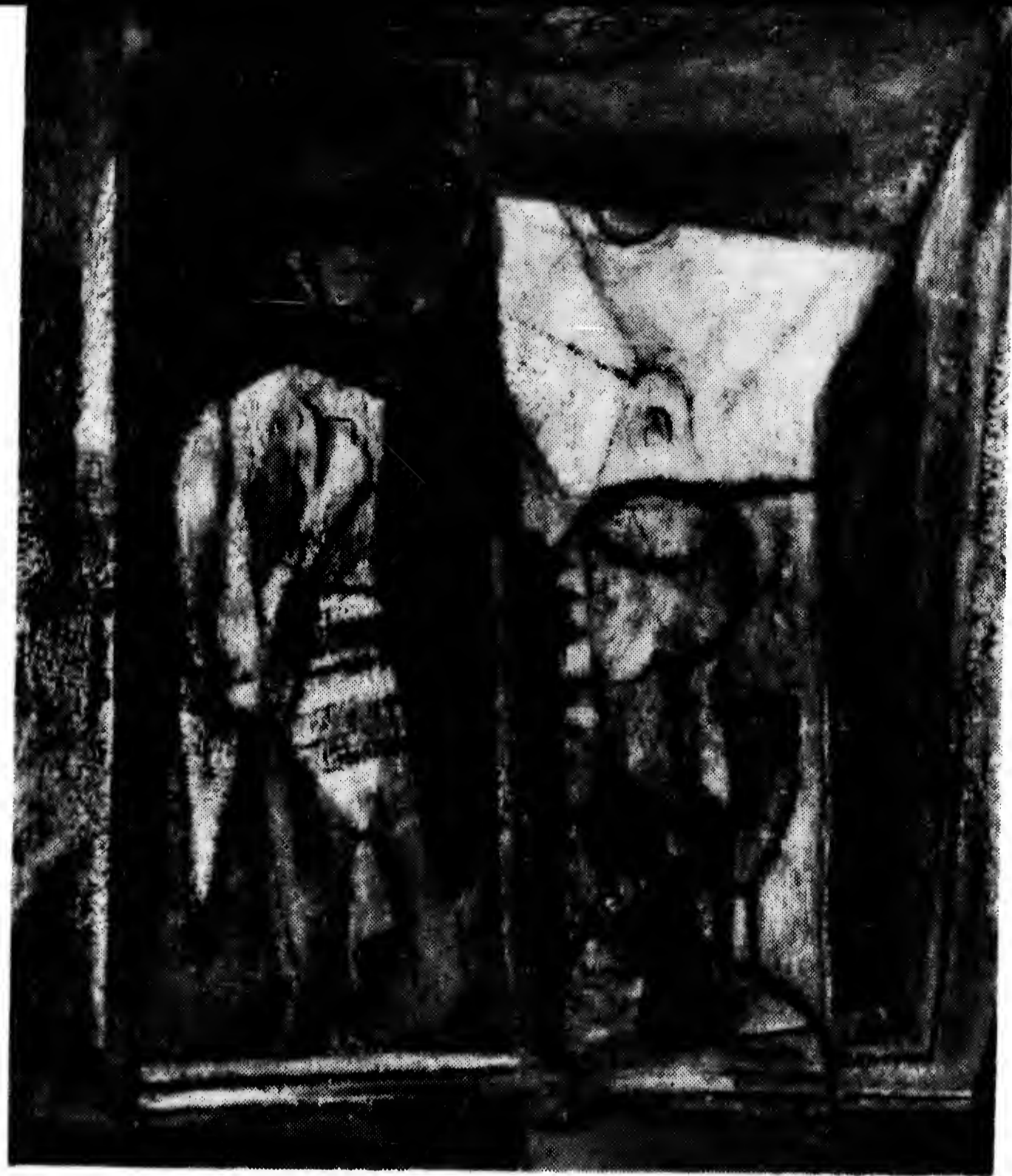




## SAM WEINIK

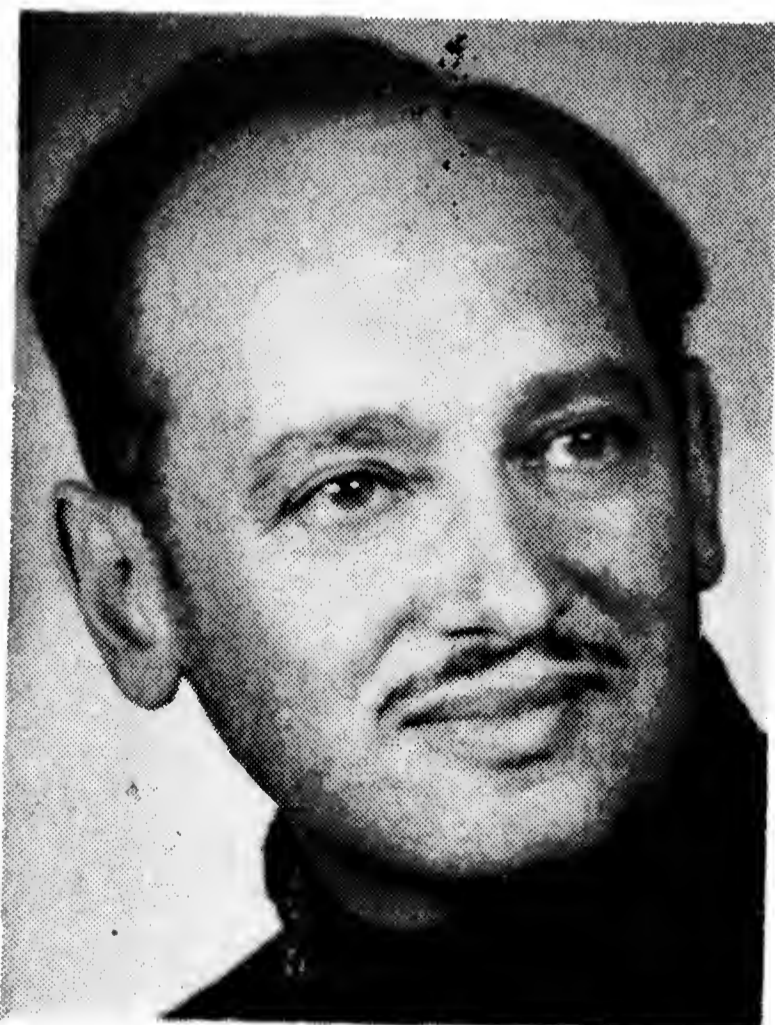
Sam Weinik received his formal education as a chemist at New York University (B.S. in chemistry 1913 — M.S. in chemistry in 1914 — Phi Beta Kappa in 1914) and taught at New York University. He received his art training at Columbia University and at the Art Students League (1924 to 1926). He has taken part in many group shows since 1929 at the Downtown Gallery, the Morton Gallery, the Newark Museum, the Chicago Art Institute, the Cleveland Museum, the Montclair Museum and the Whitney Museum. He has been invited to participate in the International Watercolor show at the Brooklyn Museum. He has had one man shows at the following galleries: The Morton Galleries (1930-32), the Salpeter Gallery (1951-53-55), the Silvermine Artists Guild (1951). At the present time Mr. Weinik, besides painting, teaches and lectures at the Y.





## BEN WILSON

Ben Wilson received most of his art education in the United States and Europe—First with National Academy of Design, (1931-1933) ; C.C.N.Y. —1935, B.S.S. in Art Education ; 1953-1954 Academie Julien, Paris. He



has exhibited widely both in group shows and one man shows in the U. S. and Paris. Notable among them, The Brooklyn Museum, Pennsylvania Academy, Audubon Artists, Newark, (N. J.) Museum ; Corcoran Gallery, Washington, D. C. He has had one man shows at the following places: Munlenberg Gallery, N. Y. C. 1939 ; Gallery Neve, N. Y. C., 1946 ; Salpeter Gallery, N. Y. C., 1950, 1952, 1955, 1957 ; Gallery A. G., Paris, 1960. He has been the recipient of many prizes and awards and is represented in many private collections. He is well known in New Jersey as a painter, teacher and lecturer.

## EVELYN WILSON

Evelyn Wilson's interest is sculpture, especially in imaginative, modern techniques. Her training was acquired at Hunter College, New York University, Columbia University, and she has studied at the Academy Julien, Paris. Her one man shows were held at the Highgate Gallery, N. Y., 1959, and at the Galerie A. G. in Paris in 1960. She has participated in many group shows beginning in 1936. Among them were Riverside Museum, N. Y. C.; Newark (N. J.) Arts Festival, Hudson River Museum, and the Montclair Museum.





## LIST OF EXHIBITING ARTISTS

- RHODA BOUGHTON .....129 7th St., Cresskill
- STUART BOUGHTON .....129 7th St., Cresskill
- SAM FISCHER .....73 E. Linden Ave., Englewood
- JERRY GOLDMAN .....748 Riverview Ave., Teaneck
- MICHAEL LENSON .....16 Enclosure, Nutley
- LILLIAN K. MARZELL .....189 Mayfair Rd., Paramus
- ESTHER ROSEN .....243 Cherry Lane, Teaneck
- RITA SILVAN .....73 White Beeches Dr., Dumont
- MEL STABIN .....366 Plaza Rd. N., Fairlawn
- MARIUS SZNAJDERMAN .....242 Summit Ave., Hackensack
- ERNA WEILL .....886 Alpine Dr., Teaneck
- SAM WEINIK .....238 Fairmount Ave., Hackensack
- BEN WILSON .....596 Broad Ave., Ridgefield
- EVELYN WILSON .....596 Broad Ave., Ridgefield
- GILLI HANNAH WITMOND .....185 E. Palisade Ave., Englewood

## PATRONS

MR. DAVID BELOFF

MRS. BENJAMIN ROSEN

MR. RAYMOND H. BOHR

MR. TED SCARLET

MRS. RAYMOND H. BOHR

MRS. TED SCARLET

MR. SOL FELDMAN

MR. JULIUS SCHWARTZ

MRS. SOL FELDMAN

MRS. JULIUS SCHWARTZ

MR. SIDNEY GOLDBERG

MR. SAM WEINIK

MRS. SIDNEY GOLDBERG

MR. SAM ZARO

MR. RICHARD MANN

MRS. SAM ZARO

MRS. RICHARD MANN

MR. HOWARD MACK

MR. LEONARD MARCUS

MRS. HOWARD MACK

MRS. LEONARD MARCUS

MR. JACK ROSENBERG

MR. MURRAY MEGIBOW

MRS. JACK ROSENBERG

MRS. MURRAY MEGIBOW

MR. ALFRED P. LEVIN

MR. BERNARD RICHMAN

MRS. ALFRED P. LEVIN

MRS. BERNARD RICHMAN

MR. MORRIS L. WIENER

MR. BENJAMIN ROSEN

MRS. MORRIS L. WIENER

# OFFICERS AND MEMBERS OF THE BOARD OF DIRECTORS OF THE Y.M.H.A. of Bergen County

• I. B. GELBER, HON. C. CONRAD SCHNEIDER, MORRIS L. WIENER,  
& HARRY ZISK, *Honorary Presidents.*

LEONARD MARCUS .....	<i>President</i>
RAYMOND H. BOHR .....	<i>Vice President</i>
HOWARD MACK .....	<i>Vice President</i>
AARON BLOOM .....	<i>Vice President</i>
HERMAN KAYE .....	<i>Vice President</i>
DAVID A. GELBER .....	<i>Secretary</i>
A. ALAN LEVEEN .....	<i>Treasurer</i>
JACK ROSENBERG .....	<i>Chairman of the Board</i>

*Board of Directors:*

Dr. S. Alexander  
David Beloff  
Charles Binger  
Aaron Bloom  
Mrs. Aaron Bloom  
Raymond H. Bohr  
Ray Cohen  
Charles E. Freeman  
Dr. Morris Friedman  
David Gelber  
I. B. Gelber  
Sidney Goldberg  
Leo D. Grossman  
Fred Kaplan  
Herman Kaye  
Max Krieger  
A. Alan Leveen  
Henry N. Levine  
Nat Levine  
A. P. Levin  
Howard Mack  
Richard Mann  
Leonard Marcus  
Murray Megibow  
David Musicant  
Bernard Richman  
Mrs. Bernard Richman  
Benjamin Rosen  
Jack Rosenberg  
David Rukin  
Ted Scarlet  
Hon C. C. Schneider  
Julius Schwartz  
Murray Weiss  
Morris L. Wiener  
Sam Zaro  
Harry Zisk  
David Zurit  
Irving Warshawsky, *Ex. Director*  
Daniel Stein, *Ass't. Ex. Director*

"...a thing of beauty is a joy forever..."



Featured guests include,

DR. STEPHEN KAYSER, Curator Jewish Museum of New York City  
NEHEMIAH MARK, Jewish scholar and Woodcarver

211 Essex Street, Hackensack, New Jersey

THE FESTIVAL OF HANUKAH AND EXHIBIT OF JEWISH ART

William Caldwell is a gifted newspaper columnist for the Bergen Evening Record. It is interesting that the news of the Hanukah Art Festival at the Y excited his interest to the point where he devoted an entire column to its discussion. Why? Perhaps because Hanukah is one of the most stirring human recollections of the issue of freedom. Fine. Where does art come in? Perhaps because these Jewish artists, painting and sculpting what they know have dared to be free. To be an artist to begin with is not a simple matter. In America an artist is not a hero. It is the rare artist who is financially successful. To continue to say what each of them has to say is an act of courage and spiritual daring. To say these things in Jewish terms amplifies this courage. Their work should be a source of enormous inspiration for every person -- and surely every Jew.

The Hanukah legend has it that, "a great miracle occurred there." An exhibit so distinctly Jewish and of such high excellence is a small miracle itself. Somehow, it belongs in the spinning of our Hanukah legend. We are proud to have it at the Y. We hope you enjoy it as much as we did in putting it together.

"...art is a mirror of life..."

...OUR HANUKAH GIFT TO YOU...

The Y.M.H.A. of Bergen County is honored to present an exhibit of the assembled works of famous Jewish Artists and Sculptors. This collection is symbolic of the vast reservoir of Jewish tradition, experience, and events.

The works deal with recognizable and vital aspects of Jewish life. The themes reflect the abiding faith and vigor of our people and are appropriate for all interested in Jewish and artistic values.

PAINTING and SCULPTURE

by

Famous Jewish Artists

Eleanor Arons

Helen Beling

Alexander Dobkin

Temima Gezari

Ruth Gikow

Chaim Gross

Hans Guggenheim

A. Raymond Katz

Jack Levine

Yari Levine

Nehemiah Mark

Abraham Ratner

Esther Rosen

Saul Raskin

Ilya Schor

John Shayn

Moses Soyer

Raphael Soyer

Erna Weil

Elbert Weinberg

Sam Weinik

William Zorach

ORDER OF WORKS

<u>Artist</u>	<u>Title</u>	<u>Price</u>
1. Jack Levine	Horse (charcoal)	450.00
2. Sam Weinik	The Generations (oil)	600.00
3. Yari Levine	Simhat Torah (oil)	1000.00
4. Saul Raskin	The Negev, Israel (oil)	250.00
5. A. Raymond Katz	Sound and Color (oil)	150.00
6. Esther Rosen	Sabbath Night (oil)	Not for sale
7. Raphael Soyer	Growing Up (oil)	750.00
8. Alexander Dobkin	Boy in the Desert	1000.00
9. Yari Levine	Still Life (oil)	350.00
10. Eleanor Arons	Gertrude Stein	
11. John Shayn	Shadrach Meschach Abed-Nego	2000.00
12. Sam Weinik	Erev Yomtov (oil)	250.00
13. Eleanor Arons	Pasj (oil)	1500.00
14. Sam Weinik	Fort Stage Park, Gloucester	150.00
15. John Shayn	Elijah Ascension (oil)	Not for sale
16. Eleanor Arons	Marcel Marceau (oil)	2700.00
17. Chaim Gross	Yemenite Family	225.00
18. Chaim Gross	Ballerinas	250.00
19. Jack Levine	Sympathy in Sorrow (charcoal)	250.00
20. Ilya Schor	Simhat Torah	50.00
21. Esther Rosen	Refugee	400.00
22. Saul Raskin	Self Portrait	
23. Alexander Dobkin	A Tight Perch	200.00
24. Moses Soyer	Hilda (oil)	
25. Eleanor Arons	Freud - lent by Dr. Louis Heyn	

<u>Artist</u>	<u>Title</u>	<u>Price</u>
26. Hans Guggenheim	Creation	1000.00
27. Sam Weinik	Patriarchs (oil)	200.00
28. Abraham Ratner	Window Cleaner (oil)	
29. Moses Soyer	Head (pastel)	175.00
30. Chaim Gross	Side Street in Israel	250.00
31. Raphael Soyer	Working Girls (oil)	2800.00
32. Yari Levine	The Scholar (oil)	750.00
33. Sam Weinik	Aggression (oil)	600.00
34. Esther Rosen	Family (oil)	300.00
35. Sam Weinik	Moot Point (oil)	200.00
36. A. Raymond Katz	Song of the Vowels (oil)	600.00
37. Ruth Gikow	A Shoe, Blessed Are They (oil)	700.00
38. A. Raymond Katz	Moses (oil)	900.00
39. Yari Levine	Maternity (oil)	750.00
40. Alexander Dobkin	Seated Mother (gauche)	225.00
41. Saul Raskin	Discussion (oil)	250.00
42. Saul Raskin	Wailing Wall (pastel)	75.00
43. Saul Raskin	A New Pupil (water color)	75.00
44. Hans Guggenheim	Joseph's Dream	50.00
45. Saul Raskin	Hallelujah	75.00
46. Yari Levine	Ritual (oil)	700.00
47. Ilya Schor	Shtetel (block print)	20.00
48. Ilya Schor	Synagogue (block print)	20.00
49. John Shayn	Am I My Brother's Keeper (oil) - Not for Sale	
50. Hans Guggenheim	Einstein Apotheosis	65.00
51. Hans Guggenheim	Daniel in the Lion's Pit	65.00
52. David Leffel	Yehuda (oil)	Not for Sale
53. A Raymond Katz	Brick Relief-Done for Synagogue in Chicago	750.00
54. A Raymond Katz	The Alphabet (oil)	400.00



Member: National Jewish Welfare Board—N. J. Federation of YMHA's—The Bergen County Council of Social Agencies

I. B. GELBER, HONORARY PRESIDENT  
HACKENSACK, N. J.

C. CONRAD SCHNEIDER, HONORARY PRESIDENT  
ENGLEWOOD, N. J.

MORRIS L. WIENER, HONORARY PRESIDENT  
HACKENSACK, N. J.

HARRY ZISK, HONORARY PRESIDENT  
HACKENSACK, N. J.

DAVID A. GELBER, SECRETARY  
HACKENSACK, N. J.

JACK ROSENBERG, CHAIRMAN OF BOARD  
HACKENSACK, N. J.

LEONARD MARCUS, PRESIDENT  
WEST ENGLEWOOD, N. J.



RAYMOND H. BOHR, 1ST VICE-PRESIDENT  
WEST ENGLEWOOD, N. J.

HOWARD MACK, 2ND VICE-PRESIDENT  
HACKENSACK, N. J.

AARON BLOOM, 3RD VICE-PRESIDENT  
TEANECK, N. J.

HERMAN KAYE, 4TH VICE-PRESIDENT  
HACKENSACK, N. J.

MURRAY MEGIBOW, TREASURER  
TENAFLY, N. J.

A. ALAN LEVEEN, ASST-TREASURER  
WEST ENGLEWOOD, N. J.

## YOUNG MEN'S HEBREW ASSOCIATION

OF BERGEN COUNTY

211 ESSEX STREET - HACKENSACK, NEW JERSEY

Tel. Hubbard 9-5900

IRVING WARSHAWSKY, EXECUTIVE DIRECTOR

November 25, 1958

Erna Weil  
886 Alpine Dr.  
Teaneck, N.J.

Dear Miss Weil:

We are most pleased to learn that representative art works of yours will be available for exhibit at our Hanukah Festival of Jewish Art, December 7th, 8th and 9th.

We are certain that your exhibit at this Art Festival will appreciably enrichen the lives of our membership and general residents of Bergen County.

Naturally, we shall assume responsibility for insurance of all works exhibited and will arrange for pick up and return. We shall be in close touch with you and will make arrangements to your satisfaction before the date of the exhibit.

Our most sincere thanks for your cooperation. We look forward to a thrilling experience.

Sincerely yours,

*Sam Kadison*  
Sam Kadison, Chairman  
Cultural & Education Committee

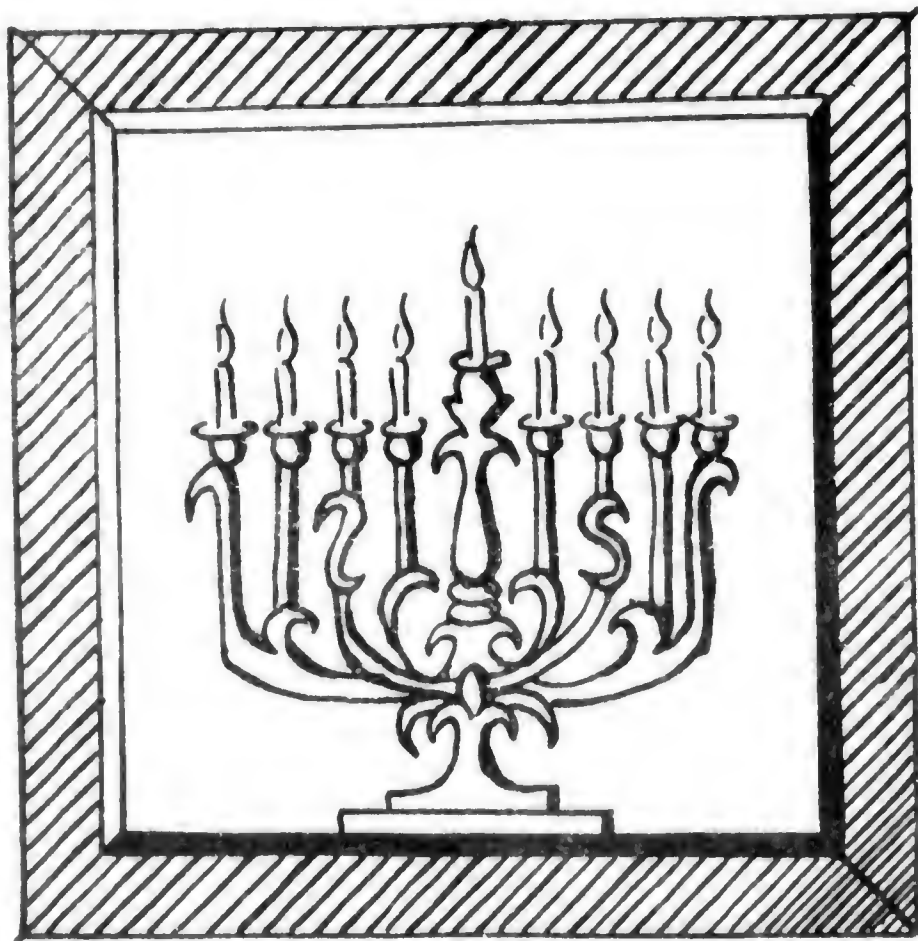
MEMBER: COMMUNITY CHEST OF HACKENSACK

MEMBER: COMMUNITY CHEST OF TEANECK

*invaluable - pre book  
pick up date  
please publish  
photos  
insurance  
sy lora  
when pick up*

*list after 3:30  
spell Weil*

**HANUKAH FESTIVAL**  
of  
**JEWISH Modern ART**



**MONDAY DEC. 8th 8 P.M.**

**TUESDAY DEC. 9th 8 P.M.**

Y. M. H. A. of Bergen County  
211 Essex Street  
Hackensack, N. J.

# Our Hanukkah Gift to You

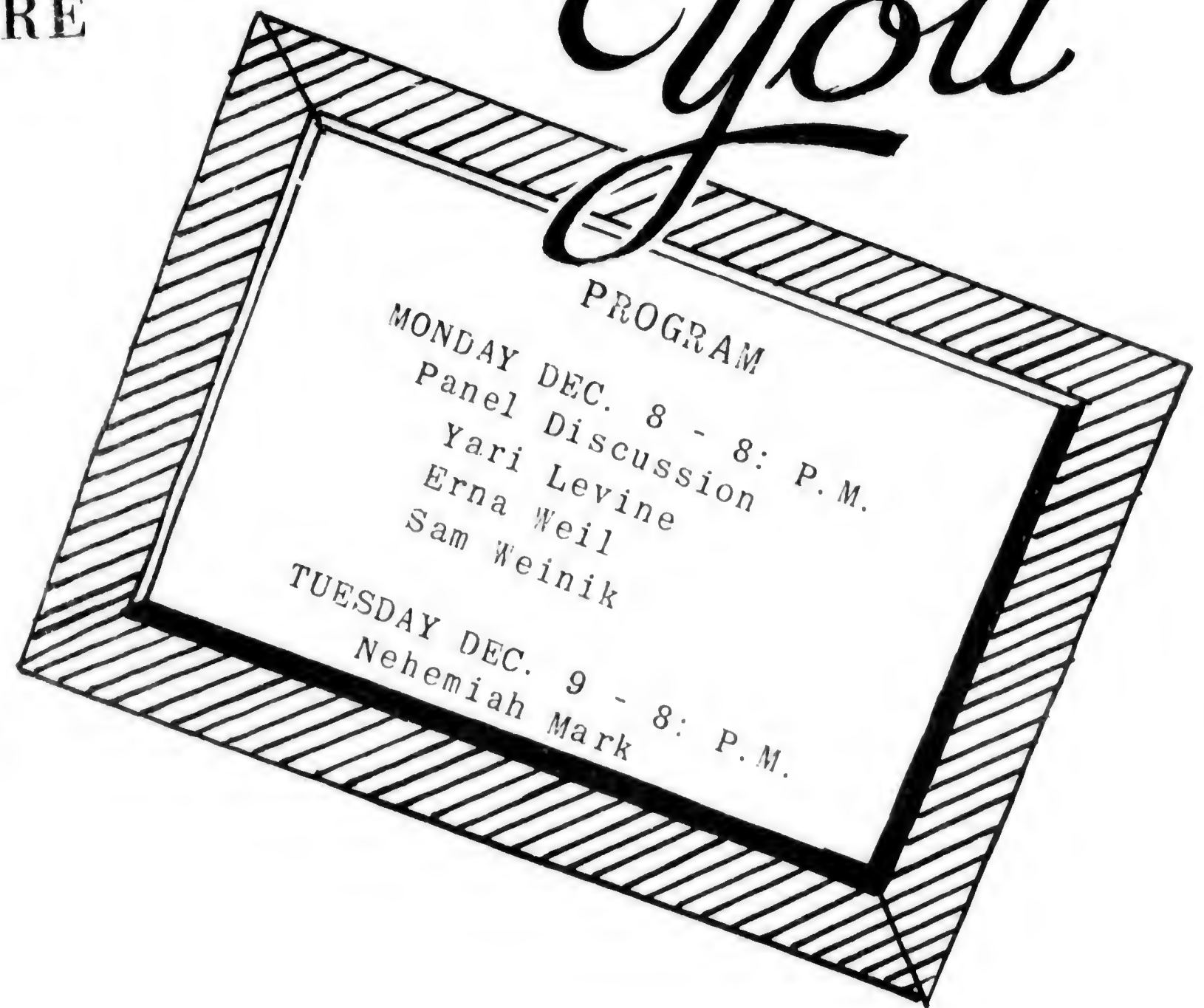
PAINTING and SCULPTURE

by

Famous Jewish Artists

Eleanor Arons  
Helen Beling  
Alexander Dobkin  
Temima Gezari  
Ruth Gikow  
Chaim Gross  
Hans Guggenheim  
A Raymond Katz  
Jack Levine  
Yari Levine  
Nehemiah Mark

Abraham Ratner  
Esther Rosen  
Saul Raskin  
Ilya Schor  
John Shayn  
Moses & Raphael Soyer  
Max Weber  
Erna Weil  
Elbert Weinberg  
Sam Weinik  
William Zorach



The Y.M.H.A. of Bergen County is honored to present an exhibit of the assembled works of famous Jewish Artists and Sculptors. This collection is symbolic of the vast reservoir of Jewish tradition, experience, and events.

The works deal with recognizable and vital aspects of Jewish life. The themes reflect the abiding faith and vigor of our people and are appropriate for all interested in Jewish and artistic values.

Officers of the Y. M. H. A. of Bergen County

Leonard Marcus,	President
Raymond H. Bohr,	1st V. P.
Howard Mack	2nd V. P.
Aaron Bloom	3rd V. P.
Herman Kaye	4th V. P.
Murray Megibow	Treasurer
A. Alan Leveen	Asst. Treas.
David A. Gelber	Secretary
Jack Rosenberg	Chairman of Board

---

Aaron Bloom - Chairman, Adult Activities

Sam Kadison - Chairman, Education Committee

Irving Warshawsky - Executive Director

These art works have been collected through the kind cooperation of the artists and the following galleries: Downtown Galleries, Alan Galleries, Raybin and Kruger Galleries, Grace Borgenicht Gallery, and the Artra Cultural Art Center.

AR 1417

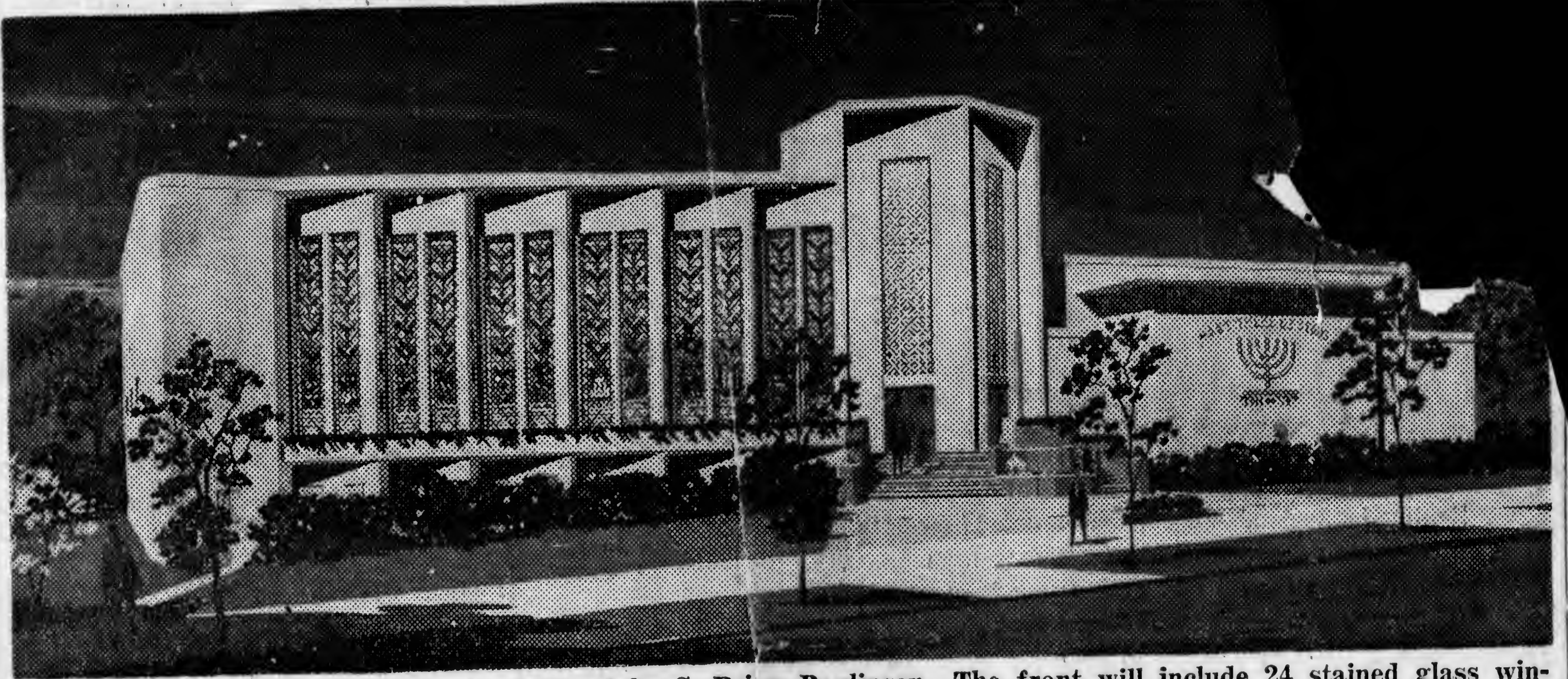
3/5

ERNA WEIN COLLECTION

1955 - 1965

ART EXHIBITIONS. NATIONAL COUNCIL OF JEWISH WOMEN  
ENGLISH 1955 - 1965

# Passaic Congregation Chooses Unusual Facade for Ne



Rendering of new Temple Emanuel, designed by S. Brian Baylinson. The front will include 24 stained glass windows representative of the 12 tribes of Israel and Judaism's key holidays. Exterior will be marble with rose tint.

A synagogue being built in Passaic, N. J., will have an unusual accordion-shaped facade containing 24 stained-glass windows representing the 12 tribes of Israel and the 12 most important Jewish holidays.

The congregation of Temple Emanuel is erecting the temple at 181 Lafayette Avenue, between Passaic and

Pennington Avenues. It will replace one that burned down a year ago.

Since the fire, the Conservative congregation has met in a local Young Men's Hebrew Association building.

S. Brian Baylinson, the architect of the temple, said it will be built of reinforced concrete and structural steel. The exterior of the building will have marble panels with

a rose tint.

The sanctuary in the left wing of the temple will have space for 360 persons, and the auditorium, in the right wing, will seat 500.

The two wings of the temple will be separated by two 45-foot-wide walls, which can be lifted by electrically operated cables. During the High Holy Days, the walls will be raised so that the entire first

floor can be used as one large auditorium, with space for 1,000 worshippers.

There will be 10 classrooms, a library and an assembly room for the temple's religious school in the basement. Each classroom will have an exit to the outside of the building.

Parking space for 54 automobiles will be provided in the rear of the temple.

*Reverend Richard*

# Datestone Rites by Barnert Memorial Temple on Sunday

The state's oldest continuing Jewish Reformed Congregation, Congregation Bnai Jeshurun, (Barnert Memorial Temple) will mark the beginning of finishing touches on its new Temple now under construction with a Datestone Ceremony" at 2:30 p.m. on Sunday, when the inscribed centerstone will be placed into position.

The congregation anticipates occupying the new Temple in time for the high holidays in

September, thereby marking the end of more than 70 years at its present place of worship, The Nathan Barnert Memorial Temple at Broadway and Straight Street.

#### On 2-Acre Site

The new temple is being constructed on a two-acre site bounded by Broadway, Derrom Avenue, 13th Avenue and Wall Avenue, on the former Carroll Estate.

The congregation will also have an opportunity to tour the new construction for a preview of what the new building will be like.

Following the ceremony, the congregation will meet in the Annex Building for its 117th annual meeting to elect new officers. It is expected that the present officers will be re-elected for another term.

#### Present Officers

The present list of officers includes: Norman Lappin, president; George Rosenthal, vice-president; Samuel Wolff, secretary, and Ellis Rosenthal, treasurer.

The board of directors to be elected by the congregation will be Warren Bauer, Maurice Brown, Maurice Glasgall, Alvin Greenberg, Norman Lappin Isadore Lieb, Daniel Lieblich, Barnet Zalon, Arthur Altschul, Seymour Greenberg, Frank Stave, Mitchell Orens, George Rosenthal, Louis Sorokin, Samuel Wolff, Jack Politinsky, Bernard Albert, Arnold Doblin, Mrs

Irving Hayman, Mrs. Raymond Kramer, Harold Polton, Ellis Rosenthal, Mrs. William Struth and Mrs. Terese Bauer.

The congregation will also



**NORMAN LAPPIN**  
President

elect the following persons to the advisory board: Max Baker, Bertram Cohen, Robert Gordon, Robert Senick, Mrs. Zingmond Schwartz and William Lee as new members, and Benjamin Blazer, Jerome Brauer, Morrill



**RABBI MARTIN FREEDMAN**

Cole, Jack Gruber, Dr. Seymour Jaslow, Mrs. Carl Joseph, Nathan Kluger, Milton Makowsky, Harry Schoem, Jack Stern, Lewis Wolf and Sidney Simon all re-elected.

**Nominating Committee**

The nominating committee consists of Warren Brauer as chairman, Barnet Zalon, Stanley Adler, Mitchell Orens and Mrs. Seymour Greenberg.

The new temple will be on a one-and-a-half story building with a 200-seat expansion sanctuary which can be converted to a social hall with a seating capacity of 950 persons.

The temple will also contain a rabbi's study, kitchen facili-

ties, a lobby, coatroom and lounges along with a terrace and gardens.

The property will contain parking facilities for 68 cars with driveways opening on Wall and Derrom Avenues.

The building, totalling 12,760 square feet in floor space, was designed by Percival Goodman, internationally known architect.

**Outstanding Sanctuary**

Norman Lappin, president of the 280 member congregation, said the new structure will be "one of the finest temple sanctuaries in the country."

Lappin said that the congregation plans to sell the Barnert Memorial Temple.

The new temple now has its exterior walls completely erected, including brick work. It is anticipated the roof deck will go on within a week to 10 days. Lappin said the work is proceeding "on schedule."

The new site for the congregation's worship will consist of a temple, youth and community center and school.

George Rosenthal is chairman of the building committee. Rabbi Martin Freedman is spiritual leader of the Congregation.

**Barnerts Give Land**

The temple building, where the Congregation now worships, was made possible through the interest and generosity of the late Nathan Barnert, who served as mayor of Paterson from 1883-1886 and 1889-1890. Barnert and his wife, Miriam, conveyed the land where the Temple now stands to the Congregation on May 16, 1889.

The building was erected in 1893-1894 and was designed by John H. Post, who supervised its construction. The structure represents one of the finest examples of Moorish architecture in the United States. It was dedicated on September 17, 1894.

The Congregation has not only served the spiritual needs of its members but has served Paterson in many important civic, philanthropic and community projects in its 117 year history.

**Devotions For All Persons**

It has welcomed to its devotional services, persons in all walks of life, from our city's humblest citizens to a President of the United States William McKinley on April 20, 1900. The President attended services accompanied by Governor Voorhees of New Jersey and Mayor John Hinchliffe.

The Congregation's roster over the years contains the names of the leaders in our community in government, medicine, law, the arts, sciences and commerce.

In its early days since its founding in 1847, the congregation worshipped on Mulberry Street and later rented premises on Van Houten Street.

The Congregation purchased its first regular Synagogue Building on Van Houten Street, between Bridge and Washington Streets, in 1882 and utilized this structure until construction of the present Temple was realized 14 years later.

**New Site Purchased 1958**

The Carroll Estate was purchased in November of 1958. An existing 12 room stucco and marble mansion was converted to school use. This building of nine classrooms will remain when the new Temple is completed.

The Carroll mansion was constructed in the early 1900's on property acquired from Andrew Derrom by Stephen Wall, affecting two of Paterson's oldest families. Dr. Jane Wall Carroll, whose family came here from Buffalo, N.Y. and joined the Carrolls through marriage, directed the mansion's building according to her own ideas.

Dr. Carroll was one of the county's first women doctors and once was decorated by the Pope. The mansion suggested the Spanish influence. It was accented by marble halls, stairways and floors, crystal candelabra and chandeliers.



there's  
excitement  
in art



5TH ANNUAL **ART EXHIBIT**  
**AND SALE**

DECEMBER 5, 6, 7, 8 and 9, 1964

PATERSON SECTION — NATIONAL COUNCIL OF JEWISH WOMEN

# 5th Annual Art Exhibit and Sale

PATERSON SECTION

## National Council of Jewish Women

TEMPLE EMANUEL, PATERSON, N. J.

Sponsor Preview — Dec. 5th — 8 P.M. to 11:30 P.M.

Open to the Public — Dec. 6th, 7th, 8th, 9th — 12 to 5 — 7 to 10 P.M.

The National Council of Jewish Women is dedicated, in the spirit of Judaism, to the well-being of Jews and their neighbors of all faiths, in American communities, in the nation and throughout the world. Through a program of service, of education and social action, the organization helps to meet human needs, and stimulates the individual and community to advance the democratic way of life.

### SERVICES and PROJECTS

Service to the Foreign Born  
Golden Club for Senior Citizens  
Overseas Fellowship Students  
Hebrew University  
Model High School in Israel  
Forum School for Mentally Ill  
Pre-Teen Agers

*President:* Mrs. Meyer Shapiro,  
*Vice Presidents:* Mrs. Milton Bromberg, Mrs. Jack Zisblatt, Mrs. Edward Chapman; *Treasurer,* Mrs. M. M. Cohen; *Financial Secretary,* Mrs. Daniel Levenstein; *Recording Secretary,* Mrs. Eugene Rosen-sweet; *Corresponding Secretary,* Mrs. David Kornbluth.

### CHAIRMEN OF COMMITTEES

Overall Chairman ..... Mrs. H. Ladin  
Exhibition Chairmen Mrs. A. Greenberg  
Mrs. E. Haubenstein  
Mrs. V. Strully  
Vice-President  
Administration ..... Mrs. M. Bromberg  
Treasurer ..... Mrs. J. Kramer  
Chairman Advertisers .. Mrs. W. Herman  
Chairmen Sponsors ... Mrs. L. Lieberman  
Mrs. M. Nacht  
Tickets ..... Mrs. S. Myers  
Mrs. D. Levenstein  
Admissions ..... Mrs. J. Mann  
Mrs. D. Levenstein  
Sculpture Arrangements, Mrs. E. Chapman  
Mechanics ..... Mrs. J. Mann  
Transportation ..... Mrs. I. Sisselman  
Special Events ..... Mrs. L. Schwartz  
Sales Records ..... Miss H. Friedman  
Public Relations ..... Mrs. J. Moskow  
Publicity ..... Mrs. S. Kaplan  
Mrs. A. Raffman  
Biographies ..... Mrs. J. Zalon  
Poster Distribution ..... Mrs. J. Notkin  
Hospitality ..... Mrs. S. Brooks  
Mrs. P. Breidt  
Advisory ..... Mrs. E. Deitsch  
Mrs. W. Levine  
Mrs. L. Chodosh  
Mrs. I. Freidenrich  
Mr. I. Freidenrich  
Mrs. A. Smith

### HONORARY CHAIRMEN

Mayor Frank X. Graves, Jr.  
Harry B. Haines  
Saul Rosen

## GOLDEN SPONSORS

---

Mr. and Mrs. Irving Abrash  
Mr. and Mrs. Isaac Brawer  
Mr. and Mrs. Irving Brawer  
Mr. and Mrs. Louis Brawer  
Mr. and Mrs. Sidney Brawer  
Dr. and Mrs. Louis Chodosh  
Mr. and Mrs. Emil Deitsch  
Mr. and Mrs. Jacob Deitsch  
Mr. and Mrs. Philip Diamond  
Mr. and Mrs. Albert Friedman  
Mr. and Mrs. Irving Freidenrich  
Mr. and Mrs. Morris Friedman  
Dr. and Mrs. Raphael Goldenberg  
Mr. and Mrs. Harry Ladin  
Mr. and Mrs. William Levine  
Mr. and Mrs. Archie Marcus  
Mr. and Mrs. Morris Mlotok  
Mr. and Mrs. Jacob Moskow  
Mr. and Mrs. William Moss  
Mr. and Mrs. Max Nacht  
Dr. and Mrs. Herbert Rosenthal  
Mr. and Mrs. Edward Saltzman  
Mr. and Mrs. Samuel S. Schwartz  
Mr. and Mrs. Meyer Shapiro

## GOLDEN ADVERTISERS

---

Allen Electric Company, 42 Park Ave., Paterson, N. J.

Broadway Bank & Trust Co., Broadway, Paterson, N. J.

Brogan Cadillac Company, 505 Ellison Street, Paterson, N. J.

Beacon Piece Dye Works, Beacon, N. Y.

Brewster Finishing Co., 4th Ave. and McLean Blvd., Paterson, N. J.

Camp Akiba, in the Poconos, for Boys and Girls — 40th Season, Readers, Pa.

Camp Indian Trails, Milford, Pa.

Dorfman, Abrams Music & Co., Certified Public Accountants,  
126 Market St., Paterson, N. J.

Farmland - Fair Lawn Dairies, Inc., 5-01 River Rd., Fair Lawn, N. J.

Garduner Sales Corp., 80 Shore Rd., Port Washington, L. I.

Greenbaum Brothers, 101 Washington St., Paterson, N. J.

Harelick, Dresner, Koch Co., 35 Church St., Paterson, N. J.

Mattia Press, Inc., 91 Terry St., Belleville, N. J.

Parks Photo Engraving Co., Main St., Hackensack, N. J.

Shotmeyer Bros. Fuel Corp., Wagaraw Rd., Hawthorne, N. J.

Victor Mayer Caterers, 1255 Hewlett Plaza, Hewlett, L. I.

## ADVERTISERS

- S. Abbate Decorators, Inc., 465 Broadway, Paterson, N. J.  
Abram Furs, 137 Broadway, Fair Lawn, N. J.  
A Friend of Council  
Atkins Home Service, 300 E. 33rd St., Paterson, N. J.  
Anastos Corp., 236 Market St., Paterson, N. J.  
Adrian Shoes, 84 Main Street, Paterson, N. J.  
The Bonfire Restaurant, 999 Market St., Paterson, N. J.  
Better Laundry Service, 546 E. 42nd St., Paterson, N. J.  
Barton Press, Inc., Newark, N. J.  
B. Gerald Bischoff, Architect  
The Bergen Medical Supply, 155 Cedar Lane, Teaneck, N. J.  
Club Oasis  
Cambridge Sporting Goods Corp., 625 Broadway, New York, N. Y.  
Ralph M. Fava, Jewelers, Silversmiths, 63 Van Houten Street, Paterson, N. J.  
First National Bank of Passaic County, 125 Ellison St., Paterson, N. J.  
First Savings & Loan Ass'n of East Paterson, 100 Broadway, East Paterson, N. J.  
Flickering Fashions, 87 Broadway, E. Paterson, N. J.  
Kenneth Force, Caterer, 19 George St., Clifton, N. J.  
Gallery 973, 973 Broad St., Bloomfield, N. J.  
Gero & Bierstein  
F. Gorga, Bel-Rose Homes, Westwood, N. J.  
Harold Josephson, Inc., Carpets, 178 E. 33rd Street, Paterson, N. J.  
Hickory Hill Cabana Club, Totowa Rd., Totowa, N. J.  
A. C. Hover, Jeweler, 189 Market St., Paterson, N. J.  
C. L. Hargert & Co., Insurance, 2-4 Ridgewood Ave., Ridgewood, N. J.  
Irving Savings & Loan Assoc., 126 Market St., Paterson, N. J.  
Alan Jaffe — Fresh Jersey Eggs, 383 E. 37th St., Paterson, N. J.  
Mort Jacobs Pharmacy, 506 Park Avenue, Paterson, N. J.  
Morris Kaplowitz, Real Estate, 30-24 Broadway, Fair Lawn, N. J.  
Fred Krenrich, Fresh Dairy Products — 525-4679  
John Krawitz, Window Shades, 102 E. 33rd St., Paterson, N. J.  
Master Floor Tile Company, 17-11 Broadway, Fair Lawn, N. J.  
Maxim Hair Stylist, 517 Park Ave., Paterson, N. J.  
Meadtown Shopping Center, 323 Main St., Paterson, N. J.

## ADVERTISERS — Continued

Midlers Cleaning, 498 12th Ave., Paterson, N. J.

Mister Liquors, 262 22nd Avenue, Paterson, N. J.

Metropolitan Sales Co., 9513 218th St., Queens Village, L. I.

Alvin Morris, Photograph, Broadway & 33rd St., Paterson, N. J.

Miller Pharmacy, 732 Broadway, Paterson, N. J.

N. J. Frame & Moulding Co., 7 Market St., Paterson, N. J.

Nu-Tex Corp., 456 Broome St., New York City, N. Y.

Old Salt, Inc., Route 4, Paramus, N. J.

Paterson Evening News, News Plaza, Paterson, N. J.

Shop for Pampered Pets, 24-23 Maple Ave., Fair Lawn, N. J.

Harry Page, Inc., 303 River St., Paterson, N. J.

Philmour, Inc.

Prospect Park National Bank, 124 Haledon Ave., Paterson 2, N. J.

Realty Sales Corp., 23 Hamilton St., Paterson, N. J.

Sarah Cannel Rabinowitz, Antique Jewelry & Silverware, 591 E. 27th Street,  
Paterson, N. J.

Sunshine Park Avenue Delicatessen, 523 Park Ave., Paterson, N. J.

Strand Heating Service, 886 E. 24th St., Paterson, N. J.

John Schwartz, Inc., Furriers, 191 Market Street, Paterson, N. J.

Star Stainless Screw Co., 135 Railway Ave., Paterson, N. J.

Cliff Schneider & Co. — Fashion Designed Woodcraft, 26 Getty Avenue,  
Paterson, N. J.

Lew Schwartz, Paints, 404 Haledon Ave., Haledon, N. J.

Sea & Air Travel Agency, 120 Broadway, Paterson, N. J.

Robert Schoem, Funeral Chapel, 628 Market St., Paterson, N. J.

Steiker Industries, 10 Broadway, East Paterson, N. J.

Sussman Drugs, 422 Tenth Ave., Paterson, N. J.

United Savings & Loan Assoc., 136 Market St., Paterson, N. J.

Wurzberg Brothers, Sports Center, 150 Market St., Paterson, N. J.

White Swan Drive-in, Laundry, 10th Avenue and 19th St., Paterson, N. J.

Yedwab & Eckstein, C.P.A., 262 Main St., Paterson, N. J.

Sam Young, Decorator, 232 Main St., Lodi, N. J.

## SPECIAL EVENTS

---

### SILHOUETTES OF HEADS, FIGURES, AND ANIMALS

From Life

by Jane Gross

Sunday Afternoon, December 6th

---

### DEMONSTRATION OF PORTRAIT PAINTING IN OIL

By Helen Van Wyck

Sunday Evening, December 6th, at 8:00 P.M.

---

### ADULT TOUR OF THE ART EXHIBIT

*Conducted by*

Peggy Dodds Williams

Monday Evening, December 7th, at 8:30 P.M.

---

### SCULPTURE DEMONSTRATIONS

by Dominic Facci

SUBJECT TO BE SELECTED FROM THE AUDIENCE

Tuesday Evening, December 8th, at 8:30 P.M.

---

### AUCTION OF ART WORKS

- 4 Original Drawings by Michael Lenson
- 2 Oil Paintings by Peggy Dodds Williams
- 1 Original Drawing by Raphael Soyer

Wednesday Evening, December 9th, at 8:30 P.M.

---

### CHILDRENS' TOURS OF ART EXHIBIT

*Conducted by*

Council Members

Classes, accompanied by teachers, from Grade Schools in the  
Paterson School System

Monday, Tuesday, Wednesday mornings and afternoons,  
December 7th, 8th, 9th

---

### CHILDREN'S ART

SELECTED WORKS OF PATERSON SCHOOL CHILDREN WILL  
BE ON DISPLAY

---

## ARTISTS

*Abramsohn, Marcia*  
*Ambille*  
*Amen, Irving*  
*Anderson, Lennart*  
*Bagnell, Stephen*  
*Bailin, Hella*  
*Barber, Joseph*  
*Bardone*  
*Barr, Clair*  
*Barton, J.*  
*Baskin, Leonard*  
*Bate, Stanley*  
*Bauer, Etta*  
*Barry, Frank*  
*Bertin, Roger*  
*Birkin, Morton*  
*Bloom*  
*Bluemner, Oscar*  
*Bratby, John*  
*Beecher, Samuel*  
*Bilander, Jack*  
*Bolin*  
*Birch, Fran*  
*Browne, Byron*  
*Buckett, George*  
*Burke, Ainslie*  
*Burlink, David*  
*Burnett*  
*Burnett, Lou*  
*Burnett, Marget Lou*  
*Calvin, James*  
*Canger, Tony*  
*Cathelin*  
*Cohen, Hy*  
*Cossan*  
*Coombs, William*  
*Charon*  
*Cestone, Robert*  
*Chen Chi*  
*Cherney, Marvin*  
*Cikovsky, Nicolai*  
*Chagall*  
*Clave, A.*  
*Clawson, Rex*  
*Constant, George*  
*Costigan, John*  
*Creo, Leonardo*  
*Cruz, Emilio*  
*Daggett, Noel*  
*Dauchet*  
*D'Avino*  
*Davies, Arthur B.*  
*David, Gladys Rockman*  
*Degas*  
*De Niro, Robert*  
*DeRuth*  
*Dickerson, Daniel*  
*Dufy, Raoul*  
*D'Arista, Ruben*  
*Earle*  
*Echols, Ray*  
*Elsbemius*  
*Ellman, Naomi Geist*  
*Esman, Betty*  
*Evergood, Philip*  
*Earle*



## ARTISTS — Continued

<i>Frankfurter, Jack</i>	<i>Katz</i>
<i>Frasconi, Antonio</i>	<i>Katzman, Herbert</i>
<i>Freeman, Sara</i>	<i>Kaufman, Stuart</i>
<i>Garcia-fons</i>	<i>Kimball</i>
<i>Genis, Rene</i>	<i>King, William</i>
<i>Gibney</i>	<i>Kinigstein</i>
<i>Gilli, Whitmond</i>	<i>Kleinholz</i>
<i>Glaisek, Robert</i>	<i>Koppelman, Chaim</i>
<i>Godard</i>	<i>Krieger</i>
<i>Goldwitz, Selma</i>	<i>Kuller, Hyacinthe</i>
<i>Goodman, Stanley</i>	<i>Kwo</i>
<i>Gorman</i>	<i>Lanton, Ellen</i>
<i>Greenberg, Joseph</i>	<i>Laurencin, Marie</i>
<i>Gross, Chaim</i>	<i>Leaf, June</i>
<i>Gropper, William</i>	<i>Lenson, Michael</i>
<i>Grossman, Sydney</i>	<i>Levier, Charles</i>
<i>Gruber, Francis</i>	<i>Levine, Jack</i>
<i>Gussow, Bernant</i>	<i>Lilienstern, Vera</i>
<i>Gwathmey, Robert</i>	<i>Loerber</i>
<i>Hart, George</i>	<i>Lober, Joachim</i>
<i>Haworth, Sonia</i>	<i>Lokos, Stefan</i>
<i>Hecht, Zoltan</i>	<i>Manville, Elsie</i>
<i>Helfond</i>	<i>Marsh, Reginald</i>
<i>Higgins, Eugene</i>	<i>Martin, Betty</i>
<i>Hiroshi, Honda</i>	<i>Maryan</i>
<i>Hoffman, Arnold</i>	<i>Matisse, Henri</i>
<i>Hertzberg, Rose</i>	<i>Meigs, Walter</i>
<i>Hofsoof, Mary Lou</i>	<i>Maurice</i>
<i>Hondius</i>	<i>McCormick, Harry</i>
<i>Hoyt, Whiting</i>	<i>Meyers, Barbara</i>
<i>Humblot</i>	<i>Miller, Kenneth</i>
<i>Jansen</i>	<i>Minami</i>
<i>Joelson, Blanche</i>	<i>Minaux</i>
<i>Johnson, Lester</i>	<i>Morris, Helen</i>
<i>Kachadoorian, Zubel</i>	<i>Muhl</i>

## ARTISTS — Continued

- |                           |  |
|---------------------------|--|
| <i>Nebel</i>              | <i>Soyer, Raphael</i>                  |
| <i>Nickford</i>           | <i>Stein, Rose</i>                     |
| <i>Norman, Charles</i>    | <i>Sperling</i>                        |
| <i>Norton, Kenneth</i>    | <i>Stoll, Toni</i>                     |
| <i>Oudot, R.</i>          | <i>Sussi</i>                           |
| <i>Parker, Bill</i>       | <i>Sznadierman, Marius</i>             |
| <i>Pearlstein, Philip</i> | <i>Tacone, Edna (Mrs. Paul Arnold)</i> |
| <i>Persian Miniatures</i> | <i>Teitelbaum, Edith</i>               |
| <i>Picasso, Pablo</i>     | <i>Thevenet</i>                        |
| <i>Presser, Joseph</i>    | <i>Triano, Anthony</i>                 |
| <i>Purdy, Donald</i>      | <i>Tschernjowski, A.</i>               |
| <i>Rabinowitz</i>         | <i>Tully, Filmus</i>                   |
| <i>Renoir, A.</i>         | <i>Van Gogh, Vincent</i>               |
| <i>Ret, Etienne</i>       | <i>Velanti, Ailene</i>                 |
| <i>Rockmore, David</i>    | <i>Vignoles</i>                        |
| <i>Rogers, James</i>      | <i>Vlaminck</i>                        |
| <i>Rhoads, George</i>     | <i>Walkowitz, A.</i>                   |
| <i>Rodde</i>              | <i>Weinik, Samuel</i>                  |
| <i>Ross</i>               | <i>Williams, Peggy Dodds</i>           |
| <i>Ruellan, Andre</i>     | <i>Wilson, Sol</i>                     |
| <i>Ryan, Anne</i>         | <i>Zafria, Shlomo</i>                  |
| <i>Sandecki, Albert</i>   | <i>Zagal, Louis</i>                    |
| <i>Saul, Peter</i>        | <i>Zerbe, Karl</i>                     |
| <i>Saunders, Raymond</i>  |  |
| <i>Schray, Karl</i>       | * * *                                  |
| <i>Sebastian, Gerard</i>  | ADDITIONAL ARTISTS                     |
| <i>Schlinski</i>          | <i>Beerman, Herber</i>                 |
| <i>Sher, Louis</i>        | <i>Bloom, Don</i>                      |
| <i>Shinn, Everett</i>     | <i>Bonanna, S.</i>                     |
| <i>Shouldberg, Harry</i>  | <i>Crist, Janer, Albert</i>            |
| <i>Simiscay</i>           | <i>Count Malewsky</i>                  |
| <i>Smith, Charles</i>     | <i>Guevaro, Jose</i>                   |
| <i>Smith, Reuben</i>      | <i>Dorfman, Marilyn</i>                |
| <i>Soyer, Moses</i>       | <i>Edelstein Bauman, Babbit</i>        |
|                           | <i>Eden, M.</i>                        |

ADDITIONAL ARTISTS - Continued

*Elva*  
*Gross, Sel*  
*Helman, E.*  
*Hertzberg, Rose*  
*Herz, Nora*  
*Kallen, Herb*  
*Katz, Alex*  
*Kallem, Henry*  
*Langlais, Bernard*  
*Lowe, Elizabeth*  
*Logan, Mary*  
*Monreal*  
*McIlvain, Douglas*  
*Mierman, Leonardo*  
*Moch, Yona*  
*Norton, Kenneth*  
*Paerman, H.*  
*Rogers, James*  
*Roslyn, Rose*  
*Rosenthal, Seymour*  
*Rose, Rosalind*  
*Silverman, Mel*  
*Sumers, Martin*  
*Straley, Richard*  
*Velizar*  
*Yraola*

SCULPTORS

Accursi  
Cohn, Mike  
Ekros  
Facci, Dominic  
Ferster  
Geist, Sidney  
Glass, Robert  
Hebald  
Hyams, Harriet  
Jarka, Stanley  
Kapo  
King, William  
Marantz, Irving  
Model, Elisabeth  
Rabinowitz, Norman  
Silverman, Florence  
Simon, Bernard  
Steven, Charles  
Sutman, Paul  
Verrone, Robert  
Weil, Erna

---

*The prices of all works in the show are gallery quoted prices. There are no mark-ups or additional charges included in any of the prices.*

## SPONSORS

### A

Mr. and Mrs. David Appel  
Mr. and Mrs. Arthur Altschul  
Dr. and Mrs. Aaron Adelman  
Mrs. Lillian Anisfield  
Mr. and Mrs. George Abrash  
Dr. and Mrs. Charles M. Aronsohn  
Mr. and Mrs. John Aaron  
Mr. and Mrs. William Adler  
Mr. and Mrs. Charles Adler  
Mr. and Mrs. J. Amann

### B

Mr. and Mrs. Joseph Baten  
Dr. and Mrs. Sidney Baxt  
Mr. and Mrs. Samuel Biber  
Mr. and Mrs. Irving Blank  
Dr. and Mrs. A. M. Blechman  
Mr. and Mrs. David Bograd  
Mr. and Mrs. S. Bograd  
Dr. and Mrs. Samuel T. Bernson  
Mr. and Mrs. Milton Bromberg  
Dr. and Mrs. Sidney Brooks  
Mr. and Mrs. Oscar Bromberg  
Mr. and Mrs. Wilton S. Bauer  
Mr. and Mrs. Samuel E. Bloom  
Dr. and Mrs. Norbert Beim  
Mr. and Mrs. Oscar Berman  
Mr. and Mrs. Charles Bromberg  
Dr. and Mrs. B. Baker  
Mr. Mel Bernstein  
Mr. and Mrs. Sol Baxt  
Miss Terese F. Bauer  
Mr. and Mrs. Harry Bodner  
Mr. and Mrs. Ben M. Bornstein  
Dr. and Mrs. Curt Bamberger  
Mr. and Mrs. Philip Becker  
Mr. and Mrs. Gerard Berman

Dr. and Mrs. S. G. Bluestein  
Dr. and Mrs. M. Peter Breidt  
Mr. and Mrs. Clayton Bogert  
Dr. and Mrs. Fred S. Blake  
Dr. and Mrs. Harris Blake  
Mr. and Mrs. Benjamin Bernstein

### C

Mr. and Mrs. Louis Croland  
Mr. and Mrs. A. J. Cohen  
Mr. and Mrs. H. Caro  
Mr. and Mrs. Lester Canter  
Mr. and Mrs. William Cutler  
Mr. and Mrs. David Cole  
Mr. and Mrs. Edward Chalfin  
Dr. and Mrs. Harry H. Capell  
Dr. and Mrs. M. Marvin Cohen  
Mr. and Mrs. Raymond J. Cadmus  
Mr. and Mrs. Samuel Chalfin  
Mr. and Mrs. Edward Chapman  
Mr. and Mrs. David Cohn  
Mr. and Mrs. Barry Croland

### D

Mr. and Mrs. Louis Dworetz  
Miss Grace Diamond  
Mr. and Mrs. Paul Dunkelman  
Mr. Peter A. De'Angelo  
Mr. and Mrs. Joseph Dunn  
Mr. and Mrs. J. Davick  
Mrs. Blanche Diamond  
Mr. and Mrs. Louis Deitch  
Mr. and Mrs. Arnold Doblin  
Mr. and Mrs. Phillip Diamond  
Mr. and Mrs. Lawrence Diamond  
Mr. and Mrs. Isadore Dorman

### E

Mr. and Mrs. John Evans  
Mr. William W. Evans, Jr.

## SPONSORS

### F

Miss Helen C. Friedman  
Dr. and Mrs. Arthur A. Friend  
Dr. and Mrs. Herbert R. Farber  
Mr. and Mrs. Melvin Fine  
Mr. and Mrs. Isadore Freeman

### G

Mr. and Mrs. Charles Goodman  
Mr. and Mrs. Max Gavsy  
Mr. and Mrs. Ivan Grossman  
Dr. and Mrs. Sidney Gladstone  
Mr. and Mrs. Joseph Glicksman  
Mr. and Mrs. Frank Gerstein  
Mr. and Mrs. Howard S. Goldberg  
Mr. and Mrs. Maurice Glasgall  
Mr. and Mrs. Nathan Greenblatt  
Mr. and Mrs. Alvin Greenberg  
Dr. and Mrs. Samuel Galowitz  
Mayor Frank X. Graves  
Mr. and Mrs. Joseph Goldberg  
Mr. and Mrs. Arnold Goodman  
Mr. and Mrs. Jerry Goodgal  
Mr. and Mrs. Ralph Gitkin  
Mrs. Harry Gochman

### H

Mr. and Mrs. Hyman Halsband  
Mr. and Mrs. Eugene Haubenstein  
Mr. and Mrs. Samuel Hoffman  
Dr. and Mrs. Philip Haft  
Mr. and Mrs. Sy. Halpren  
Mr. and Mrs. Walter Hertzberg  
Dr. and Mrs. Irving R. Hayman  
Mr. and Mrs. Martin Haubenstein  
Mr. and Mrs. Nathan Hillman

### I

Dr. and Mrs. Lewis L. Immerman

### J

Dr. and Mrs. Seymour Jaslow  
Mr. and Mrs. Samuel Jacobs

Mrs. Rae Joelson  
Mr. and Mrs. Irving Jaffe  
Mr. and Mrs. Ben Jaffe

### K

Dr. Jerome B. Krachman  
Mr. and Mrs. Raymond Kramer  
Mr. and Mrs. Martin Krugman  
Mr. and Mrs. Hy Kramer  
Mr. and Mrs. A. Leon Kohlreiter  
Mr. and Mrs. Sheldon Kessler  
Mr. and Mrs. Murry Kruger  
Mr. and Mrs. Nathan Kluger  
Mr. and Mrs. Nathaniel Kent  
Mr. and Mrs. Sanford Kalb  
Mr. and Mrs. Leon Kreiger  
Mr. and Mrs. Leonard Kohl  
Mr. and Mrs. Samuel Kaplan  
Mr. and Mrs. Samuel Kent  
Mr. and Mrs. David Kornbluth  
Mr. and Mrs. Abner Konner  
Mr. and Mrs. Benn Konner  
Mr. and Mrs. Irving Kwiat  
Dr. and Mrs. Morton Kulick  
Miss Felicia P. Kornreich  
Mr. Martin Kosoff  
Mr. and Mrs. David Kwiat

### L

Mr. and Mrs. Benjamin Lessinger  
Mrs. Jeanette Larson  
Mr. and Mrs. Benjamin B. Leinoff  
Mr. and Mrs. Louis Lieberman  
Mr. and Mrs. Jerome Levine  
Dr. and Mrs. Elias D. Lawrence  
Dr. and Mrs. David Levy  
Mr. and Mrs. Herbert L. Levine  
Mr. and Mrs. Albert E. Levy  
Mr. and Mrs. A. L. Levine

## SPONSORS

Dr. and Mrs. Frank Levine  
Mr. and Mrs. Daniel Levenstein  
Mr. and Mrs. Norman Lappin  
Mrs. Fannie Lessenger  
Dr. and Mrs. Arthur C. Lawrence  
Mr. and Mrs. Thomas Lazzio  
Mr. and Mrs. Nathan Liberman  
Mr. Joseph A. Lazzara  
Mr. and Mrs. David Levinthal  
Mr. and Mrs. Jack Levine  
Mr. and Mrs. William Lautenberg  
Dr. and Mrs. Louis Landau

### M

Mr. and Mrs. Ned Markle  
Mrs. Sophie Mikola  
Dr. and Mrs. Emil Marks  
Mr. and Mrs. Milton Makowsky  
Mr. Gerald Mercer  
Mr. and Mrs. Robert Makowsky  
Dr. and Mrs. Samuel Mahler  
Mrs. Sidney J. Myers  
Mr. Edward Mainardi  
Dr. and Mrs. Max Magnes  
Mr. and Mrs. Nathan Miller  
Dr. and Mrs. Meyer Mackler  
Mr. and Mrs. Isadore B. Miller  
Mr. Edward Merrey  
Dr. and Mrs. Aaron Markowitz  
Dr. and Mrs. Charles Mishler  
Mr. and Mrs. Nathan Magill  
Mrs. Rose Moses  
Dr. and Mrs. Julius Mann  
Dr. and Mrs. Lloyd Morrow  
Mr. Isadore Moskow

### N

Mr. and Mrs. Samuel Nochimson  
Mrs. Meyer Notkin  
Mr. and Mrs. Jonas Nassau  
Mr. and Mrs. Alvin Newman  
Mr. and Mrs. J. Nathans  
Dr. and Mrs. Seymour Nochimson  
Mr. and Mrs. Jacob Notkin

### O

Dr. and Mrs. Philip Opper  
Mr. and Mrs. Bernard Odsess

### P

Mr. and Mrs. Jacob Paer  
Mr. and Mrs. Joseph Pink  
Mr. and Mrs. Samuel N. Poritz  
Dr. and Mrs. William Paris  
Mr. and Mrs. Harold Polton  
Mr. and Mrs. Monroe Potash  
Mr. and Mrs. Robert Puritz

### R

Mr. and Mrs. Clarence Radin  
Mr. and Mrs. Joseph Radin  
Mr. and Mrs. Rudy Robak  
Mr. and Mrs. David Rodnon  
Mr. and Mrs. Arthur Rosenstein  
Mr. and Mrs. George Rosenthal  
Mr. and Mrs. Richard Robinson  
Mr. and Mrs. Herbert Rosenfeld  
Mr. and Mrs. Saul Rosen  
Mr. and Mrs. J. Mortimer Rubenstein  
Mr. and Mrs. Alexander Rosenthal  
Mr. and Mrs. Eugene Rosensweet  
Mr. and Mrs. Harry Reiman  
Mr. and Mrs. Irving Rosenfelt  
Mr. and Mrs. Nathan Robbins  
Mr. and Mrs. Irving Richter  
Dr. and Mrs. Abe Raffman

## SPONSORS

Mr. and Mrs. Ellis Rosenthal  
 Mrs. Jules L. Rubinson  
 Mr. and Mrs. Martin Sukenick  
 Mrs. Sybil Solanche  
 Mrs. Bess Shavick  
 Mr. and Mrs. Sidney Schenker  
 Mr. and Mrs. Ben Shipman  
 Dr. and Mrs. Maurice Shinefield  
 Mrs. Helen Singer  
 Mr. and Mrs. Samuel Sunshine  
 Dr. and Mrs. Jack Sall  
 Dr. and Mrs. Harry Stein  
 Mr. and Mrs. Joel J. Steiger  
 Dr. and Mrs. Joseph Shapiro  
 Mr. and Mrs. Herbert Susser  
 Dr. and Mrs. Harry Sellers  
 Dr. and Mrs. Sidney Simon  
 Mr. and Mrs. Archie Sergy  
 Mr. and Mrs. Jack Stern  
 Dr. and Mrs. I. M. Schnee  
 Mr. and Mrs. Philip Schwartz  
 Mr. and Mrs. Nathan Schwartz  
 Mr. and Mrs. Harold Sarna  
 Mr. and Mrs. Edward M. Schotz  
 Mr. and Mrs. Maurey Schoff  
 Mr. and Mrs. Isadore Schneider  
 Dr. and Mrs. Herbert Salzberg  
 Mr. and Mrs. Edward Slater  
 Mr. and Mrs. Robert Scher  
 Mr. and Mrs. Joseph Shulman  
 Dr. and Mrs. Vincent Strully  
 Mr. and Mrs. James Shavick  
 Miss Celia Smith  
 Mr. and Mrs. Arnold Smith  
 Mr. and Mrs. Louis Schwartz  
 Dr. and Mrs. Harold Stromeyer  
 Mr. and Mrs. Conrad Schwartz  
 Mr. and Mrs. William Scult

Mr. and Mrs. Jack Stark  
 Mrs. Barbara Stern  
 Mr. and Mrs. Theodore Shapiro

### T

Mr. and Mrs. Aaron Tell  
 Mr. and Mrs. Charles Turndorf  
 Mr. and Mrs. Meyer Turndorf  
 Mr. and Mrs. Ben Tankel

### V

Mr. and Mrs. Martin Verp  
 Dr. and Mrs. Jonas Vilanch

### W

Mr. and Mrs. Philip Warfman  
 Mr. and Mrs. Samuel Wolff  
 Dr. and Mrs. Stephan Weisman  
 Mr. and Mrs. Arthur Weiss  
 Mrs. Peggy Dodds Williams  
 Mr. and Mrs. Burton B. Weiner  
 Mr. and Mrs. Murray White  
 Mr. and Mrs. Jacob Wichman  
 Dr. and Mrs. J. Victor Weil  
 Mr. and Mrs. Arthur Wichman  
 Mr. and Mrs. Martin Weiner  
 Mr. and Mrs. Ernest S. Weiner  
 Mr. Harold Wolfson

### Y

Mr. and Mrs. Herman Yucht

### Z

Mr. and Mrs. Barnet Zalon  
 Mr. and Mrs. Jack Zalon  
 Mr. and Mrs. Mitchell Zalon  
 Mr. and Mrs. Emanuel Zahler  
 Mrs. Jessie Zeemont  
 Mr. and Mrs. Harry Zax  
 Mr. and Mrs. Jack Zisblatt  
 Mr. and Mrs. Meyer Zendell  
 Mr. and Mrs. Norman Zelnick  
 Drs. David and Louis Zuckerman

Note — Due to publication deadline, our list of sponsors is incomplete.  
 Sincere thanks to those who helped to support our Art Exhibit and Sale.

---

# ACKNOWLEDGMENTS

---

## Thanks . . . . .

to the County Bank and Trust Co., Alkahn Press, Barton Press, Hamilton Photo Engraving, Paterson Evening News, Paterson Morning Call, Irving Freidenrich, Lewis Lieberman, Marius Sznajderman, Emil Arnold, Peggy Dodds Williams, Michael Lenson, S. J. Smith, Florist, 422 Broadway, Paterson, N. J. — and to all participating members of Council — for their wonderful, unstinted support.

ART COORDINATION BY BAMBERGER'S  
GARDEN STATE PLAZA, PARAMUS, N. J.

ARTIFICIAL TREES BY FRANK LEVINE  
9-12 ELAINE TERRACE, FAIR LAWN, N. J.

FRAMES AND FRAMING BY NATHAN'S ART CENTER  
39 W. BROADWAY, PATERSON, N. J.

## GALLERIES

*Our thanks to the contributing Artists and all the listed Galleries for permission to exhibit their excellent works of art.*

Art Fair	Nancy Cooper
A.C.A.	Gallery 52 — South Orange, N. J.
Art Collectors Co.	James Graham
Maxine Augenblick	Greenwich Gallery
Chase Galleries	Highgate Gallery
Terry Dintenfass Gallery	Krushaar Gallery
Andre Emmerich	Lillian Kornbluth
David Findlay	Lucinda Art Gallery
Forum Gallery	Nathans
Rose Fried Gallery	Nordness Gallery
Gallery 63 — New York, N. Y.	Sally Robbins
Gallery 973 — Bloomfield, N. J.	Van Dieman - Lilienfeld Gallery
Betty Martin Studio	Zabriskie Gallery



# Art Exhibit and Sale Planned for Dec. 6-9

"There's Excitement in Art" will be the theme of the fifth annual art exhibit and sale to be held Sunday, Dec. 6, through Wednesday, Dec. 9, at Temple



**MRS. MAX NACHT**  
Chairman of Sponsors

Emanuel under the auspices of the Paterson Section of National Council of Jewish Women.

### Preview for Sponsors

A gala champagne party and preview for sponsors, advertisers and exhibitors is planned for Saturday evening, Dec. 5. After that date, the public will be admitted for a nominal fee.

Mrs. Vincent Strully, Mrs. Alvin Greenberg and Mrs. Eugene Haubenstein are serving as chairmen of selections under the chairmanship of Mrs. Harry Ladin.

Hundreds of paintings, draw-

ings and pieces of sculpture will be shown.

Already selected for exhibit are pieces by a number of outstanding artists such as paintings by Chen Chi, Byron Browne, Sol Wilson, Hondius and many famed Israeli artists, and sculpture by Elizabeth Model, William Coombs and Erna Weil.

Among local artists exhibiting will be Mrs. Etta Bauer who has held several shows in the metropolitan area.

### About Artists

Born in China in 1912, Chen Chi is one of China's and America's most distinguished artists. He has received several awards and prizes and is an associate member of the National Academy of Design. Many of his water colors of the American scene have been reproduced in mass media.

Born in Yonkers in 1907, Byron Browne studied at the National Academy of Design under G. Hawthorne and has held special exhibitions at the Metropolitan and the Museum of Modern Art. He has held 21 one-man shows and is represented in many private collections. Browne died in 1961.

Jake Steinhardt, a world renowned Israeli artist, was awarded the first international prize for his extraordinary engraving technique in 1955.

Erna Weil has done heads of Bernstein, Serkin, Milstein and Roosevelt and is represented in the permanent collections of the Hebrew University.

The public is invited to view the art show and exhibit from 12:30 to 10 p.m.

Council members may earn credits toward the organization's reward affair in the spring by obtaining sponsors and advertisers for the exhibit.

**WIR KAUFEN****Graphische Kunstwerke**

deutscher Expressionisten und  
Meister wie  
BECKMANN, FEININGER,  
KIRCHNER, KOLLWITZ, NOLDE,  
SCHMIDT-ROTLUFF etc.

**NEW ART CENTER**

1193 Lexington Ave., N.Y. TR 9-1195

sculpture by

**erna  
weill**

Apr. 23-May 16

Schoneman  
63 East 57th

**Kunst****"Trends in Watercolors  
Today"**

Das Brooklyn Museum, das für Brooklyn seit gut zwei Jahrzehnten die Rolle spielt, die in Manhattan auf vier Institute (Metropolitan, Whitney, Museum of Modern Art und nun auch Museum of Primitive Art) verteilt ist, konfrontiert in seiner 19. Internationalen Aquarell - Ausstellung Italien mit den U.S.A.

90 Amerikaner sind da, jeder mit einem Werk, 50 Italiener mit je zwei oder drei Arbeiten vertreten. Eine vortreffliche Massnahme, denn die italienische Abteilung stellt viele neue Talente vor, deren Eigenart kaum durch ein einziges Beispiel kenntlich gemacht werden könnte.

Abstraktion dominiert — mit wenigen Ausnahmen — beide Gruppen. Souveräne Beherrschung des schwierigen Mediums ist ausnahmslos feststellbar. Strenger organisierte Bildkomposition überwiegt bei den Italienern, freies Spiel mit amorphen Formen bei den Amerikanern.

Sonderbarerweise macht sich der allmähliche Rückzug von extrem-abstrakten Positionen in den Aquarellen der Amerikaner stärker geltend, obwohl es doch diese waren, die mit ihrem "Abstrakten Expressionismus" die westliche Kunst ansteckten.

Mangel an Raum zwingt uns zur Beschränkung auf die Erwähnung weniger Künstler, wiewohl viel mehr es verdienten: die Italiener Afro, Ajmone, Clerici, Cremonini, Davico, Manzi, Morandi, Nuvolo, Santomaso, Scialoja, Vespignani, die Amerikaner Bonge, Candell, Jimmy Ernst, Frasconi, Heidenreich, Kingman, Peterdi, Salemme, Vicente, Tam, Tobey, Max Weber, William Zorach.

Diese Schau, wie die "New Presentation" betitelte Neuordnung von Skulpturen, Aquarellen und Keramiken im jüngsten Galerie-Zubau des Museums lohnen einen Besuch reichlich.

B. F. Dolbin

**ERNA WEILL**

Schoneman Gallery (63 E. 57 St.)

A few seasons back we wrote a lengthy piece about this artist whose career as a sculptor was cut short by the Nazis. We pictured the making of her artistic personality against the background of her upbringing in the intellectual and spiritual atmosphere of her paternal home in Frankfort-on-Main—for centuries a center of German-Jewish culture and art—and her studies under the guidance of a pupil of Auguste Rodin.

The sculptures we saw in her Forest Hills studio, finished ones as well as others, in diverse preparatory stages, revealed a talent of undeniable individuality, that is worth watching.

Since then, Erna Weill has had the success we predicted, culminated in commissions for the Jewish Community Center in Teaneck, N. J. (site of her present home and studio), and for the new synagogue on Soundview Avenue in White Plains, N. Y.

Most of the 34 pieces in her retrospective exhibition at Schoneman's belong to a series inspired by stories from the Old Testament, with their imposing cast of kings, prophets and patriarchs. In some of her sculptures, notably "Moses on the Mountain", "Jacob Fights the Angel" and "Revelation"; she extends the Rodin-esque style for her portraits—outstanding among the latter are busts of Martin Buber, Rudolf Serkin, Claude Frank—far toward the borderline of complete abstraction.

"Outcry", "Ingathering of the Exiles" and "The Unknown Political Prisoner" are sculptured expressions of deeply felt anguish and commiseration.

Ceremonial objects—a bronze "Menorah", a ceramic "Matzoh-Platter" and silver "Challah Platter"—show craftsmanship as well as imagination in the use of triangle and pyramid as mystic forms.

Some of her noblest achievements, such as the large bronze relief "Jacob's Dream" for the

**Eine Frau ohne Hass**

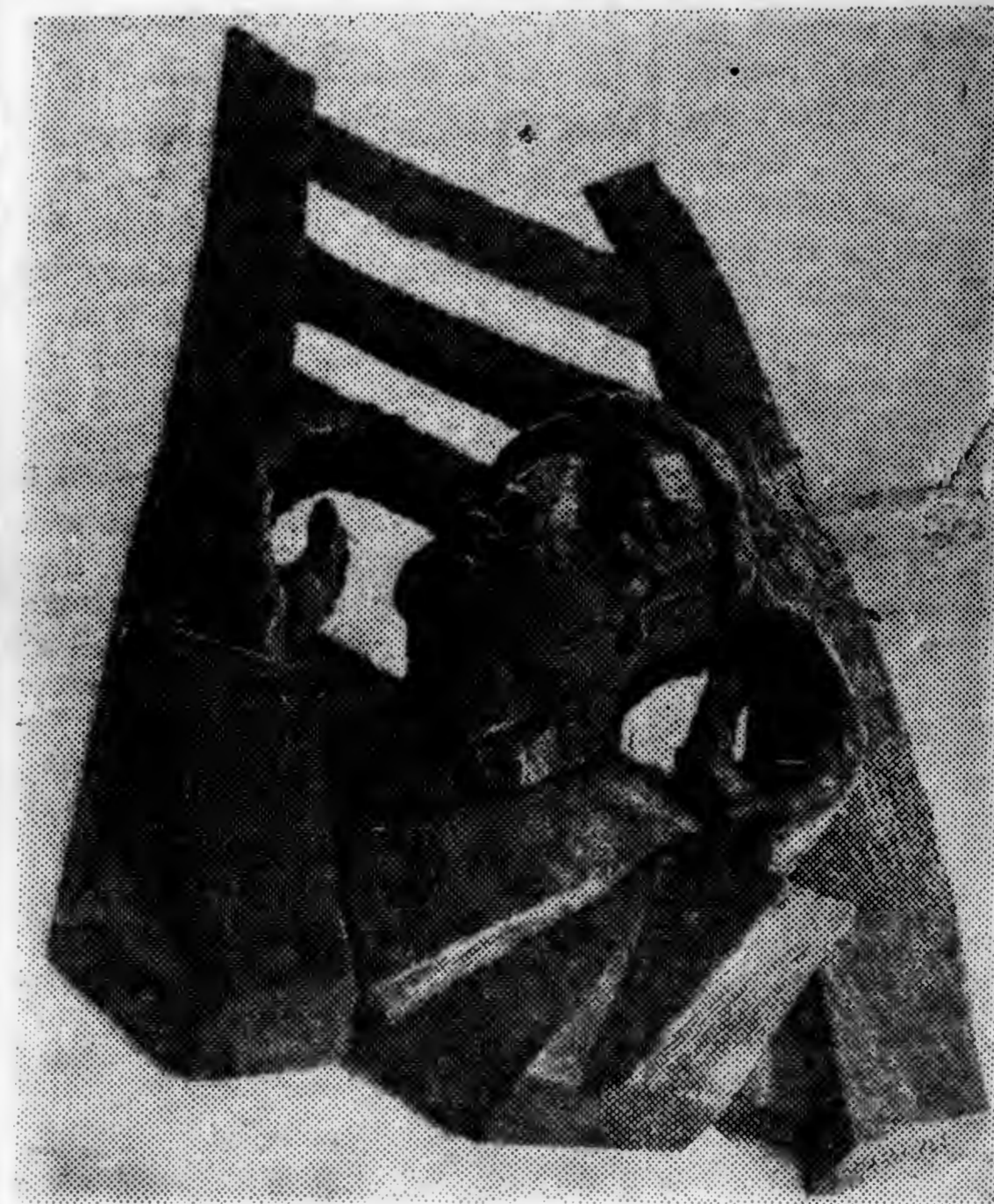
Von Richard Dy...

Der Verlag Beacon Press in Boston hat soeben ein Buch veröffentlicht, das jeden aufs tiefste bewegen wird, der durch die Schrecknisse der Hitler-Hölle gegangen ist und bemüht war, sich aus einem Europäer in einen guten Amerikaner zu wandeln. Das Buch heisst "The Unforgotten", und seine Autorin ist Ilse Stanley.

Sie ist die Tochter des Oberkantors Magnus Davidsohn, der in dem berühmten Berliner Tempel der Fasanenstrasse bis zu seiner Niederbrennung in der "Kristallnacht" vom 9. November 1938 als Chasan mit schöner Stimme seines Amtes waltete und den alle Leser des "Aufbau" als einen langjährigen Mitarbeiter kennen. Ilse Stanley war vor Hitler in Deutschland eine bekannte Schauspieler, Rezitatoren und Theaterdirektorin. Doch in den Vereinigten Staaten, in denen sie und ihr Sohn Manfred seit Jahren ein Heim gefunden haben, wurde sie Millionen von TV-Zuschauern zu einer fesselnden Persönlichkeit, als sie im vorigen Jahre in Hollywood von Ralph Edwards in seiner TV show

synagogue in Teaneck and the imposing marble carving "Baal Shem" are, by necessity, shown only in photographs. Nevertheless, this exhibition tells why Erna Weill belongs among the distinguished artists whose works adorn the most modern synagogues in the United States.

B. F. Dolbin

**"Jacob's  
Dream"**

by

**Erna Weill**

A sculpture  
commissioned by  
the Jewish Com-  
munity Center,  
Teaneck, N. J.

die Autor  
Autobiogr

"This Is Y  
wurde  
den Pa  
Jüdin,

Dies  
denkw  
gen,  
liter  
datier  
Buch  
schrieb  
dem Bü  
lein auf  
nen Weg

Ob ma  
mand  
Unfor  
berge  
ihre  
als  
zu  
K  
S

le  
Mit  
un  
m  
sie  
Fu  
erst  
Hitl  
eln  
sich  
quart  
allein  
wage, u

**ERSPARNISSE**

**FEDERAL**

BIS  
30. JUNI

"Fact"

190. Forest Cove

Teamed

12/14, 64

Dear Sir,

Included is  
check of \$ 16.00\*  
group membership of  
my students. Names  
& addresses follow.

Sincerely yours,

Edna Weir

* Check	\$ 15.00
Cash	\$ 1.00
	<hr/>
	\$ 16.00

John Bull, 46 Supreme St, Toronto, Ont.

Howe Street  
Spring

John, Avenue 1st 177, Toronto, Ont.  
Lawrence St

St. John's  
St. John's

- Edith Medall
- Lowell Robinson
- Esther Robinson
- John Keane
- Sylvia Surges
- Herbert Stukilomier
- Carla Ratti
- May Ratz
- Francis Marshall

Frieda A. Cary \$ 1.00

Justine Warden \$1.00

Anne Toft 1.00

Arthur Toft 1.00

Reta Medoff over \$1.00

Carole Goldman 1.00

Farneth Bled 1.00

Glenn H. Hines 1.00

Helen Levine 1.00

Lydia Sager 1.00

Herbert Stuhlemmer 1.00

Doris Rothchild 1.00

Frances Marshall 1.00

May Katz 1.00

Edna Ed 1.00

RENEWAL \_\_\_\_\_ NEW MEMBER. PLEASE SEND AN APPLICATION FORM SO I CAN FILL IN MY VARIOUS INTERESTS.

TYPE OF MEMBERSHIP DESIRED (check one)

Individual (\$5.00) \_\_\_\_\_ Family (\$15.00) \_\_\_\_\_  
Group (\$1.00) per \_\_\_\_\_ Patron (\$25. to  
member \$100.00) \_\_\_\_\_

PAYMENT ENCLOSED: \_\_\_\_\_ Checks made payable to  
Fine Arts Committee of Teaneck

Send to: Miss P. Hall  
Northern Valley School of Music  
Teaneck Road, Teaneck, N.J. 07666

---

Name	Address	Tel. No.
------	---------	----------

I/We plan to attend the "AFTERNOON WITH FACT" social on Sunday, November 15, at around 4 p.m.. Yes \_\_\_\_\_ No \_\_\_\_\_.

R.S.V.P. Mrs. Jackie Maltin  
Te 3-0863

Mrs. Vita DiBernardo  
Te 3-0049

# NATIONAL COUNCIL OF JEWISH WOMEN



PARAMUS • RIVER EDGE • ORADELL • NEW MILFORD • WESTWOOD • EMERSON

Mid-Bergen Section  
PARAMUS, NEW JERSEY

November 22, 1964

Miss Erna Weill  
886 Alpine Drive  
Teaneck, N.J.  
Dear Miss Weill,

The Mid-Bergen Section of The National Council of Jewish Women cordially invites you to exhibit at their Second Annual Spring ART SHOW and SALE, to take place on April 24-27, 1965, at Temple Sholom, River Edge, N. J.

We are a national organization, whose primary activities are devoted to community and social services, on a non-sectarian basis.

The Art Show we presented last year was very well received by both public and press and was considered a major cultural event in our area.

Similar invitations are being extended only to artists and sculptors with professional status and of proven ability. All art works exhibited are to be offered for sale under a mutually acceptable commission arrangement.

We would be very pleased to include some of your work in our show and would therefore appreciate a prompt reply on the enclosed card. If you are able to exhibit, arrangements will be made by our Selection Committee to discuss all necessary details with you.

If you desire further information, please call one of the numbers below:

Mrs. A. Bodenheimer	River Edge, N. J.	487-3905
Mrs. S. Roth	River Edge, N. J.	487-5089

Cordially yours,

Mrs. Samuel Roth  
Chairman, ART SHOW '65  
29 Eastbrook Drive  
River Edge, N. J., 07661

bv/  
enc.

NATIONAL COUNCIL OF JEWISH WOMEN  
MID-BERGEN SECTION  
ART SHOW '65

April 24, 25, 26, 27, 1965

Temple Sholom  
385 Howland Avenue  
River Edge, N. J.

Artist or Gallery Goldman

Address \_\_\_\_\_

Phone \_\_\_\_\_ Date of Selections \_\_\_\_\_

1. New York art work will be picked up April 21-23 and returned April 28-29th.
2. All New Jersey art work is to be delivered to Temple Sholom between 9:00 a.m. and 1:00 p.m. Friday, April 23rd, and picked up between 9:00 a.m. and noon, Wednesday, April 28th, by Gallery or Artist from New Jersey.
3. NO WORK CAN BE PICKED UP BEFORE WEDNESDAY MORNING!
4. All unframed work should be matted, labeled and covered with cellophane.
5. All work is insured from time of pick-up until return.

ARTIST	TITLE	SIZE	CATEGORY	MEDIA	STYLE	COUNCIL COST	SELLING PRICE
<i>Egon Weill</i>	<i>Dream</i>	<i>23"</i>	<i>Bronze</i>			<i>133.00</i>	<i>533.00</i>

Signature of Gallery or Artist \_\_\_\_\_

Mrs. S. Balter  
226 Jefferson Ave., River Edge, N.J.  
261-5552

*Charloth Weiss*  
Signature of Art Committee

Commission *489 27 44*

Mrs. A. Yarinsky  
291 Adams Ave., River Edge, N.J.  
261-1478

*April 22, 1965*  
*Revised*



NATIONAL COUNCIL  
OF JEWISH WOMEN  
PATERSON SECTION



2<sup>ND</sup> ANNUAL ART  
EXHIBIT AND  
SALE NOVEMBER  
14th, 15th, 16th, 1961

# 2nd Annual Art Exhibit and Sale

National Council of Jewish Women

TEMPLE EMANUEL, PATERSON, N. J.

November 14, 15, 16, 1961 — 12:30 to 10 P.M.

The National Council of Jewish Women is dedicated, in the spirit of Judaism, to the well-being of Jews and their neighbors of all faiths, in American communities, in the nation and throughout the world. Through a program of service of education and social action, the organization helps to meet human needs, and stimulates the individual and community to advance the democratic way of life.

## SERVICES and PROJECTS

Service To The Foreign Born  
Golden Club — Ship\*A\*Box  
Aid To The Mentally Retarded  
Overseas Scholarship Students  
Hebrew University  
Model High School In Israel  
John Dewey School of Education

### *President:*

Mrs. Sidney Horwich

### *Past Presidents:*

Mrs. H. Gochman, Mrs. S. Rabinowitz, Mrs. J. Nassau, Mrs. Wm. Levine, Mrs. R. R. Goldenberg, Mrs. I. Richter, Mrs. W. Moss, Mrs. M. Stern, Mrs. M. Notkin, Mrs. E. Deitsch, Mrs. C. Bamberger.

## CHAIRMAN OF COMMITTEES

General Chairmen .....Mrs. E. Deitsch  
Mrs. Wm. Levine  
Art Coordinator .....Mrs. M. Kornbluth  
Books .....Mrs. L. Kremer  
Mrs. B. Shipman  
Sponsors .....Mrs. E. Saltzman  
Mrs. M. Nacht  
Mrs. J. Moskow  
Mrs. H. Singer  
Friends of Council .....Mrs. R. Puritz  
Admission .....Mrs. J. Pink  
Mrs. J. Zalon  
Tickets .....Mrs. W. Adler  
Mrs. D. Herzog  
Publicity .....Mrs. J. Shapiro  
Mrs. S. Kaplan  
Public Relations .....Mrs. I. Friedenrich  
Printing .....Mrs. J. Zisblatt  
Mrs. E. Chapman  
Transportation .....Mrs. L. Lieberman  
Mrs. S. Myers  
Hospitality .....Mrs. A. Smith  
Mrs. S. Brooks  
Mrs. P. Breidt  
Posters .....Mrs. D. Goldenberg  
Mrs. R. Joelson  
Mr. L. Lieberman  
Lighting .....Mrs. L. Chodash  
Treasurer .....Mrs. M. Cohen  
Advisory .....Mrs. I. Grossman  
Mrs. R. Goldenberg  
Mrs. J. Conn  
Mrs. N. Beim  
Mr. S. Rosen  
Mr. I. Friedenrich

## HONORARY CHAIRMEN

Mayor Frank X. Graves Jr.  
Harry B. Haines  
Saul Rosen

## GOLDEN SPONSORS

Beacon Piece Dying, Beacon, N. Y.

Brewster Finishing Co., Inc., 4th Ave., & McLean Blvd.

Broadway Bank and Trust Co., Broadway,  
Paterson, N. J.

Brogan-Cadillac Co., 505 Ellison St., Paterson, N. J.

Camp Akiba Inc., 1909 Spruce St., Philadelphia, Pa.

Camp Indian Trails, Milford, Pike Co., Pa.

Farmland-Fairlawn Dairies Inc., 5-01 River Dr.,  
Fair Lawn, N. J.

First Savings & Loan of E. Paterson, 100 Broadway,  
E. Paterson, N. J.

Friend of Council

Inter City Bus Co., 730 Madison Ave., Paterson, N. J.

Mattia Press Inc., 91 Terry St., Belleville, N. J.

Parks Photo Engraving Co., 143 Ellison St.,  
Paterson, N. J.

Paterson Evening News, 143 Ellison St., Paterson, N. J.

Robert Schoem Funeral Chapel, 628 Market St.,  
Paterson, N. J.

Spotless Stores Inc., 317—9th Ave., Paterson, N. J.

United Savings & Loan Assoc., 136 Market St.,  
Paterson, N. J.

Victor Mayer Caterers, Hewlett Plaza, Hewlett, L. I.

### SPECIAL EVENTS

Lecture by Robert Glaisek

Wednesday, Nov. 15th — 2 P.M.

"Art—A Vignette Of Its Mechanics and Theory"

PORTRAITS PAINTED on Premises —  
Greta Waldas

Wed., and Thurs., Nov. 15, 16—12:30 to 10 p.m.

GOLDEN SPONSORS  
SCULPTURE

2nd

## SPONSORS

No

The National Women is dedi of Judaism, to Jews and their faiths, in Amer in the nation a world. Throug service of edu action, the org meet human i lates the indi munity to ad cratic way of

SERVICES a  
Service To Th  
Golden Club -  
Aid To The M  
Overseas Schol  
Hebrew Unive  
Model High S  
John Dewey S

*President:*

Mrs. Sidney H

*Past Presidents:*

Mrs. H. Gochr  
nowitz, Mrs. J.  
Levine, Mrs. I  
Mrs. I. Richt  
Mrs. M. Stern,  
Mrs. E. Deitsc  
berger.

S. Abbate Decorators, 196 E. 16th St., Paterson, N. J.

Abram Furs, 137 Broadway, E. Paterson, N. J.

Alkahn Press, 335 Market St., Paterson, N. J.

The Belle Fashion Shoppe, Inc., 40 Lexington Ave.,  
Passaic, N. J.

Better Laundry Service, 546 E. 42nd St., Paterson, N. J.

Camp Ta-Ri-Go Inc., Paul "Pacy" Salzman, 69-39 Yellowstone  
Blvd., Forest Hills, Long Island, N. Y.

Jane Brick Inc., 156 Ellison St., Paterson, N. J.

Ellison Terminal Bldg., 191 Tyler St., Port Newark, N. J.

Ralph M. Fava, 63 Van Houten St., Paterson, N. J.

First National Bank of Paterson.

Franklin Bank, Member F.D.I.C., Paterson, N. J.

Irving Savings & Loan Assoc., 126 Market St., Paterson, N. J.

Greenbaum Bros., 101 Washington St., Paterson, N. J.

Martin Herman, Butcher, 516 Park Ave., Paterson, N. J.

Jack's Grocery Store, 68 E. 33rd St., Paterson, N. J.

Mary Ann Shop, 60 Lexington Ave., Passaic, N. J.

Maxim Hair Stylist, 517 Park Ave., Paterson, N. J.

Old Salt Inc., Route 4, Paramus, N. J.

Paris-Morris Photographers, 7-21 Fairlawn Ave.,  
Fair Lawn, N. J.

Prospect Park National Bank, Prospect Park, N. J.

Quality Market, 511 Park Ave., Paterson, N. J.

Abe Rachles, Fuel Oil Co., 177 Sargeant Ave.,  
Clifton, N. J.

Sisco Dairy Farms, 66 Mt. Prospect Ave., Clifton, N. J.

Strand Heating & Service, 886 E. 24th St., Paterson, N. J.

Sunshine Park Ave. Delicatessen, 523 Park Ave., Paterson, N. J.

Triangle Trucking Inc., 268-278 Wabash Ave., Paterson, N. J.

White Swan Drive-inLaundry, 10th Ave. and East 19th St.,  
Paterson, N. J.

Sam Young, Decorator, 232 Main, Lodi, N. J.

## SCULPTORS

Artist	Title	Medium	Price
229 Behl, Wolfgang	Kneeling Figure #2		\$ 200
230 Behl, Wolfgang	Urgent Prayer		225
231 Davidson, Eugene	Pelican		250
232 Davidson, Eugene	Beachcomber		200
233 Ekros	Boy in Space	Bronze	95
234 Ekros	Innocent Encounter	Wood	225
235 Ekros	Seated Nude	Red Cedar	180
236 Ekros	Trio	Bronze	125
237 Ekros	Children	Bronze	150
238 Ekros	The Actress	Bronze	275
239 Epstein, Jacob	Roma	Bronze	3000
240 Foshko, Jack	Construction		75
241 Foshko, Jack	Construction		75
242 Frontera, Ed	Adam & Eve	Wood	75
243 Frontera, Ew	Woman in Dimension		90
244 Goodleman, Aaron	The Act		1200
245 Gross, Chaim	Acrobats	Bronze	600
246 Gross, Chaim	Young Acrobat	Plaster	50
247 Harkovy, Mima	Head	Mahogany	550
248 Harkovy, Mima	Seated Figure	Cast Stone	500
249 Herz, Nora	Adagio	Rosewood	300
250 Herz, Nora	Little Mother	Terra Cotta	45
251 Herz, Nora	Persephone	Marble	275
252 Katz, Nathaniel	Exodus	Bronze	3000
253 Klapholz, Jacqueline	Wild Dog	Metal & Glass	150
254 Klapholz, Jacqueline	Lute Singer	Metal & Glass	300
256 Model, Elizabeth	The Prophet	Wood coco bolo	525
257 Model, Elizabeth	Revelation	Bronze	275
258 Pisciotta, Alice	Cat Form	Terra Cotta	90
259 Pisciotta, Alice	Torso	Conglomerate (Stone)	175
260 Pisciotta, Alice	Form #1	Walnut	130
261 Robus	Figure	Bronze	500
262 Simon, Bernard	Reclining Figure	Marble	275
263 Simon, Bernard	Head	Marble	200
264 Simon, Bernard	Seated Figure	Marble	300
265 Simon, Bernard	Mother & Child	Wood	400
266 Simon, Bernard	Interlude	Belgian Marble	2000
267 Sznajderman, Marius	Automation		225
268 Verrone, Robert		Terra Cotta	300
269 Verrone, Robert	Acrobats	Bronze	300
270 Weill, Erna	Family	Steatite	725
271 Weill, Erna	Be Blessed	Steatite	500
272 Weill, Erna	Ingathering of the Exiles	Bronze	575
273 Werner, Nat	The Prophet		300
274 Zorach, William	Mother & Child	Black Marble base & Bronze	1500

## PAINTINGS

	Artist	Title	Medium	Price
1	Agostinelli	Indian Boy	Oil	\$ 400
2	Appel, Karel	Woman with Basket of Flowers	Oil	4600
3	Appel, Karel	Composition	Colored Litho	45
4	Appel, Karel		Gouache	650
5	Angellini, John	Yellow House	Water Color	175
6	Angellini, John	Big City	Oil	500
7	Avery, Milton	Leaning Nude	Mixed	375
8	Avery, Milton	Grasses by the Sea	Oil	475
9	Avery, Milton	Young Girl	Mixed	600
10	Bagnell, Stephen	Woman with Fruit	Oil	200
11	Bailin, Hella	Commentary	Oil	450
12	Barry, Frank	Snow Landscape	Casein	135
13	Barry, Frank	Pagoda	Casein	95
14	Barry, Frank	Moon over Birches #2	Casein	135
15	Bauer, Etta	Corner of the World	Oil	350
16	Bauer, Etta	Summer Harvest	Oil	150
17	Bauer, Etta	Clown	Oil	75
18	Yehuda Ben Yehuda	Rome	Oil	525
19	Birkin, Morton	Brooding City	Oil	500
20	Birkin, Morton	Dunes at Flying Point	Oil	500
21	Birkin, Morton	Dunes at Flying Point	Brush & Ink Drawing	100
22	Birkin, Morton	Colorado Landscape #1	Cray-pas	60
23	Birkin, Morton	Colorado Landscape #2	Cray-pas	60
24	Birkin, Morton	Colorado Canyons	Cray-pas	60
25	Birkin, Morton	City Shapes	Cray-pas	60
26	Bloom, Don	In Israel	Oil	250
27	Bloom, Don	In Israel	Oil	375
28	Brachman, Robert	Figures	Drawing & Color	325
29	Braque, George	Bird, Star & Fish	Litho	90
30	Bratby, John		Drawing	350
31	Brooke, Alexander	Madrilena	Oil	1000
32	Browne, Byron	Corrida	Mixed	150
33	Browne, Byron	The Bather	Oil	100
34	Browne, Byron	The Beach	Oil	175
35	Browne, Byron	Flowers	Oil	200

The Nation  
Women is  
of Judaism  
Jews and  
faiths, in A  
in the natio  
world. Thi  
service of  
action, the  
meet huma  
lates the  
munity to  
cratic way

## SERVICES

Service To  
Golden Clu  
Aid To Th  
Overseas S  
Hebrew Un  
Model Hig  
John Dewe

President:  
Mrs. Sidney

Past Preside

Mrs. H. G  
nowitz, Mrs  
Levine, Mr  
Mrs. I. Ric  
Mrs. M. St  
Mrs. E. D  
berger.

## PAINTINGS — Continued

Artist	Title	Medium	Price
36 Buday, Gene	Head		\$ 75
37 Buday, Gene	Head		75
38 Burliuk, David	Happy Couple	Oil	550
39 Cabaniss	Piazza	Oil	425
40 Cappadona, Patrick	Eve	Oil	100
41 Carmel, Hilda	Willows	Lacquer Painting	50
42 Carmel, Hilda	Red Heads	Lacquer Painting	50
43 Cassat, Mary	Sarah	Litho	350
44 Cassat, Mary	Sarah Smiling	Etching with Aquatint	225
45 Cezanne, Paul	Portrait of Guillaumin	Etching	100
46 Chagall, Marc	Design for a Synagogue Window in Jerusalem	Litho	325
47 Chagall, Marc	Moses Ten Commandments & The Star of David	Litho	150
48 Chagall, Marc	Moses & the Ten Commandments	Litho	85
49 Chagall, Marc	Head of an Angel	Colored Litho	190
50 Cherney, Marvin		Drawing	150
51 Cherney, Marvin		Oil	300
52 Cikovsky, Nicoli	Fisherman of Sag Harbor	Oil	150
53 Cikovsky, Nicoli	Shinnocock Hills	Oil	125
54 Cikovsky, Nicoli	Still Life	Oil	135
55 Cikovsky, Nicoli	Flowers near the Window	Oil	135
56 Constant, George	Houses & Trees	Water Color	125
57 Davies, Arthur B.	Drawing #1		130
58 Davies, Arthur B.	Drawing #2		130
59 Degas, Edgar	Self Portrait	Etching	125
60 Deligtisch, Mani	Portrait	Oil	200
61 Deligtisch, Mani	Landscape	Oil	P.O.R.
62 De Ruth, Jan	Figure	Cray-pas	90
63 De Ruth, Jan	Figure	Cray-pas	90
64 Dobkin, Alex	The Teacher	Oil	600
65 Du Buffet	La Lande Doree	Colored Litho	200
66 de Martini, Joseph		Oil	400
67 Dufy, Raoul	Military Band	Litho	90
68 Eilshemius		Oil	P.O.R.
69 Evergood, Philip	Woman & Dog #1	Drawing	600
70 Fiene, Ernest	Still Life	Oil	125

## PAINTINGS — Continued

Artist	Title	Medium	Price
71 Floch, Joseph		Oil	\$ 400
72 Fuerstein, Saul	The Yellow Letter	Collage	165
73 Fuller, Sue	String Composition		500
74 Glackens, Wm.	Drawing		75
75 Glaisek, Robert	Orpheus Ascending	Oil	250
76 Glaisek, Robert	Garden of the Fall	Oil	110
77 Glaisek, Robert	The Fish Monger	Oil	400
78 Godard, Gabriel	Les Pecheurs A La Ligne	Oil	300
80 Godard, Gabriel	Nature Morte Aux Raisins	Oil	300
81 Godard, Gabriel	Paysage Angevin	Oil	200
82 Goldin, Leon	Ladispoli	Gouache	225
83 Goll, Elsie	Still Life with Violin	Oil	125
84 Golub, Leon	Head #7	Oil	725
85 Greene, Balcom	Two Heads	Oil	1800
86 Gropper, William	Market	Oil	500
87 Gropper, William	Chicken Farmer	Drawing	200
88 Gropper, William	The Chicken Yard	Drawing	200
89 Gross, Chaim	Boats in Provincetown	Water Color	325
90 Gross, Chaim	Chassid in the Synagogue	Water Color	175
91 Gross, Chaim	Yemenite with Flute	Litho	150
92 Gross, Gladys	Summer Nite in N. Y.	Oil	90
93 Guttuso, Renato		Drawing	P.O.R.
94 Hartung	Composition	Colored Litho	100
95 Hertzberg, Rose	Landscape	Oil	275
96 Hertzberg, Rose	Still Life	Oil	225
97 Hertzberg, Rose	Vermont Autumn	Oil	75
98 Hertzberg, Rose	Bahamas	Oil	60
99 Hertzberg, Rose	Bahamas	Oil	60
100 Hertzberg, Rose	Dunes	Oil	60
101 Hirsch, Joseph	Drawing		110
102 Hondius, Gerrit	2 Clowns	Oil	250
103 Hondius, Gerrit	Still Life	Oil	750
104 Hondius, Gerrit	Strollers		85
105 Hondius, Gerrit	Clown		85
106 Hondius, Gerrit	Eastside Folk		125

The N  
Wome  
of Jud  
Jews a  
faiths,  
in the  
world.  
service  
action,  
meet  
lates  
munity  
cratic

SERV

Service  
Golden  
Aid To  
Overse

Hebrev  
Model  
John E

Preside  
Mrs. Si

Past Pr

Mrs. H  
nowitz,  
Levine,  
Mrs. I.  
Mrs. M  
Mrs. E  
berger.



## PAINTINGS — Continued

Artist	Title	Medium	Price
107	Hondius, Gerrit .....Circus Folk .....		\$ 90
108	Joelson, Blanche .....Wellfleet .....	Oil .....	225
109	Kantor, Morris .....Queen .....	Oil .....	350
110	Kopman, Benjamin ....Landscape .....	Oil .....	900
111	Kopman, Benjamin ....At The Gallery .....	Gouache .....	275
112	Landau, Lev .....Abandoned .....	Oil .....	400
113	Lamm, Samuel .....Road Builders .....	Oil .....	550
114	Lamm, Samuel .....An Alley in Acre .....	Oil .....	250
115	Lamm, Samuel .....An Alley in Safad .....	Oil .....	180
116	Leger, Fernand .....La Lecture .....	Litho .....	150
117	Leger, Fernand .....King of Hearts .....	Litho .....	90
118	Lenson, Michael .....Girl Combing Hair .....	Oil .....	275
119	Lenson, Michael .....Prodigal .....	Oil .....	400
120	Lenson, Michael .....Kreutzer Sonata .....	Oil .....	375
121	Liberte, Jean .....	Oil .....	<b>P.O.R.</b>
122	Lokos, Stefan .....The Sisters .....	Oil .....	400
123	Lokos, Stefan .....Seated Mother & Child .....	Oil .....	350
124	Lokos, Stefan .....The Lake .....	Oil .....	150
125	Mandel, Howard .....The Builders .....	Oil .....	775
126	Mandel, Howard .....Three Graces .....	Oil .....	300
127	Mandel, Howard .....Small Boy .....	Oil .....	100
128	Mandel, Howard .....Small Boy .....	Oil .....	100
129	Maril, Herman .....Landscape .....	Oil .....	650
130	Marks, Claude .....Venetian Scene .....	Oil .....	300
131	Marks, Claude .....Landscape .....	Gouache .....	100
132	Marks, Claude .....Stoopscape .....	Oil .....	175
133	Mattson .....Moonlight .....	Oil .....	400
134	McCartin, Jan .....Market Place .....	Gouache .....	275
135	McCartin, Jan .....First Lilacs .....	Oil .....	125
136	McCartin, Jan .....The Balcony .....	Pastel .....	75
137	Menkes, Sigmund .....Woman with Flowers .....	Oil .....	1400
138	Menkes, Sigmund .....Woman with Flowers .....	Gouache .....	250
139	Miro .....Space Creature .....	Litho Poster ....	60
140	Miro .....Composition .....	Colored Etching	150
141	Milshtein, Zvi .....Portrait #5 .....	Gouache .....	175

## PAINTINGS — Continued

	Artist	Title	Medium	Price
	142 Milshtein, Zvi	Portrait #6	Gouache	200
	143 Moore, Henry	Sculptured Objects	Litho	90
	144 Nadell, Marjorie	Spring Delight	Oil	175
	145 Nadell, Marjorie	Cosmic	Oil	150
	146 Nadell, Marjorie	Green Leaves	Oil	175
	147 Phillips, Robert	Head #1	Oil	135
	148 Phillips, Robert	Head #2	Oil	135
	149 Phillips, Robert	Head #3	Oil	150
	150 Picasso, Pablo	Le Vieux Roi	Litho	100
	151 Picasso, Pablo	Composition with Bird	Litho & Color	90
	152 Picasso, Pablo	Picador	Litho Poster	60
	152 Picasso, Pablo	L'Arrive De Chevalier	Litho & Color	325
	154 Picasso, Pablo	Vollard Holding Cat	Etching & Aquatint	250
	155 Picasso, Pablo	Saltinbanques	Litho	75
	156 Picasso, Pablo	Le Cirque	Litho	100
	157 Picasso, Pablo	Le Jouer de Flute	Litho	225
	158 Picasso, Pablo	Drawing		600
	159 Picasso, Pablo	The Family	Litho-Moulrot	425
	160 Picasso, Pablo	Inez et Son Enfant	Litho	350
	161 Picasso, Pablo	Femme au Corsage et Triangles	Litho	475
	162 Podelefsky, Raymond	Three Fates	Oil	300
	163 Refregier, Anton	Window	Casein	900
	164 Reisman, Philip	Pigeon Woman	Oil	450
	165 Renoir, Pierre Auguste	Portrait of Louis Valtat	Litho	135
	166 Renoir, Pierre Auguste	Femme Au Cep I	Litho	135
	167 Renoir, Pierre Auguste	Femme Au Cep II	Litho	135
	168 Renoir, Pierre Auguste	Odalisque	Litho	135
	169 Rouault, George	Vase D'Fleurs	Engraving	350
	169 (a)	Danseuse Jaune	Colored Etching	250
	169 (b)	Clown Rouge	Colored Etching	250
	169 (c)	Equilibeiste Vert	Colored Etching	250
	170 Rubencamp, William	Nature Trail	Oil	125
	171 Sandol, Maynard	Landscape	Oil	P.O.R.
	171 (a)	Study #1	Oil	P.O.R.
	171 (b)	Study #2	Oil	P.O.R.
	172 Schoenwalter, Joan	Song of David	Colored Litho	55
	173 Schutzman, Leo	Primitive	Oil	400
	174 Schawacha, George	Hudson River	Oil	70
	174 (a) Schawacha, George	In the Market	Oil	70
	174 (b) Schawacha, George	The Bridge	Oil	70
	175 Schawinski, Xanti	Skyline	Oil	125
	176 Schlinski, Edward	Sarah	Drawing	35

The N  
Wome  
of Jud  
Jews a  
faiths,  
in the  
world.  
service  
action,  
meet  
lates  
munity  
cratic

SERV

Service

Golden

Aid To

Overse

Hebrev

Model

John I

Preside

Mrs. S

Past P

Mrs. E

nowitz

Levine

Mrs. I

Mrs. M

Mrs. I

berger.

## PAINTINGS — Continued

Artist	Title	Medium	Price
176 (a)	Schlinski, Ed. ....The Masks .....	Serigraph .....	75
176 (b)	Schlinski, Ed. ....High Style #1 .....	Mixed Media ....	175
177	Schreibman, Philip ....Forest Impression #2 .....	Oil .....	900
178	Shart .....	Oil .....	P.O.R.
179	Shinn, Everett .....Study for State House Murals, Trenton, N. J. ....	Pastel .....	750
180	Sloan, John .....Nude on Hearth .....	Etching .....	18
181	Sloan, John .....Snowstorm in the Village ....	Etching .....	60
182	Sloan, John .....Man Monkey .....	Etching .....	50
183	Sloan, John .....Christmas Dinners .....	Etching .....	15
184	Sloan, John .....Connoisseurs of Prints .....	Etching .....	75
185	Sloan, John .....Night Windows .....	Etching .....	75
186	Sloan, oJhn .....Fifth Ave. Critics .....	Etching .....	125
187	Sloan, John .....Swinging in the Square .....	Etching .....	35
188	Solman, Joseph .....	Oil .....	P.O.R.
189	Soyer, Moses .....Woman in the Mirror .....	Oil .....	600
190	Soyer, Moses .....Intimacy .....	Oil .....	600
191	Soyer, Raphael .....	Drawing .....	400
192	Soyer, Raphael .....Nude .....	Drawing .....	175
193	Soyer, Raphael .....Sleeping Girl .....	Drawing .....	225
194	Sozio, Armando .....Spring Blossoms .....	Oil .....	265
195	Sozio, Armando .....Vermillion Kerchief .....	Pastel .....	150
196	Sternberg, Harry .....Canyon Wall .....	Oil .....	900
197	Stoll, Toni .....Children's Hour .....	Oil on masonite	75
198	Stoll, Toni .....Carousel .....		60
199	Stoll, Toni .....Matador .....		50
200	Stoll, Toni .....Bus Stop .....		75
201	Sznajderman, Marius ..Shepherd .....	Oil .....	115
202	Sznajderman, Marius ..Enchantillon .....	mixed media ....	95
203	Sznajderman, Marius ..Persian Scene .....	mixed media ....	70
204	Sznajderman, Marius ..Medieval .....	mixed media ....	70
205	Tabuena, Romeo .....Mexican Girl .....		90
206	Toney, Anthony .....Studio in Lenox .....	Oil .....	400
207	Toulouse, Lautrec Henri .....	La Declaration .....	Litho .....
208	Toulouse Lautrec Henri .....	Bergeuse .....	Litho .....
209	Triano, Anthony .....Pursuit of Love .....	Gouache & Ink	100
210	Triano, Anthony .....Family .....	Gouache & Ink	100
211	Triano, Anthony .....Les Filles .....	Gouache & Ink	75

## PAINTINGS — Continued

Artist	Title	Medium	Price
212 Triano, Anthony .....	Desire to be our own sensual shade .....	Oil .....	450
213 tum Suden, Richard ....	Fire Tree .....	Oil .....	30
214 Vincent, Tom .....	Summer Night .....	Watercolor .....	250
215 Vickers, Robert .....	Red Sun .....	Oil .....	150
216 Vickers, Robert .....	Dawn Before Battle .....	Oil .....	300
217 de Vlaminck, Maurice ..	Village Street .....	Litho .....	110
218 Vertes, Marcel .....	Jeune Fille .....	Litho .....	85
219 Weinik, Saul .....	Impasse .....	Oil .....	225
220 Weinik, Saul .....	Construction with Animal Forms .....	Oil .....	150
221 Weinik, Saul .....	Modern Aleph-Bet .....	Oil .....	ea. 60
222 Wilson, Sol .....	The Drive .....	Oil .....	900
223 Wilson, Sol .....	The Bay .....	Oil .....	225
224 Wison, Sol .....	Dinner .....	Oil .....	275
225 Wilson, Sol .....	Masts & People .....	Oil .....	225
226 Wilson, Sol .....	The Storm .....	Casein .....	165
227 Zaritzky, Joseph .....		Aquarelle .....	325

---

## PORTFOLIOS . . .

*featuring unframed works by the following artists:*

Angellini, John	Gilet, Francoise	MacDonald, Herbert
Altman, Harold	Greenwood, Marion	Music
Amen, Irving	Hambourg	Ochukubo, Tetsuo
Bilander, Jack	Hassan El Glaoui	Reddy, N. Krishna
Blatas, Arbit	Helfand	Romano, Umberto
Bloom, Don	Hertzberg, Rose	Rouault
Bohrod, Aaron	Hirsch, Joseph	Sanchez, Emilio
Braque, George	Jones, Joe	Soyer, Raphael
Buffet	Jules, Mervin	Stoll, Toni
Campigli	Kandinsky	Sutphen, Donald
Cariola, Robert	Kreuger, Ruth	Tabuena, Romeo
Chagall	Lee, Doris	Triano, Anthony
Danto, Arthur	Leger	Wolf, Helen
Dobkin, Alexander	Lewis, Jerry Allen	Schonwalter, Joan
Fini, Leonor	Lucioni, Luigi	

The N  
 Wome  
 of Juc  
 Jews  
 faiths,  
 in the  
 world.  
 service  
 action,  
 meet  
 lates  
 munity  
 cratic

SERV  
 Service  
 Golden  
 Aid T  
 Overse  
 Hebre  
 Model  
 John I  
 Preside  
 Mrs. S  
 Past P  
 Mrs. F  
 nowitz  
 Levine  
 Mrs. J  
 Mrs. I  
 Mrs. J  
 berger

## SPONSORS

### A

Mr. and Mrs. John A. Aaron  
 Mr. and Mrs. Irving Abrash  
 Mr. and Mrs. D. Alpern  
 Mr. and Mrs. Arthur Altschul  
 Mr. and Mrs. J. Altschuler  
 Mr. and Mrs. David Appel  
 Dr. and Mrs. Charles M. Aronsohn

### B

Dr. and Mrs. B. Baker  
 Dr. and Mrs. Curt Bamberger  
 Mr. and Mrs. Joseph Baten  
 Miss Terese Bauer  
 Mr. and Mrs. Warren Bauer  
 Mr. and Mrs. Wilton S. Bauer  
 Dr. and Mrs. Sidney S. Baxt  
 Mr. and Mrs. Saul Baxt  
 Dr. and Mrs. Norbert N. Beim  
 Mr. and Mrs. Abe A. Berliner  
 Mr. and Mrs. Gerard Berman  
 Dr. and Mrs. Samuel T. Bernson  
 Mr. and Mrs. Theodore Bialek  
 Mr. and Mrs. Sam Biber  
 Mr. and Mrs. Morris Bickoff  
 Mr. and Mrs. Stuart Bierman  
 Mr. and Mrs. Morris Blackman  
 Mr. and Mrs. Irving Blank  
 Mr. and Mrs. Ben Blazer  
 Dr. and Mrs. A. M. Bleckman  
 Mr. Sam E. Bloom  
 Dr. and Mrs. Sanford G. Bluestein  
 Mr. and Mrs. Harry Bodner  
 Mr. and Mrs. George Bogorad  
 Mr. and Mrs. David Bograd  
 Mr. and Mrs. Sam Bograd  
 Mr. and Mrs. Ben Bornstein  
 Mr. and Mrs. Philip Bornstein  
 Mr. and Mrs. Isaac Brawer  
 Mr. and Mrs. Irving Brawer  
 Mr. and Mrs. Sidney Brawer  
 Mr. and Mrs. Louis Brawer  
 Dr. and Mrs. Peter Breidt  
 Mr. and Mrs. Sidney Bressler  
 Mr. and Mrs. Milton Bromberg  
 Dr. and Mrs. Sidney Brooks  
 Mr. and Mrs. Maurice Brown

### C

Mr. and Mrs. Lester Cantor  
 Dr. and Mrs. Harry Capell

Mr. and Mrs. H. Caro  
 Mr. and Mrs. Edward Chalfin  
 Mr. and Mrs. Harry Chalfin  
 Mr. and Mrs. Samuel Chalfin  
 Mr. and Mrs. Edward Chapman  
 Dr. and Mrs. H. Louis Chodosh  
 Mr. and Mrs. Bertram I. Cohen  
 Mr. and Mrs. David Cohn  
 Dr. and Mrs. M. Marvin Cohen  
 Mr. and Mrs. Albert Cohn  
 Mr. and Mrs. David L. Cole  
 Mr. and Mrs. Joseph L. Conn  
 Mr. and Mrs. Louis Croland

### D

Mr. and Mrs. Jacob Deitsch  
 Mr. and Mrs. Lewis Deitsch  
 Mr. and Mrs. Emil Deitsch  
 Mr. and Mrs. Edward Dimond  
 Mr. and Mrs. Lawrence Diamond  
 Mr. and Mrs. Philip Dimond  
 Mr. and Mrs. Arnold Doblin  
 Mr. and Mrs. Nathan Doblin  
 Mr. and Mrs. Philip Doblin  
 Mr. and Mrs. Paul Dunkelman  
 Mr. and Mrs. Joseph Dunn  
 Mr. and Mrs. Louis Dworetz

### F

Mr. and Mrs. Aaron Feinstein  
 Mr. and Mrs. Morris Friedman  
 Mr. and Mrs. Albert Friedman  
 Mr. and Mrs. Irving Friendenrich  
 Dr. and Mrs. Herbert R. Farber

### G

Honorable Frank X. Graves Jr.  
 Dr. and Mrs. Sam Galowitz  
 Mr. and Mrs. Frank Gerstein  
 Mr. and Mrs. Daniel Gitkin  
 Mr. and Mrs. Ralph Gitkin  
 Dr. and Mrs. Sidney Gladstone  
 Mr. and Mrs. Maurice Glasgall  
 Dr. and Mrs. Jules Glashow  
 Dr. and Mrs. Harry Gochman  
 Mr. and Mrs. Joseph Goldberg  
 Mr. and Mrs. Murray Goldberg  
 Mr. and Mrs. David Goldenberg  
 Dr. and Mrs. Raphael Goldenberg  
 Mr. and Mrs. David Goldman  
 Mr. and Mrs. Jack Goldman  
 Mr. and Mrs. Abe Goodman

## SPONSORS

Mr. and Mrs. Charles Goodman  
 Mr. and Mrs. Saul Gordon  
 Mr. and Mrs. Benjamin Greene  
 Mr. and Mrs. Ivan Grossman  
 Mr. and Mrs. Jack Gruber

### H

Dr. and Mrs. Philip Haft  
 Mr. and Mrs. Sy Halpern  
 Mr. and Mrs. Nathan Harellick  
 Mr. and Mrs. Harold Harris  
 Dr. and Mrs. Martin D. Harris  
 Mr. and Mrs. Eugene Haubenstein  
 Dr. and Mrs. Irving Hayman  
 Mr. and Mrs. Bernard Heller  
 Mr. and Mrs. William Herman  
 Mr. and Mrs. Walter Hertzberg  
 Mr. and Mrs. Donald Herzog  
 Mr. and Mrs. Samuel Hoffman  
 Mr. and Mrs. Edwin Horwich  
 Mr. and Mrs. Sidney Horwich

### I

Dr. and Mrs. Louis Immerman  
 Dr. and Mrs. David Izenberg

### J

Mr. and Mrs. Sam Jacobs  
 Mr. and Mrs. Ben Jaffe  
 Mr. and Mrs. Ira Jaffe  
 Mr. and Mrs. Irving Jaffe  
 Dr. and Mrs. Seymour Jaslow  
 Mrs. M. S. Joelson  
 Dr. and Mrs. Robert Joelson  
 Mr. and Mrs. Carl Joseph

### K

Mr. and Mrs. Mort Kaplan  
 Mr. and Mrs. Sidney Kaplan  
 Mr. and Mrs. Morris Kaplowitz  
 Mr. and Mrs. Abe Kaufman  
 Mr. and Mrs. Nathaniel Kent  
 Mr. and Mrs. Nathan Kluger  
 Mr. and Mrs. A. L. Kohlreiter  
 Mr. and Mrs. Edward Konner  
 Mr. and Mrs. Michael Konner  
 Mr. and Mrs. D. Kornbluth  
 Mr. and Mrs. Milton Kornbluth  
 Mr. and Mrs. Raymond Kramer  
 Mr. and Mrs. Leon E. Kreiger  
 Dr. and Mrs. Leonard Kremer  
 Mr. and Mrs. Martin Krugman  
 Mr. and Mrs. David Kwiat  
 Mr. and Mrs. Irving Kwiat

Dr. and Mrs. Morton Kulick

### L

Mr. and Mrs. Harry Ladin  
 Dr. and Mrs. Louis Landow  
 Mr. and Mrs. Abraham Lanson  
 Mr. and Mrs. William Lautenberg  
 Dr. and Mrs. A. Lawrence  
 Dr. and Mrs. Elias D. Lawrence  
 Mr. and Mrs. B. Lesenger  
 Mrs. Fannie Lesenger  
 Mr. and Mrs. Daniel Levenstein  
 Mr. and Mrs. Mac Levin  
 Mr. and Mrs. A. L. Levine  
 Dr. and Mrs. Frank L. Levine  
 Mr. and Mrs. William Levine  
 Mr. and Mrs. David Levinthal  
 Mr. and Mrs. Albert E. Levy  
 Dr. and Mrs. David Levy  
 Mr. and Mrs. Nat Liberman  
 Mr. and Mrs. Louis Lieberman  
 Mr. and Mrs. Daniel P. Lieblich

### M

Dr. and Mrs. Meyer Mackler  
 Mr. and Mrs. Nathan Magill  
 Dr. and Mrs. Max Magnes  
 Dr. and Mrs. Samuel Mahler  
 Mr. and Mrs. Archie Marcus  
 Mr. and Mrs. Ned Markle  
 Mr. and Mrs. Robert Makowsky  
 Dr. and Mrs. Emil Marks  
 Mr. and Mrs. I. Miller  
 Mr. and Mrs. Nathan Miller  
 Mr. and Mrs. Murry Mlotok  
 Mr. and Mrs. Jacob Moskow  
 Mr. and Mrs. Alex Moskowitz  
 Mr. and Mrs. William Moss  
 Mr. and Mrs. Sidney Myers

### N

Mr. and Mrs. Max Nacht  
 Mr. and Mrs. Jonas Nassau  
 Mr. and Mrs. Alvin Newman  
 Mr. and Mrs. Samuel L. Nochimson  
 Dr. and Mrs. Seymour Nochimson  
 Mr. and Mrs. Jacob Notkin  
 Mrs. Meyer Notkin

### O

Mr. and Mrs. Bernard Odsess  
 Mr. and Mrs. Addison Opper  
 Dr. and Mrs. Philip Opper  
 Mr. and Mrs. Merl H. Ostrow

## SPONSORS

P

Mr. and Mrs. Jacob Paer  
 Mr. and Mrs. Donald Piermont  
 Mr. and Mrs. Joseph Pink  
 Mr. and Mrs. Harold Polton  
 Mr. and Mrs. Robert L. Puritz

R

Mr. and Mrs. Clarence Radin  
 Mr. and Mrs. Joseph Radin  
 Dr. and Mrs. Abe Raffman  
 Mr. and Mrs. Jacob L. Rappaport  
 Mr. and Mrs. Harry S. Reiman  
 Mr. and Mrs. Abraham Richter  
 Mr. and Mrs. Irving Richter  
 Mr. and Mrs. Nathan Robins  
 Mr. and Mrs. Richard Robinson  
 Mrs. Hannah Rosen  
 Mr. and Mrs. Irving Rosenfelt  
 Mr. and Mrs. Alex Rosenthal  
 Dr. and Mrs. Herbert Rosenthal  
 Mr. and Mrs. Ellis Rosenthal  
 Mr. and Mrs. George Rosenthal  
 Dr. and Mrs. David Roth  
 Mr. and Mrs. Jules Rubinson  
 Mr. and Mrs. J. M. Rubenstein

S

Dr. and Mrs. Jack Sall  
 Mr. and Mrs. Edward Saltzman  
 Dr. and Mrs. Herbert S. Salzberg  
 Mr. and Mrs. Harold Sarna  
 Mr. and Mrs. Sidney Schenker  
 Mr. and Mrs. Archie Schepps  
 Dr. and Mrs. I. M. Schnee  
 Mr. and Mrs. I. Schneider  
 Mr. and Mrs. Edward Schotz  
 Mr. and Mrs. Lew Schwartz  
 Mr. and Mrs. Louis Schwartz  
 Mr. and Mrs. Nathan Schwartz  
 Mr. and Mrs. Philip Schwartz  
 Mr. and Mrs. S. Schwartz  
 Mr. and Mrs. Sam Schwartz  
 Dr. and Mrs. Alvin Seligson  
 Dr. and Mrs. H. Sellers  
 Dr. and Mrs. Joseph Shapiro  
 Mr. and Mrs. M. Shapiro

Mrs. Bess Shavick  
 Dr. and Mrs. M. Shinefield  
 Mr. and Mrs. Ben Shipman  
 Dr. and Mrs. Irving Selikoff  
 Mrs. Helen Singer  
 Mr. and Mrs. Robert Singer  
 Mr. and Mrs. Murray Sinofsky  
 Mr. and Mrs. Edward Slater  
 Mr. and Mrs. Arnold Smith  
 Mrs. Sybil Solonche  
 Mr. Louis Sorkin  
 Mr. and Mrs. Jack Stark  
 Mr. and Mrs. Jack Stern  
 Mr. and Mrs. Max Stern  
 Dr. and Mrs. Vincent Strully  
 Mr. and Mrs. Martin Sukenick  
 Mr. and Mrs. Samuel Sunshine  
 Mr. and Mrs. Oscar Sussman

T — W — Y — Z

Mr. and Mrs. J. Tenenblatt  
 Mr. and Mrs. Charles Turndorf  
 Dr. and Mrs. Jonas Vilanch  
 Mr. and Mrs. Isadore Waks  
 Mr. and Mrs. Martin Weiner  
 Mr. and Mrs. Ernest L. Weiner  
 Dr. and Mrs. William Weintraub  
 Mr. and Mrs. I. Arthur Weiss  
 Mr. and Mrs. Milton Weller  
 Mr. and Mrs. Edward Wexler  
 Mr. and Mrs. Murry White  
 Mr. and Mrs. Art Wichman  
 Mr. and Mrs. Jacob Wichman  
 Mrs. Peggy Dodds Williams  
 Mr. and Mrs. J. J. Winkaw  
 Mr. and Mrs. Samuel Wolff  
 Mr. and Mrs. Herman Yucht  
 Mr. and Mrs. Isadore Yudman  
 Mr. and Mrs. Emanuel Zahler  
 Mr. and Mrs. Barnet Zalon  
 Mr. and Mrs. Jack Zalon  
 Mr. and Mrs. Mitchell Zalon  
 Mr. and Mrs. Milton Zeemont  
 Mr. and Mrs. Meyer Zendell  
 Mr. and Mrs. Jack Zisblatt  
 Dr. and Mrs. David Zuckerman

*Note — Due to the publication deadline, our list of sponsors is incomplete. Sincere thanks to those who have helped to support our Art Exhibit and Sale.*

ACKNOWLEDGMENTS — BACK COVER —>

---

# ACKNOWLEDGMENTS

---

## Thanks

to all you wonderful gals who worked with the chairmen. Thanks to the County Bank & Trust Co., Paterson; Spivak Electric & Supply Co., 62 Bridge St., Paterson, The Barton Press, The Alkahn Press, Hamilton Photo Engraving, Lewis Lieberman, Irving Friederich, Saul Rosen, Emil Deitsch, Joseph Claeys, Lillian Kornbluth, Dora Wilson, William Levine, Rae Feldman, Sher Distributing Co., Marboro Books, Brentano Books of N. Y., Marius Sznajderman, and Robert Glaisek for their wonderful support.

FLORAL ARRANGEMENTS BY RAMSEY FLORIST

*... and our thanks to the contributing Artists  
—and the following Galleries for permission  
to exhibit their excellent works of art.*

Associated American  
Artists

A. C. A.

Gallerie Internationale

Margaret Silberman

Kraushaar Galleries

Little Studio

Castellane

Bertha Schaefer

Allan Frumkin

David B. Findlay

Hilda Carmel

A F I

Far

Juster

Contemporary

Forum

American Israel

Cultural Foundation

Paintings & Drawings, Ltd.

Rhen

Julius Zirinsky

Bernhardt Crystal

Highgate

Lillian Kornbluth



SECOND ANNUAL EXHIBIT AND SALE  
NATIONAL COUNCIL OF JEWISH WOMEN

MID-BERGEN SECTION



Dear Friends,

Our Second Annual Art Show is indicative of your continued support and enthusiasm. Spurred by your encouragement, our chairmen and committee have worked with the pride which comes from accomplishment. Clara May and Nana Rowe, our Art Show Chairmen, in co-ordination with our steering committee; Myrna Muntner, Suzanne Bodenheimer, and Fay Roth, have contributed their special talents that illustrate the superb quality of our exhibit and sale. This is a reflection of the calibre of our entire membership's desire for exceptional achievement.

The welcome influx of new members from the communities of Emerson, Paramus, Washington Township and the Westwood areas has prompted the change of our name from Riverdell-New Milford to the Mid-Bergen Section. Our efforts continue to be directed in an expanded area of community, national and overseas services. Included are:

GOLDEN AGE CLUB (Planned programs of general interest for the Senior Citizens)

YOUTH EMPLOYMENT SERVICE (Helped to establish this non-profit placement service which is now an inter-community project. A first in the Bergen County area)

NEW SCHOOL FOR COMMUNITY ACTION (A National Council program to help educate volunteers to the needs of their local communities)

COUNCILETTES (Help the teen age group to learn the basics of volunteer services in a congenial and social atmosphere)

SERV-A-COMMITTEE (Aids the County group in supplying needed items for the Armed Forces, here and abroad)

HEBREW UNIVERSITY HIGH SCHOOL (establish of a model High School at the John Dewey School of Education in Israel)

SHIP-A-BOX (Shipping of educational and play materials to childcare centers in Israel or wherever they are required overseas)

LUNCHEONS FOR LEARNING (Sponsored by our newly formed Afternoon Group—specifically our contribution to Bergen County's Jewish Welfare Council's aid to needy children)

BOOKS FOR THE UNDERPRIVILEGED (Mississippi schools and libraries were the first areas to benefit from this project)

Grateful thanks to all. We hope you will enjoy our exhibit.

Shalom,

LUCILLE K. WALLERSTEIN, **President**

# ART SHOW 65

NATIONAL COUNCIL OF JEWISH WOMEN  
MID-BERGEN SECTION

SECOND ANNUAL EXHIBIT AND SALE

PREVIEW: SATURDAY, APRIL 24, 1965

7:30 - 11:00 P.M.

FOR ARTISTS, SPONSORS, PATRONS, ADVERTISERS  
AND PRESS ONLY

EXHIBITION HOURS: APRIL 25, 26, 27, 1965  
10 A.M. - 5 P.M.      7 - 10 P.M.

GALLERY TOUR WITH BARBARA GEMIGNANI  
Chairman Art Dept., River Dell  
SUNDAY, APRIL 25 — 2 P.M.

TEMPLE SHOLOM  
385 HOWLAND AVE., RIVER EDGE, NEW JERSEY



## OFFICERS 1964-1965

PRESIDENT .....	Mrs. Aaron Wallerstein
VICE PRESIDENT, ADMINISTRATION .....	Mrs. Stanley Antonoff
VICE PRESIDENT, PROGRAM AND EDUCATION.....	Mrs. Martin Herman
VICE PRESIDENT, COMMUNITY SERVICE.....	Mrs. Stanley Hayman
CHAIRMAN, WAYS AND MEANS.....	Mrs. Arthur May
FINANCIAL SECRETARY .....	Mrs. Arnold Simon
RECORDING SECRETARY .....	Mrs. Stanley Balter
CORRESPONDING SECRETARY .....	Mrs. Robert Fabricant
COMMUNICATIONS AND MAILING SECRETARY.....	Mrs. Bernard Green
TREASURER .....	Mrs. Nathan Brown
CHAIRMAN, AFTERNOON GROUP .....	Mrs. Fred Barovick

## BACKGROUND FOR SUCCESS

Art Show '65 is a cultural event we are once again privileged to offer our community. The gratifying response to last year's exhibition and sale, and your continued interest and cooperation has made all this possible.

We wish to express our sincerest thanks to all the committees and the many members and their husbands who have given of their time, energy and talents. Space does not permit us to thank each and everyone by name, but we could not have presented such a triumph without all of them.

We are grateful to Temple Shalom for their continued cooperation in our behalf. To Arnold Simon, our appreciation for the superb lighting effects which enhance our exhibit.

We extend our thanks to the contributing artists and the following galleries for their participation: Lucinda Ltd., Gallery 52, Leslie Fliegel, Lillian Kornbluth, Martha Jackson, Weyhe, Hinkley & Brohel, Steven Radich, The Art Gallery.

CLARA MAY & NANA ROWE  
Co-Chairmen — Art Show '65

## SPECIAL THANKS

A very, very special thanks to Gaylord Adams and the advertising agency of ADAMS & STURMAN, INC., for donating their talents to Art Show '65. We are ever grateful for having the benefit of a professional firm design our Art Show catalog cover and all associated printed matter.

COMMITTEES FOR ART SHOW '65

CHAIRMEN .....	MRS. ARTHUR MAY MRS. HARTLEY S. ROWE
EXHIBITION AND ADMISSIONS .....	MRS. ARTHUR BODENHEIMER MRS. MYRNA MUNTNER MRS. SAMUEL ROTH
CATALOGUE .....	MRS. MYRNA MUNTNER
ART SELECTIONS & TRANSPORTATION .....	MRS. STANLEY BALTER MRS. ALAN YARINSKY Mrs. Stanley Antonoff Mrs. Arnold Boas Mrs. Irving Cohen Mrs. Allen Cooper Mrs. Franklin Cooper Mrs. Richard Efenbein Mrs. Ivan Feinblum Mrs. Stanley Gardner Mrs. Stanley Hayman Mrs. Stephen Kiss Mrs. Harold Lichtenger Mrs. Herbert Meislich Mrs. Bert Neufeld Mrs. Irwin Robins Mrs. Alfred Vogelbaum Mrs. Frank Weiss Mrs. Gerald Weiss
PATRONS AND SPONSORS .....	MRS. SAUL DUBROW MRS. MILTON SCHREIBER
ADVERTISEMENTS .....	MRS. ARNOLD SIMON
TICKETS .....	MRS. IRWIN RABIN Mrs. Robert Elman Mrs. George Forstot Mrs. Seymour Goldberg Mrs. Isadore Swillinger
PUBLICITY AND PUBLIC RELATIONS .....	MRS. ROBERT FABRICANT MRS. MICHAEL LIPPERT Mrs. Harvey Dorman Mrs. Jay Epstein Mrs. Howard LaMell
BIOGRAPHIES .....	MRS. ROBERT MORRISON Mrs. Howard Buss Mrs. Harvey Kwitel Mrs. Fred Suslak
PREVIEW RECEPTION .....	MRS. MICHAEL LIPPERT MRS. ARTHUR ZOHN
HOSTESSES .....	MRS. ALVIN EHRENBERG MRS. GERALD SAPIN
SOCIAL SECRETARY .....	MRS. ARNOLD BOAS

Limited space prohibits duplication of committee listings.



Due to your overwhelming response to Council's first annual art exhibit, it is once again our pleasure to present to sponsors, a signed limited edition graphic created especially for us by the well-known artist, Isac Friedlander.

This year's gift is a beautiful woodcut entitled "Waiting".

Isac Friedlander was born in Latvia, April 22, 1890 and is a member of the Society of American Graphic Artists, Artists Equity Association, California Society of Etchers. Mr. Friedlander has been presented with many awards; among them, the Philadelphia Printers Club, New York State Fair and the Congress of Jewish Culture.

His work is on permanent exhibit in many leading museums in this country and abroad. This includes the Galleria Corsini, Rome, Italy; Jewish Museum, Paris-Smithsonian Institute, and the Metropolitan Museum of Art.

The Mid-Bergen Section of the National Council of Jewish Women is proud to present a gift created by such a renowned artist.

PAINTINGS

1.	Amen, Irving	The Prophet With a Staff	300
2.	Amen, Irving	Two Sisters	500
3.	Ascher, Mary	Photo Finish	150
4.	Ascher, Mary	The Dunes	200
5.	Ascher, Mary	Birdhouse on the Terrace	175
6.	Ascher, Mary	Flower Studies (Pair)	75
7.	Barber, Joseph	Apple Orchard	300
8.	Barber, Joseph	April Rain	150
9.	Barry, Frank	Still Life #175	150
10.	Barry, Frank	Still Life #53 (Gouache)	125
11.	Barry, Frank	Landscape #181	55
12.	Bellin, Barbara	In Zurich (Water Color)	400
13.	Bernstein, Theresa	Sunburst In The Harbor	450
14.	Bernstein, Theresa	The Green Grapes	150
15.	Billings, Kosma	Bridge	50
16.	Billings, Kosma	Zinnias (Water Color)	45
17.	Billings, Kosma	Old Mill Stream (Water Color)	600
18.	Birkin, Mort	Landscape At Sag Harbor	150
19.	Boesendahl, Howard	Contemplation (Casein)	250
20.	Boesendahl, Howard	Absence	225
21.	Burnett, Martha Moore	Ballerina Resting	250
22.	Cherney, Marvin	Ann	250
23.	Cherney, Marvin	Sleeping Girl	300
24.	Chen, Chi	Anemones (Water Color)	250
25.	Chen, Chi	On the Beach (Water Color)	80
25A.	Chudova, Steve	On Land	90
25B.	Chudova, Steve	Abstract With Flower	POR
25C.	Chudova, Steve	Portrait	120
26.	Cohn, Arthur	Quaker Meeting	100
27.	Cohn, Julia	Garnet Rose in Blue Vase	165
28.	Cohn, Julia	Anemones	300
29.	Coombs, William	Mother and Child	400
30.	Dash, Harvey	Madonna	250
31.	Dash, Harvey	Evening Sun St. Raphael	125
32.	Dash, Harvey	Lovers In Rome	250
33.	Dash, Harvey	Cote d'Azur	90
34.	Dash, Harvey	Rue Lyon (Water Color)	150
34A.	Davis, Gladys Rockmore	Head Of A Young Girl (unframed)	150
34B.	Davis, Gladys Rockmore	Christmas Tree (unframed)	150
34C.	Davis, Gladys Rockmore	Blue Robe Half Nude (unframed)	225
35.	Dobkin, Alexander	Mother and Child (Water Color)	600
36.	Elisayeff, Boris	Vicious Circle (Acrylic)	360
37.	Elisayeff, Boris	Display (Acrylic)	500
38.	Elisayeff, Boris	The Thread (Acrylic)	450
39.	Elisayeff, Boris	Ferns	150
39A.	Eller, Evelyn	Collage #1	300
40.	Erlanger, Elizabeth	Moods	350
41.	Erlanger, Elizabeth	Ronda Virta	150
42.	Erlanger, Elizabeth	Monhegan Morning (Casein)	175
43.	Erlanger, Elizabeth	Lake Ersa (Casein)	300
44.	Falconieri, Virginia	Three Little Pears	100
45.	Falconieri, Virginia	Her Sorrow (Polymer)	165
46.	Favus, E.	Head Of Girl	400
47.	Fliegel, Leslie	Song of Napoli	

Additional work by many of these artists may be found in New Collector's Section

PAINTINGS (Continued)

48.	Fliegel, Leslie	Pageant Of Time	175
49.	Foster, Judith	Summer Meadow	100
50.	Foster, Judith	Metamorphosis I	150
51.	Freeman, Mark	Aspiration	400
52.	Freeman, Mark	Mystery Rites	500
53.	Friedman, Martin	Nocturne # 1	350
54.	Friedman, Martin	Out Of The Night	375
55.	Friedman, Martin	The Gathering	550
56.	Gari, Roberto	Tranquillo	175
57.	Gari, Roberto	Nude Donna con Scialli	185
58.	Gari, Roberto	Vicino Colosseo	395
58A.	Gerardia, Helen	2 Paintings	POR
59.	Golbin, Andree	Cathedral Woods #1	150
60.	Golbin, Andree	Cathedral Woods #2	120
61.	Goldring, Milton	The Moon Series Screen Disintegrator	500
62.	Goldring, Milton	Oracle	450
63.	Gurr, Lena	Colored Sails	400
64.	Gurr, Lena	Lavender Poppies	350
65.	Hecht, Zoltan	Flowering Tree	150
66.	Hecht, Zoltan	Mexican Landscape	100
67.	Honda, Hiroshi	Bird Panel	375
68.	Honda, Hiroshi	Kites Over The City	495
69.	Honda, Hiroshi	Up In A Tree	200
70.	Kaufman, Stuart	Girl In Green Velvet Dress	325
71.	Kaufman, Stuart	Standing Nude	200
72.	Kaufman, Stuart	Waiting For The Cue	400
73.	Lane, Marion	Still Life	450
74.	Lane, Marion	Two Bouquets	173
75.	Lokos, Stefan	Landscape	200
76.	Lokos, Stefan	The Ships	200
77.	Luria, William	Still Life	200
78.	Luria, William	Patricia	175
79.	Margulies, Joseph	Riviera Wine Grower (Water Color)	325
80.	Margulies, Joseph	Flower Study	350
81.	Margulies, Joseph	Reflexions	275
82.	Margulies, Joseph	Meditation	400
83.	Meryman, Hope Brooks	Monmartre (Water Color)	75
84.	Meyerowitz, William	The Cellist	600
85.	Meyerowitz, William	The Flutist	450
86.	Moskowitz, Carole	The Harbor	175
87.	Moskowitz, Carole	San Miguel	120
88.	Moskowitz, Carole	Abstract	150
89.	Niemann, Edmund E.	Through The Trees (Casein)	90
90.	Niemann, Edmund E.	The Weightless One	300
91.	Nishi, Ken	First Snow	450
92.	Nishi, Ken	Cape Breton Shore	200
93.	Nishi, Ken	Autumn Sun (Water Color)	115
93A.	Ortlip, Paul	Kathleen Resting	300
94.	Pearson, Henry	Yellow #25	275
95.	Pearson, Henry	Fabrino Square (Acrylic)	175
95A.	Potjan, Gloria Shapiro	Landscape 6A (Water Color)	45
95B.	Potjan, Gloria Shapiro	Figure (Water Color)	30
95C.	Potjan, Gloria Shapiro	Landscape #7 (Water Color)	25

Additional work by many of these artists may be found in New Collector's Section



## PAINTINGS (Continued)

96.	Reynard, Grant	Bridge At Evening (Water Color)	75
96A.	Romano, Clare	North Truro Landscape	175
97.	Rosenblum, Sadie	Never On Sunday	135
98.	Rosenblum, Sadie	Seven Dancers	125
99.	Samenfeld, Mark	Green Fuse	112.50
100.	Samenfeld, Mark	Foliate	187.50
101.	Samenfeld, Mark	Under Cross Fire	67.50
102.	Sebastion, Gerard	The Fortress	375
103.	Sebastion, Gerard	Manzanares River	150
104.	Schreyer, G.	Girl With Flowers (Water Color)	185
104A.	Schlemm, Betty Lou	Watercolors	POR
105.	Sher, Louis	Girl In Blue Blouse	375
106.	Sher, Louis	Old Man With The Fife	215
107.	Sher, Louis	The Cellist	300
108.	Silverman, Burton	Girl In Red Sweater (unframed)	300
109.	Slamm, Roi	1C (Collage)	30
110.	Slamm, Roi	9C (Collage)	80
110A.	Smoler, Eleanor	Garden Bench (unframed)	22.50
111.	Soyer, Raphael	Nude	300
112.	Stein, Rose	Portrait Through Memory (Collage)	175
113.	Stein, Rose	Children Playing (Collage)	200
114.	Stein, Rose	At River's Edge (Collage)	125
115.	Stevens, E. J.	Peruvian Musicians (Gauache)	450
116.	Stevens, E. J.	Inca Ritual	450
117.	Van Wyk, Helen	Southern Silhouette (Polymer)	150
118.	Van Wyk, Helen	Study In Red	100
119.	Vellanti, Aileen	The Dreamer	195
120.	Vellanti, Aileen	Mother and Sleeping Boy	250
121.	Weschler, Anita	Network #8 (Transparency)	165
122.	Weschler, Anita	Early Times (Transparency)	235
123.	Wilner, Marie	The Lamp	450
124.	Wilner, Marie	Spring Bouquet	450
125.	Wilner, Marie	Orange Still Life	450
126.	Wilson, Ben	Happy Cemetery (Collage)	400
127.	Wilson, Ben	Gothic Theme	350
128.	Wilson, Ben	Chessmen	100
129.	Wilson, Ben	Roman Fountain (Collage)	100
130.	Witmond, Gilli	The Flowers	150
131.	Witmond, Gilli	The Bull	250

## DRAWINGS

D1.	Altman, Harold	Three Women	90
D2.	Altman, Harold	Woman #12	125
D3.	Barton, John M.	The Goat	150
D4.	Bellin, Barbara	Cocktail Party (unframed)	15
D5.	Billings, Kosma	Sea Fantasy (unframed)	25
D6.	Cicero, Carmen	Strange World #3	75
D7.	Cicero, Carmen	On The Beach	90
D8.	Coombs, William	Ink Study of Women	45
D9.	Eller, Evelyn	Rock	75
D10.	Eller, Evelyn	Untitled (unframed)	40
D11.	Golbin, Andree	Cadaques (unframed)	75
D12.	Golbin, Andree	North Bennington (unframed)	75
D13.	Golbin, Andree	March (unframed)	75

Additional work by many of these artists may be found in New Collector's Section

## DRAWINGS

D14.	Goldring, Milton	Monogram Series 1965 #1 (unframed)	90
D15.	Goldring, Milton	Monogram Series 1965 #3 (unframed)	75
D16.	Goldring, Milton	Monogram Series 1965 #4 (unframed)	75
D17.	Guilloni	Boy With Ball (unframed)	50
D18.	Guilloni	Woman Chin In Hand (unframed)	50
D19.	Lane, Marion	Girl With Flowers (unframed)	75
D20.	Lane, Marion	Irises (unframed)	60
D21.	Lane, Marion	Interchange (unframed)	75
D22.	Meiersdorff, Leo	The Jazz Band	60
D23.	Olsen, Howard	Winter	50
D24.	Olsen, Howard	Narcissus	15
D25.	Olsen, Howard	Phlox	10
D26.	Olsen, Howard	Freezia	20
D27.	Reynard, Grant	Through The Door	75
D28.	Segalman, Richard	The Feather Hat	135
D29.	Segalman, Richard	Standing Girl	125
D30.	Segalman, Richard	Girl Reading	185
D31.	Seligman, Pearl	Pregnant Woman (unframed)	90
D32.	Sher, Louis	Clown	60
D33.	Sills, Joyce	Horace #3	70
D34.	Sills, Joyce	Father and Son, Vietnam (unframed)	60
D35.	Silverman, Burton	Dancer Resting (unframed)	100
D36.	Silverman, Burton	Mary Kenyon (unframed)	100
D37.	Silverman, Burton	The Sabbath (unframed)	90
D38.	Stein, Rose	Marblehead Harbor (unframed)	75
D39.	Stein, Rose	Seated Nude	20
D40.	Weiss, Kenneth	#11	57
D41.	Weiss, Kenneth	#10 (unframed)	45
D42.	Weiss, Kenneth	#8 (unframed)	45

## GRAPHICS

G1.	Altman, Harold	Conversation #4	40
G2.	Altman, Harold	The Mirror	25
G3.	Altman, Harold	Different Paths	25
G4.	Altman, Harold	Passage	25
G5.	Amen, Irving	The Scroll	35
G6.	Amen, Irving	Blue Bird	35
G7.	Amen, Irving	Young Girl #2	35
G8.	Ascher, Mary	Readying	45
G9.	Ascher, Mary	Ruth and Naomi	35
G10.	Ascher, Mary	Reflections	50
G11.	August, Louise	Sabbath Candles	25
G12.	August, Louise	Two Children	65
G13.	August, Louise	Coquette	80
G14.	Bailin, Hella	Boats	12.50
G15.	Bailin, Hella	Chamber Orchestra	35
G16.	Barton, John M.	Portrait Of Amuse	60
G17.	Barton, John M.	Mama Walking Papa	30
G18.	Bernette	Arbor Road	30
G19.	Bernette	Lady In The Pines	75
G20.	Bernette	Boy and Tortoise	50
G21.	Bernstein, Theresa	The Fisherman	60
G22.	Bernstein, Theresa	The Inner Harbor	60
G23.	Bernstein, Theresa	Children Of The Docks	75

Additional work by many of these artists may be found in New Collector's Section

## GRAPHICS (Continued)

G24.	Bilander, Jack	A Place In The Sun	75
G25.	Bilander, Jack	East Side #2	60
G26.	Bilander, Jack	Long Beach #2	45
G27.	Bilander, Jack	The Family	85
G28.	Cohn, Arthur	The Oboist	30
G29.	Cohn, Arthur	Tave's Boatyard Provincetown	30
G30.	Copeland, Lila	Somersault	15
G31.	Dehn, Adolph	Jardin des Luxembourg	40
G32.	Dehn, Adolph	Winter Night	40
G33.	Dehn, Adolph	Men Of Afganistan	40
G34.	Dehn, Adolph	Lake In The Tyrol	60
G35.	Dehn, Virginia	Kitzbuhel Forest	45
G36.	Dehn, Virginia	Tree Shape	50
G37.	Dehn, Virginia	Swamp Flowers	40
G38.	Dehn, Virginia	Bird With Flowers	50
G39.	Domjan, Joseph	Angelique Serenade	150
G40.	Domjan, Joseph	Thistle	200
G41.	Domjan, Joseph	Narcissus	200
G42.	Esman, Betty	Flowers	35
G43.	Esman, Betty	Rehearsal	30
G44.	Esman, Betty	Blue and Green Jazz Combo	30
G45.	Fabri, Ralph	Baghdad Alley	30
G46.	Fabri, Ralph	Dream	35
G47.	Filmus, Tully	Scholar	55
G48.	Filmus, Tully	Chassidim	30
G49.	Filmus, Tully	Rejoicing	30
G50.	Foster, Judith	Vermont Mountain	
		Night Early Spring	40
G51.	Foster, Judith	Spring Sun	30
G52.	Foster, Judith	Winter Reflexions	40
G53.	Freeman, Mark	The Golden Boar	35
G54.	Freeman, Mark	White Night (can reorder)	35
G55.	Friedlander, Isac	Dolomites	75
G56.	Friedlander, Isac	Stairs	45
G57.	Friedlander, Isac	Brooklyn Fog	45
G58.	Friedlander, Isac	The Rope Dancer	45
G59.	Friedlander, Isac	Waiting	100
G60.	Grayson, Marion	Below The Falls #1	25
G61.	Gropper, William	Your Honor	45
G62.	Gropper, William	Coke Said	20
G63.	Gropper, William	Cross Examination	20
G64.	Hansen, Whitney	Just Looking	9
G65.	Hansen, Whitney	Stocking	15
G66.	Ishikawa, Shinja	Pink Blossoms	35
G67.	Kleinholz, Frank	Birds and Bees	80
G68.	Kleinholz, Frank	Fire Escape	95
G69.	Leaf, Ruth	Orchard	35
G70.	Leaf, Ruth	Forest	50
G71.	Margulies, Joseph	Philosopher Vendor	65
G72.	Margulies, Joseph	Breton Gossips	65
G73.	Meyerowitz, William	The Discussion	200
G74.	Meyerowitz, William	The Student	45
G75.	Nickson, Lia	Seated Woman	25
G76.	Reynard, Grant	Robert Frost	30

Additional work by many of these artists may be found in New Collector's Section

### GRAPHICS (Continued)

G77.	Romano, Clare	Forsythia	50
G78.	Romano, Clare	Into The Clefts	80
G79.	Romano, Clare	Provincetown Bay	70
G80.	Romano, Clare	N.J. Turnpike	60
G81.	Ross, John	Zeppelin	40
G82.	Ross, John	Pageant	45
G83.	Stanczak, Julian	Untitled	120
G84.	Stein, Rose	In The Beginning	30
G85.	Stein, Rose	Mother and Child	25
G86.	Stein, Rose	Pensive	75
G87.	Trifon, Harriet	Reverie	30
G88.	Trifon, Harriet	Afternoon Thoughts	25
G89.	Trifon, Harriet	Pierrot and Pierrette	30

### WEAVING and TAPESTRY

W1.	Sihvonen, Eini	October	150
W2.	Sihvonen, Eini	Blue Owl	150
W3.	Sihvonen, Eini	Spruce	150
W4.	Shawcroft, Barbara	Octopus	375
W5.	Shawcroft, Barbara	Rectangles and Squares	67.50
W6.	Shawcroft, Barbara	Red Water	112.50
W7.	Smoler, Eleanor	By The Sea	200
W8.	Smoler, Eleanor	Palisades	225
W9.	Smoler, Eleanor	Montage Collage	40

Additional work by many of these artists may be found in New Collector's Section

## SCULPTURE

S1.	Accorsi, William	Bicycle Rider	125
S2.	Accorsi, William	Princess Ann	65
S3.	Accorsi, William	The Black Knight	175
S4.	Accorsi, William	Joe Valachi	150
S5.	Calabro, John	Ruth	2000
S6.	Calabro, John	John F. Kennedy	2500
S7.	Calabro, John	Standing Lincoln	1500
S8.	Calabro, John	St. Bernadette	2000
S9.	Calabro, John	Churchill	850
S10.	Ekros	Bachelor Party	650
S11.	Ekros	Show Me The Way To Go Home	175
S12.	Ekros	The Llama	85
S13.	Ekros	Napoleonic	125
S14.	Glinsky, Vincent	The Awakening	667
S15.	Glinsky, Vincent	Eleanor Roosevelt	667
S16.	Hartwig, Cleo	Fish	267
S17.	Hartwig, Cleo	Xochi	200
S18.	Hartwig, Cleo	Torso	67
S19.	Montville, Eva	Seated Figure	95
S20.	Renzi	The Circle	230
S21.	Renzi	Strolling Figure	287.50
S22.	Renzi	The Owl	172.50
S23.	Weschler, Anita	Performers	100
S24.	Weschler, Anita	Martial Music, Air Raid	1065
S25.	Weschler, Anita	Dwan	27
S26.	Wilson, Evelyn	Assyrian King	350
S27.	Wilson, Evelyn	The Furies	500
S28.	Wilson, Evelyn	Standing Figure	250
S29.	Wilson, Evelyn	13 Buttons	50
S30.	Weill, Erna	Untitled	POR

Additional work by many of these artists may be found in New Collector's Section

## SPONSORS

Sid Allen  
Mr. & Mrs. Stanley Antonoff  
Benjamin Transfer Company, Inc.  
Dr. & Mrs. Leonard Burnett  
Mr. & Mrs. Irving Cohen  
Dale Factors Corp.  
Mr. & Mrs. Saul Dubrow  
Mr. & Mrs. Alvin Ehrenberg  
Garden State Delivery Service, Inc.  
Mr. & Mrs. Stanley Gardner  
Mr. & Mrs. Samuel Gold  
Mr. & Mrs. Stanley Hayman  
Miss Nina Judelshon  
King Card and Book Shop  
L. Koss and Sons Inc.  
Mr. & Mrs. Harold Lichtenger  
Mr. & Mrs. Michael Lippert  
Mr. & Mrs. Jay Mann  
Mr. & Mrs. Arthur May  
Mr. & Mrs. Emanuel Morgan  
Andrea C. Murphey  
Dr. & Mrs. Philip J. Pollack  
Mr. & Mrs. Samuel Roth  
Mr. & Mrs. Hartley S. Rowe  
Mr. & Mrs. Lawrence I. Sanders  
Mr. & Mrs. Walter Schiff  
Mr. & Mrs. Milton A. Schreiber  
Mr. & Mrs. Arnold Simon  
Mr. & Mrs. Aaron E. Wallerstein  
Mr. & Mrs. Frank Weisfeld

## PATRONS

All-State Office Supply Company  
Mr. & Mrs. Stanley Balter  
Mr. & Mrs. Fred Barovick  
Mr. & Mrs. Alfred J. Baum  
Dr. & Mrs. Edwin M. Berdy  
Dr. & Mrs. Leonard S. Blackman  
Mr. & Mrs. Harold Blaustein  
Mr. & Mrs. Arnold H. Boas  
Mr. & Mrs. Arthur Bodenheimer  
Mr. & Mrs. Joseph Brooks  
Mr. & Mrs. Howard Buss  
Mr. & Mrs. Irving Colin  
Mr. & Mrs. Henry Cook  
Dr. & Mrs. H. Bruce Denson  
Mr. & Mrs. Alfred Deutsch  
Dr. B. Eisenstein  
Mr. & Mrs. Norman Essex  
Mr. & Mrs. Robert A. Fabricant  
Mr. & Mrs. Ivan Feinblum  
Mr. & Mrs. Seymour Goldberg  
Mr. & Mrs. Bernard Green  
Mr. & Mrs. Alan Gruber  
Mr. & Mrs. Harold Guss  
Mr. & Mrs. Irwin Halper  
Dr. & Mrs. Joseph Hartman  
Mr. & Mrs. Sidney Herbstman  
Mr. & Mrs. Martin J. Herman  
Mr. George Holland  
Jay-Mar Company  
Mr. & Mrs. Henry J. Kaplan  
Mrs. Irving Kass  
Mr. & Mrs. Morris Kolodney  
Mr. & Mrs. Seymour Korn  
Dr. Lee Albert Krimmer  
Dr. & Mrs. Harvey Kwitel  
Mr. & Mrs. Milton T. Lasher, Jr.  
Mr. & Mrs. Herbert Leibowitz  
Mr. & Mrs. Robert Levine  
Mr. & Mrs. Robert Levinson  
Mr. & Mrs. Bernard Lichtenstein  
Dr. & Mrs. Samuel N. Lipsett  
Mr. & Mrs. Joseph Loring  
Mr. & Mrs. Edward Malakoff  
Mr. & Mrs. Harold Mandler  
Mr. & Mrs. Carl Manson  
Mr. & Mrs. Joseph L. Nelson  
Mr. & Mrs. Everett Orzack  
Mr. & Mrs. Edward Ottenheimer  
Mr. & Mrs. Hy Peikon  
Dr. & Mrs. Irving Plutzer  
Mr. & Mrs. Henry Radin  
Mr. & Mrs. Irwin Rabin  
Mr. & Mrs. Robert Richard  
Mr. & Mrs. Bernard Richman  
River Edge Bowlodrome  
River Edge Florist  
Roberts Real Estate  
Mr. & Mrs. Irwin Robins  
Mr. & Mrs. Max Rothschild  
Dr. William C. Rucker  
Mr. & Mrs. Harold Sachs  
Mr. & Mrs. Gerald Sapin  
Mr. & Mrs. Marvin D. Schachter  
Mr. & Mrs. Ralph Schechtman  
Dr. Theodore Schein  
Mr. Edward Schwartz  
Mr. & Mrs. Richard Schwartz  
Mr. & Mrs. Sidney Schwartz  
Mr. & Mrs. Joseph Shapiro  
Mr. & Mrs. Philip Shatsky  
Dr. Leonard Shedler  
Mr. & Mrs. Robert Sheffield  
Dr. & Mrs. W. A. Silberberg  
Mr. & Mrs. Charles Silberman  
Mr. & Mrs. Lawrence Solowey  
Mr. & Mrs. George Spiegel  
Mr. & Mrs. Fred J. Suslak  
Towne Decorators  
Dr. & Mrs. Myron Tracht  
Mr. & Mrs. Sherman Tufel  
Dr. & Mrs. Burton Stavitsky  
Turnpike Diner, Inc.  
Mr. & Mrs. Arthur Zohn  
Mr. & Mrs. Jerry Zucker

---

Compliments of  
**Edmund W. Dorn**

**Lillian Donnenwirth**  
SCHOOL OF THE DANCE  
224 Manning Ave.  
River Edge

CO I- 1428

---

Compliments of



HOSIERY CRAFTSMEN FOR  
THE WELL DRESSED MAN.

At Better Stores Everywhere

---

DECORATORS

**Milton Fabrics**  
DRAPES • SLIPCOVERS

479 Main Street  
Hackensack, N. J.  
487-0902-3

**Frederick Pharmacy**  
PRESCRIPTIONS - COSMETICS  
1033B River Road  
New Milford

Free Delivery      TE 6-6443

---

**Your Best Portrait . . .**

is the one you paint by preparing for the future . . . through regular saving. The worth of your portrait will be more when you save at . . .

**CENTRAL BERGEN SAVINGS  
AND LOAN ASSOCIATION**

400 RIVER ROAD, NEW MILFORD, N. J.  
332 CEDAR LANE, TEANECK, N. J.

Home Office: 195 Main Street, Ridgefield Park, N. J.

---



---

**Gene Lempicki**

Carpenter  
Contractor

AR 4-2662

**Bewickt  
Handcrafted Candles**

Bedazzling, Bewitching  
Squares & Rounds  
Crazy Colors

Myrna Muntner

343-5784

---

**WAUMBEC MILLS INCORPORATED**

469 7TH AVENUE

N.Y.C., N.Y.

---

**Jim Lewis  
Texaco Service**

406 New Milford Ave.  
Dumont, N. J.  
384-9795

**Leonards Beauty Salon**

1065 Main Street  
River Edge, N. J.  
HU 7-3571

---

**"Where You Save Does**

**Make A Differencel"**

And, you'll see that difference in Oritani Savings new home office . . .  
a picture in stone and steel, of strength, stability, security and service  
to saver and home buyer.

**ORITANI SAVINGS  
And Loan Association**

321 MAIN STREET

HACKENSACK, N. J.

PLUS 7 Other Offices in Bergen County

---

---

Professional Dry Cleaning  
Shirt Launderers  
Household & Drapes

**Midland Cleaners**  
935 Kinderkamack Road  
River Edge, N. J.

262-0414

Bob Derian

**Minck Beverage Co.**

E 90 East Ridgewood Ave.

Paramus, N. J.

---

LOWell 7-4664

DAvis 7-2258

**The Knights**

"Real Camping In A Day Camp"

Member American Camping Asso.  
Completely private - brook fed lake.  
Campers 4-15 years. Mature staff.  
Brochure on request.

431 East Saddle River Rd.  
Upper Saddle River, N. J.

**Christiansen Builders, Inc.**

Additions, Alterations, Aluminum Siding,  
Aluminum Combination  
Windows & Doors

Visit Our New Showroom

947 River Edge Road  
261-4132 River Edge, N. J.

Gordon Christiansen, Pres.

---

**Candy Textile Co., Inc.**

469 7th Ave.

NY.C., N.Y.

**Larry Mathews**

Style Director - Louis Avallon  
Hair Stylist

314 Rt. 4 East, Paramus, N. J.  
HUBbard 9-4411

Wed. thru Fri.  
open 'til 10:00 P.M.

---

Compliments

of

**J. B.**

---

---

COlfax 2-3700

**Latch String Realty**

Real Estate  
Mortgages - Insurance

GENE V. MAGILL  
Licensed Broker

375 Kinderkamack Road  
River Edge, N. J.

**Variety Bake Shop**

645 Kinderkamack Road  
River Edge, New Jersey

CO 2-2148

---

In New York Call

OXford 5-1893

**LANDESMAN TRAVEL SERVICE, INC.**

Complete Travel Service

477 CEDAR LANE  
TEANECK, NEW JERSEY

TEaneck 6-4200

---

**The Nursery Rhymes School**

141 Market Street  
Saddle Brook, New Jersey

Tel. No. 343-8667

Fully Accredited Nursery School  
And Kindergarten Programs

**Avanti**

**Tree Saving Service**

Formerly U. S. Forestry Technician  
Saving Trees Since '33  
Estimates Free

**All Tree Services**

CO 2-3421

808 Seventh Ave. River Edge

---

**C. W. RYAN & CO., INC.**

**INSURANCE**

2 MAIDEN LANE, NEW YORK 38, N. Y.

BE 3-2867

---

---

**STANLEY WHOLESALE SHIRT LAUNDRY, INC.**

26 CORNELISON AVE.

JERSEY CITY, NEW JERSEY

---

**The Pines Hotel**

South Fallsburg

New York

**Fairmount  
Plumbing & Heating**

124 Manning Ave.

River Edge, N. J.

---

**NATIONAL AUTO RENTING CO., INC.**

440 WEST 18th STREET

NEW YORK 11, N. Y.

---

**All Forms of Insurance**

**Cannock & Klie  
Agency**

Ferry Plaza Bldg.  
Edgewater, N. J.

**Claims Service Agency**

55 Kipp Ave.

Hasbrouck Heights, N. J.

24 Hour Phone: WHitney 5-0900

---

---

Windsor 4-2409

**NORTH JERSEY INVESTIGATION SERVICE**

15 W. BAYVIEW AVENUE  
ENGLEWOOD CLIFFS, NEW JERSEY

---

For Prompt Service Call

**Allstate  
Appliance Service Co.  
Diamond 3-5188**

Washers - Dryers  
Combinations - Dishwashers

Phone 342-2577 Free Delivery

**Main Kosher Meat & Poultry  
Market**

Delicatessen - Pickled Tongue  
Corned Beef

31 Warren St., Hackensack, N. J.

---

Compliments of

**ADAMS & STURMAN ADVERTISING INC.**

124 E. 39th St., N. Y. C.



MU 4-5310

---

**Fontaine Bleu  
Hairdressers, Inc.**

215 Route 17  
Rochelle Park, N. J.

**Bergen Travel Agency**

331 Main Street  
Hackensack, N. J.

343-4435

---

**LITTLE THINGS MEAN A LOT...**

... and River Edge Savings and Loan has been giving that little bit extra (1/4%) for sometime now. The dividend declared in December was the sixth consecutive one at this high rate. We anticipate making it seven in a row this June.



**RIVER EDGE SAVINGS & LOAN ASSOCIATION**

614 KINDERKAMACK ROAD

Phone: 261-0100

DI 2-1829

**Geri's  
Beauty Salon**

61 Lawrence St.  
(cor. of State St.)  
Hackensack, N. J.

**M & F Liquors**

842 Kinderkamack Rd.  
River Edge, N. J.

**Bracket Valet Service  
Dry Cleaning**

1077 Main Street  
River Edge, N. J.

**Boro Heating &  
Fuel Oil Co., Inc.**

151 Walnut St.  
Northvale, N. J.

786-9180

568-7277

843-1300

Service for the Home and Store

**Whitehouse  
Eugster's Farm Dairy**

Quality Products  
Milk & Cream

96 W. Passaic St.  
Rochelle Park, N. J.

Free Delivery - Prompt Service

**Strumph Pharmacy**

Nat R. Strumph Reg. Pharm.  
Phone COlfax 1-5439  
639 Kinderkamack Road  
River Edge, N. J.

---

**Anthony's Hair Fashions**

130 W. Pleasant Ave.  
Maywood, N. J.

**Specializing in Hair Styling**  
Permanent Waving - Coloring  
Complete Wig Service

Phone: 342-5767

---

**Kinderkamack Rx Pharmacy**

Stanley Jaffee, R. P.  
492 Kinderkamack Road  
River Edge, N. J.

Phone: COlfax 1-7550

Prompt Free Delivery

---

COlfax 1-6244

**Jules Barber Shop  
And Ladies Studio**

484 Kinderkamack Road  
River Edge, New Jersey

For Gentlemen: Fine Barbering  
FOR LADIES: Fashion Haircutting

By Appointment Only

---

**Ski's Landscape  
Contractor**

Rototilling & Power Raking

GR 2-7146

---

DI 2-1059

**The Grand Printers, Inc.**

109 Grand Ave.  
North Hackensack P. O.  
River Edge, N. J.

Letter Press                  Photo Offset  
Wedding Invitations

---

Compliments of

**Hackensack Mutual  
Savings & Loan Association**

242 State Street, Corner Salem  
Hackensack, N. J.

---

**Custom Valet**

**Doris & Herbert Benjamin**

1755 University Ave.  
Bronx, N. Y.

Gowns Our Specialty  
Custom Furrier and Tailor

LU 7-0720

River Edge  
261-3305

---

Phone: HU 9-9219

**Jo-Ann  
Hairdressers**

330 Essex St., Lodi, N. J.

Daily 9:30 AM-6:00 PM  
Friday 9:30 AM-9:00 PM  
Closed Mondays

Specializing in  
Permanents - Hair Coloring and  
Hair Styling

---

---

**Old Master Cleaners Inc.  
Of River Edge**

558 Kinderkamack Road  
River Edge, N. J.

---

Compliments of

**The Shade King, Inc.**

---

**C. Rosenberg, inc.**

1915 Insurance 1965

100 Main St.  
Hackensack, N. J.

Phones: HU 7-0500-0501-0502

New York - Wisconsin 7-5351

---

**Co-Operative Savings And  
Loan Association**

Insured Savings Accounts  
Current Rate 4 $\frac{1}{4}$ % per annum

210 East Ridgewood Ave.  
Ridgewood, N. J.

Tel. - 652-3050

---

Compliments of

  
**THANE**

---

Fine Men's Hosiery and Knitwear

---

**Allen's Esso Servicenter**

594 Kinderkamack Road

River Edge

---

**DEPOSITIONS — LEGAL PROCEEDINGS**

Reported by experienced Certified Shorthand Reporters  
and Notaries.

**NORTH JERSEY REPORTING SERVICE**

210 Main Street, Hackensack, N. J.

Area 201  
489-1144

Leonard W. Meyer

---



---

**Crown Quality Products**

"Custom Picture Framing"

90 South Washington Ave.  
Bergenfield, N. J.

**Horizon Restaurant Inc.**

140 Palisade Ave.

Fort Lee, N. J.

---

**HILLCREST CABANA & COUNTRY CLUB**

(Year-Round Office at Club Premises) 262 Orangeburg Road  
OLD TAPPAN, NEW JERSEY POplar 8-6100

**The Largest Heated Pool in the World (165 Ft. Long) 68°**

20 Minutes from home — 5 filtered pools — 12 all-weather tennis courts — 4 softball fields — 3 basketball courts — 7 handball courts — Restaurant & Snack Bar — Saturday Nite Dances — **Separate Day Camp and Facilities** — Bus Transportation — Lunch Plan.

**Club Membership — \$215.00 \***

9 Week - 6 Day - Member Day Camper - \$160.00 \*\*  
(Includes Daily Hot Lunches — Canteen — Transportation, Etc.)

**NON-MEMBER DAY CAMPER \$175.00**

(8 Weeks — Includes Daily Canteen — Transportation, Etc.)

\* \$215.00 thru 10/4/64  
\$230.00 10/5/64 - 2/28/65  
\$240.00 3/1/65 - thereafter

\*\* \$160.00 thru 10/4/64  
\$165.00 10/5/64 2/28/65  
\$175.00 3/1/65 - thereafter

---

Compliments

**Krieger's Mens Shop**

164 Main Street  
Hackensack, N. J.

**Dubois**

Treated Wood Fences  
Chain Link

Sales - Installations  
or Do - It - Yourself

**THE CLARK & WILKINS CO.**

489-0770  
E 285 State Highway 4  
Paramus, N. J.

---

DAvis 7-2620

Gilbert 4-4312

---

**Franks Gulf Service**

Main St. & Kinderkamack Rd.

River Edge, N. J.

**Glen Interiors**

Paul Moskowitz  
N. S. I. D.

Interstate Shopping Center  
Ramsey, New Jersey

---

---

262-4329

**Joe's T. V. Hospital**

Appliances, Hi-Fi Stereo,  
Recorders, Air Conditioners

Guaranteed Repairs  
By Expert Technicians

624 Kinderkamack Road  
River Edge, N. J.

---

**Thrift City Stationers**

**Grumbacher Artist Supplies**

Discounts

1071-73 Main Street  
River Edge, N. J.

---

**Wong's Kitchen**

Chinese Food to Take Home  
Open Daily 11:30 AM - 9:30 PM

Telephone: 261-6606-07

500 Kinderkamack Road  
River Edge, N. J.

**Pellegrino's  
Industrial Catering**

843-2900

11 Mackay Avenue  
Paramus, N. J.

Ben Nicolosi, Pres.

---

261-9459

**Fine Gift Shop**

Hallmark Cards - Party Shop  
Loft's Candy

LARRY FINE  
651 Kinderkamack Road  
River Edge, N. J.

---

**Shirley Schwartz  
Designer-Craftsman**

Designed for

Gold - Silver - Enamel Jewelry  
Stained Glass Panels for  
Structural and Decorative Uses

**Personalized Hebrew Jewelry**

200 Adams Ave.  
River Edge

262-4861  
By Appointment

---

Dumont 4-2276 — 4-2279

**BERGENFIELD PRESS**  
THE FINEST OF ALL TYPES OF PRINTING

215 NORTH WASHINGTON AVENUE  
BERGENFIELD, N. J.

---

---

Open 7 Days a Week  
11:30 A.M. to 10:00 P.M.

**The Steer 'N Fish**

(Formerly of The Angus Steak House)

636 Route 17  
Paramus, N. J.

GI 4-7722

---

**Nelson Furs**

"For Those Who Appreciate  
A Difference"

Bergen Mall                  Paramus, N. J.  
(Opp. Playhouse)          HU 7-7011

---

Bergen's Outstanding Caterers  
Facilities to 850

**The Suburban Caterers  
and  
The Neptune Inn**

Weddings, Bar Mitzvahs,  
Banquets

HUbbard 7-1159  
Route 4                  Paramus, N. J.

---

COlfax 2-0747

**River Edge Diner**

CO 2-4976

516 Kinderkamack Road  
River Edge, N. J.

---

**Bergen Sanitation Inc.**

P. O. Box #7

River Edge, N. J.

---

**Hugh H. Hadley & Son**

19 Morton Avenue

Dumont, N. J.

---

**The River Edge Printing Co.**

OFFSET • LETTER PRESS

822 Kinderkamack Road  
River Edge, N. J.

---

**NOTES - COMMENTS**

**ADDITIONAL SPONSOR**

Mr. & Mrs. John J. De Sisti

---

**DIRECTORY LISTING**

AL'S AUTO SERVICE ..... 933 Kinderkamack Rd., River Edge  
MR. & MRS. IRVING SCHIFFRES

---

INVESTORS FUNDING CORP.

OF NEW YORK

630 5TH AVE.

NEW YORK CITY

---

DIRECTORY

RALPH L. ARONICA ..... 107 Dyer Ave., Emerson, N. J.  
EMIL'S BARBER SHOP ..... 1075 Main St., River Edge  
GENERAL INSUL-OIL CORP. .... 324 55th St., West New York, N. J.  
DORIS & GEORGE FORSTOT  
MR. & MRS. MAX GREEN ..... 515 Ave. I., Brooklyn, N. Y.  
LADY FAIR BEAUTY SALON..... 502 Kinderkamack Rd., River Edge  
RIVER EDGE PET SHOP ..... 896 Kinderkamack Rd., River Edge  
STATE LAUNDRY ..... 272 State St., Hackensack, N. J.  
TOWNE HARDWARE ..... 488 Kinderkamack Rd., River Edge  
PIC-A-PAIR SHOE CENTERS, INC..... 184 State Highway No. 17, Paramus

---

I N T E R - B R A N C H

A R T E X H I B I T I O N A N D S A L E

For the Benefit of the Welfare Services

of the

New York Section, National Council of Jewish Women

\*\*\*\*\*

April 11, 12 and 13 - 1959

at

COUNCIL HEADQUARTERS

9 East 69th Street - New York, N. Y.

Saturday, April 11 - 6 to 11 P.M.  
Opening Night Cocktail Party

Sunday, April 12 - 1 to 10 P.M.  
No admission charge

Monday, April 13 - 1 to 10 P.M.  
No admission charge

Officers of the New York Section  
National Council of Jewish Women

President ..... Mrs. E. Robert Glauber

Vice-Presidents

Mrs. Joseph G. Druss	Mrs. Sanford Samuel
Mrs. Jack Goldfarb	Mrs. David Sher
Mrs. Benjamin R. Theise	

Treasurer .....	Mrs. William Zimmerman
Assistant Treasurer .....	Mrs. Leonard Hess
Secretary .....	Mrs. Arthur W. Glick
Assistant Secretary .....	Mrs. Emery E. Klineman

Executive Director ..... Miss Flora R. Rothenberg

\* \* \* \* \*

Chairman of Branches .....	Mrs. Saul S. Sharison
Advisor to Branches .....	Mrs. Sanford Samuel

Branch Chairmen:

Colony	Mrs. Ira Blumberg
Cooper-Stuyvesant	Mrs. Jerome Hoffman
Empire	Mrs. Ira Murray
Gramercy	Mrs. Louis Stone
Harmony	Mrs. Allan Zimmerman
Junior Committee	Mrs. Carl Leff
London Terrace	Mrs. Herbert Gitlin
Regency	Mrs. Charles Ressler
Riverdale	Mrs. Robert O. Kleefeld
Stuyvesant	Mrs. J. R. Silverman
Town & Country	Mrs. Donald Leitman
Washington Heights	Mrs. David Weber

\* \* \* \* \*

COUNCIL'S COMMUNITY WELFARE SERVICES

Katharine Engel Center for Older People  
Council Club for Older People  
Council Sheltered Workshop  
Council Friendly Visiting Service and Meals on Wheels

Service for Foreign Born  
Metropolitan Hospital Children's Program  
Welfare Island Services  
Overseas Activities  
Council - Department of Correction Youth Program

INTER-BRANCH

ART EXHIBITION AND SALE

Co-Chairmen: Dahli-Sterne, F.R.S.A.  
Mrs. Louis Plain

Co-ordinating Chairman: Mrs. Saul S. Sharison

Chairmen of Committees:

Finance	Mrs. Abraham Kaufman
Promotion	Mrs. Fred Shore
Sponsors and Patrons	Mrs. Louis Goldberg
Display	Mrs. Louis Stone
Hostesses	Mrs. David Weber
House	Mrs. Leo Weil
Hospitality	Mrs. William Brilliant
Sales	Mrs. Bernard Morris

Advisory Committee:

Mildred Tommy Atkins  
Leonard Blackman, F.R.S.A.  
Michael M. Engel, L.L.D.  
Henry Gasser, F.R.S.A.  
Minna Harkavy  
Mrs. Theodore Prince  
Judy Rappaport  
Mrs. Sanford Samuel  
Alfred Schwabacher  
Winnie Borne Sherman

Branch Art Chairmen:

Mrs. Samuel Falk  
Mrs. Hyman Finkelstein  
Mrs. Sol Golub  
Mrs. C. J. Katsh  
Mrs. Don Leitman  
Mrs. Allan Leventhal  
Miss Ruth Levin  
Mrs. Benjamin Moss  
Mrs. Louis Schorr  
Mrs. Roger Stern

-----  
' We want to thank the many friends of the Branches, New '   
' York Section, National Council of Jewish Women whose '   
' generous contributions and valuable assistance have in- '   
' sured the success of this Art Show. '   
-----



#### HONORARY PATRONS

Mrs. E. Robert Glauber  
Mrs. Herbert H. Lehman

Mrs. David M. Levy  
Mrs. Robert Wagner

#### PATRONS

Mrs. Benjamin Abraham  
Mrs. Jacques Bloch  
Mr. and Mrs. Robert Bloch  
Mrs. Norman Block  
Mr. and Mrs. William L. Brilliant  
Peter Corman and Son  
Mr. and Mrs. T. Denmark  
Dr. and Mrs. Michael Engel  
Mr. and Mrs. Louis Fried  
Mrs. Margaret S. Furst  
Mr. and Mrs. Louis Goldberg  
Mr. and Mrs. A. Jesse Goldstein  
Mr. and Mrs. Joseph Grumbacher  
Mr. and Mrs. Stanley Grumbacher  
Mrs. Minnie Karmel  
Mr. and Mrs. Chauncey J. Katsh  
Col. and Mrs. Abraham Kaufman  
Mrs. Harry Lanzner

Mrs. Benjamin Moss  
Mr. and Mrs. Ira Murray  
Mr. and Mrs. Louis H. Plain  
Mr. Charles Schlesinger  
Mr. and Mrs. Saul S. Sharison  
Mr. and Mrs. Michael Singer  
Mr. and Mrs. Samuel Spector  
Mrs. Laurence W. Stern  
Mr. and Mrs. William Stern  
Mr. and Mrs. Jesse Susskind  
Mr. and Mrs. David A. Teichman  
Mr. and Mrs. Norman Tishman  
Mrs. Theresa Waldinger  
Mr. and Mrs. Marty Walker  
Mrs. Leo Weil  
Mr. and Mrs. Charles Weingarten  
Mr. Maurice Weir

#### SPONSORS

Dr. Solomon Ager  
Miss Mary G. Ascher  
Mrs. Alvin S. Baer  
Mr. and Mrs. Jack Ballinger  
Bauman, Inc.  
Mr. and Mrs. Julius Beckhard  
Mr. and Mrs. Alfred Bergmann  
Mr. and Mrs. Samuel Berman  
Dr. and Mrs. M. Besas  
Mr. and Mrs. Leonard Blackman  
Mrs. Ira Blumberg  
Mrs. Joseph Boneparth  
Dr. and Mrs. N. Botwin  
Mrs. Louis J. Brecker  
Mr. and Mrs. Sidney Broder  
Mrs. Louis Broido  
Mr. and Mrs. Edward I. Brown  
Mr. and Mrs. Irwin Cashman  
Mrs. Victor J. Cohen  
Mr. and Mrs. Werner Dannheisser  
Mr. and Mrs. Murry Davis  
Dr. and Mrs. Bruno Destler  
Mrs. Joseph G. Druss  
Mrs. Harry Edelstone  
Mrs. Nathaniel S. Einstein

Mr. and Mrs. Herman Eitelberg  
Mr. and Mrs. Arthur Ellins  
Mrs. Herbert J. Erdman  
Dr. and Mrs. Samuel Eschwege  
Mr. and Mrs. Samuel Falk  
Dr. and Mrs. H. Finkelstein  
Mr. and Mrs. Arthur Freedman  
Mrs. Richard Fondiller  
Mrs. Percy M. Frowenfeld  
Mr. and Mrs. Frank Gindoff  
Mrs. E. Robert Glauber  
Mrs. Arthur W. Glick  
Mr. and Mrs. Harry Goldberg  
Mrs. Jack Goldfarb  
Mr. and Mrs. Arnold Goldschmidt  
Mr. and Mrs. R. Golembe  
Mrs. A. H. Goodman  
Mrs. A. Goodman  
Mr. and Mrs. A. Greenwald  
Mrs. Anna Z. Harrison  
Mr. and Mrs. Charles Hefter  
Mrs. Bernard Heineman  
Mr. and Mrs. David L. Hendler  
Mrs. Leonard Hess

SPONSORS

Dr. and Mrs. Edward Jacobs	Mr. and Mrs. Sigmund Rosenthal
Mr. and Mrs. M. Jaediker	Dr. and Mrs. Jacob M. Ross
Mr. and Mrs. Joseph Jame	Miss Flora R. Rothenberg
Mr. and Mrs. Jack Kaplan	Mrs. Elsie Rothman
Mr. and Mrs. Eugene A. Kaplun	Mr. and Mrs. Alexander Rubins
Mrs. Anna Kaufman	Mrs. Sanford Samuel
Dr. and Mrs. Martin L. Kaye	Mrs. Esther Schagrin
Mr. and Mrs. Theodore Kempe	Mr. and Mrs. Irving Schiff
Mr. and Mrs. Alfred Kleinberger	Mr. and Mrs. Alfred Schwabacher
Mrs. Emery Klineman	Mr. and Mrs. Harvey Schwartz
Mr. and Mrs. Carl Leff	Mr. and Mrs. Milton Seaman
Mr. Joel B. Leff	Mr. and Mrs. Leo Seidman
Mr. and Mrs. Don Leitman	Mrs. Jules A. Selig
Mr. Ben Harvey Lipson	Mrs. David Sher
M. Lowenstein & Sons, Inc.	Mr. and Mrs. Lee Sherman
Mrs. Minnie Mager	Mr. and Mrs. Fred Shore
Dr. and Mrs. Marcus M. Maier	Mrs. Henry Shuldiner
Mrs. Lawrence Malkin	Mr. and Mrs. Stanley Silver
Dr. John J. Mayers	Dr. and Mrs. J. R. Silverman
Mr. and Mrs. Joseph F. Mazzone	Mr. and Mrs. M. Smolka
Mr. and Mrs. David Meshirer	Mr. and Mrs. I. Jonas Speciner
Mr. and Mrs. Bernard Morris	Mr. Sidney Speller
Mrs. Ann Morrison	Mr. and Mrs. Roger M. Stern
Mr. and Mrs. Irving S. Moss	Mr. and Mrs. Louis A. Stone
Mrs. Paula Moss	Mr. and Mrs. Lewis Sumin
Mr. Fred Nachtigall	Mrs. Else Szamatalsky
Mr. David Nemerov	Mrs. Benjamin R. Theise
Mr. L. Nicholas	Mr. and Mrs. Samuel Tobias
Mr. and Mrs. Samuel Ogus	Mr. and Mrs. Albert L. Turk
Dr. and Mrs. Julian Pack	Mr. and Mrs. Harry M. Umane
Mrs. Pearl K. Persky	Mrs. Leon L. Watters
Mr. and Mrs. Morris Plapler	Mr. and Mrs. David Weber
Mrs. Murray Rappaport	Mrs. Harry F. Wechsler
Mr. and Mrs. Arthur G. Reisman	Mr. and Mrs. M. William Weil
Mr. and Mrs. Hilliard Rentner	Mr. Stanley Weintraub
Dr. and Mrs. Charles Ressler	Mrs. A. H. Woldow
Mrs. Mortimer Roaman	Mrs. Julius Wolff
Mrs. Herman Robinove	Mr. and Mrs. Harry Wynroth
Dr. Rebecca T. Roman	Mr. and Mrs. Allan Zimmerman
Mrs. Leon A. Rosenbaum	Mrs. Karl Zimmerman
Mrs. Irwin H. Rosenberg	

(incomplete)

DONOR LIST

Ray Austrian	David Nemerov
Mr. and Mrs. Michael Engel	William Preston
Henry Gasser	Lee Reiss
Lillian Graetz	Harry Salpeter
Junior Committee	Mildred Simonson
Alfred Khouri	Mr. and Mrs. Benjamin R. Theise

(incomplete)

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
ASCHER, MARY	1	Houseboat	Oil	\$220.00
	2	Still Life with Water. Can	Oil	220.00
ATKIN, M. TOMMY	3	2 Small Flower Pieces (set)	Oil	270.00
	4	Adam and Eve	Oil	175.00
AUSTRIAN, RAY	5	Weehawken	Oil	650.00
	6	Clown	Oil	300.00
	7	Winternight	Oil	90.00
AVERY, MILTON	8	Nude Standing	Oil	400.00
	9	Pals	Pastel	300.00
BADMAR, BERTALOM	10	Fishing Shack	Oil	145.00
BARILE, XAVIER	11	After the Storm	Oil	90.00
	12	42nd St. Nocturne	Oil	265.00
	13,14,15,16,17,18	6 Monotypes	Mono.	45.00 ea.
	19	1 Lithograph	Litho.	14.00
BELINE, GEORGE	20	Provincetown	Oil	465.00
	21	Nova Scotia	Oil	200.00
	22	Flower Study	Oil	118.00
BERKE, BERENICE	23	Tanglewood Hill	Pastel	185.00
BERNSTEIN, THERESA	24	Young Talmud Student	Oil	270.00
	25	Peter's Garden	Oil	400.00
BLACKMAN, LEONARD	26	Idlewild Industrial	Oil	175.00
	27	Autumn Foliage	Oil	175.00
	*28	Farm House	Oil	70.00
BLATAS, ARBIT	29	Venice	Oil	420.00
BOAL, SARAH	30	Still Life	Oil	200.00
BRAQUE	31	Astre et Oiseau	Litho.	400.00
BRY, EDITH	32	Creche	Copper	250.00
BUFFET, BERNARD	33	Still Life with Flowers	Litho.	175.00
	34	Still Life with Lamps	Litho.	120.00
BURMEISTER, DANIA	35	Sausalito, Calif.	W.Color	60.00
	35 A	China Camp	W.Color	60.00
	35 B	Monterey Wharf	W.Color	60.00
	35 C	Marin Co., Calif.	W. Color	60.00
	35 D	Nicasio Church	W.Color	60.00
CHAGALL, MARC	36	#6 Bible Illustration	Etching	125.00
	37	#5 Bible Illustration	Etching	125.00
	38	David & Bathsheba	Litho.	360.00
	39	Music	Litho.	240.00

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
CHAVEZ, EDWARD	40	Taos #3	Oil	\$700.00
	41	Xochimilco	Oil	750.00
CHEN, CHI	42	Springtime	W. Color	750.00
	43	Night Falls Asleep	W. Color	1070.00
	44,45	2 Matted Watercolors	W. Color	235.00 ea.
CIKOVSKY, NICOLAI	46	Still Life	Oil	400.00
CITRON, MINNA	47	Inbound Blue	Oil	500.00
COTTON, LILLIAN	48	Montmartre	Oil	135.00
	49	Paris	Oil	135.00
CUSUMANO, STEPHANO	50	Central Park	Oil	250.00
	51	Regatta	Oil	555.00
DAHLI-STERNE	52	Napoli	Oil	210.00
	53	New York Skyline	Oil	400.00
	54	Paris Street	Oil	95.00
	55	Italian Street	Oil	335.00
DAUMIER	56	From Coquetterie	Litho	45.00
DAVIDSON, ROBERT	57	Classical Ballet, Boy	Oil	50.00
	58	Classical Ballet, Girl	Oil	50.00
DEHN, ADOLF	59	Carribbean Market Women	Gouache	450.00
DENEMARK, AUGUSTA	60	The Four Refugees	Mosaic	490.00
	61	Flower Spray	Oil	68.00
DILLER, MARY BLACK	62	The Lily Pool (Group of 3)	Oil	200.00
DI MARTINI, JOSEPH	63	Industrial Town	Oil	200.00
DONGEN, VAN	64	Place Pigalle	Litho.	45.00
DOMJAN, JOSZEF	65	Poppy Shadow	Wood Cut	200.00
	66	Orchid	Wood Cut	200.00
DREYFOOS	67	Fecundity	Bronze Sculp.	350.00
	68	Job	Bronze Sculp.	175.00
	69	Pan	Bronze Sculp.	275.00
DUFY, RAOUL	70	Nude on Terrace	Etch.	225.00
EILSHEMIUS, LOUIS	71*	Drawing	Draw.	45.00
	72,73,74,75,76,77,78	7 Drawings	Draw.	45.00 ea.
	79	Cows in Meadow	Oil	500.00
ELLENDER, RAPHAEL	80	Sunset	Oil	370.00
	81	The Three Rocking Chairs	Oil	1000.00

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
ELMAN, EMILY SCHORR	82,83	2 Wood Cuts	Wood Cuts	\$ 45.00 ea.
ERLANGER, ELIZABETH	84	Rock Forms	Oil	135.00
	85	Positano	Casein	110.00
ERNI, HANS	86	Faun & Bacchante	Litho.	45.00
	87	Girl on Horse	Litho.	65.00
ETNIER, STEPHEN	88	The Maine Coast	Oil	200.00
FIENE, ERNEST	89	Colorado Hills	W. Color	235.00
FONDILLER, ELIZABETH	90	Kitchen Bouquet	Oil	110.00
FORAIN	91	La Douleureuse	Litho.	30.00
GASSER, HENRY	92	Afternoon in Venice	W. Color	250.00
	93	Montmartre	W. Color	250.00
	94	Outdoor Cafe	W. Color	75.00
	95	Street Scene Paris	W. Color	75.00
	96*	Cape Cod	W. Color	
GOYA	97	"Feminine Foolishness"	Etching	30.00
	98	After Velasque-"Menippe"	Etching	85.00
GRAETZ <i>Lillian</i>	98 A*	Clown	Oil	<del>20.00</del> 52.00
GROMAIRE	99	From Macbeth-Presages	Etching	40.00
	100	From Macbeth-LeComplet	Etching	40.00
GROPPER, WILLIAM	101	Skating	Oil	500.00
GROSS, CHAIM	102	Yemonite	W. Color	275.00
	103	Little Reclining Figure	Bronze	600.00
GROSSMAN, MICKEY	104*			
GROSZ, G.	105	Meine Freunden	Litho.	85.00
	106	Encounter	Draw.	300.00
	107	Manhattan	W. Color	475.00
GROTH, JOHN	108	1 Framed Etching	Etching	70.00
109,110,111,112,113,114	114	6 Unframed Etchings	Etchings	50.00 ea.
	115	Right Hand Pass #1	W. Color	150.00
GUTMAN, RUTH	116	Lovers	Sculpture	150.00
HAMMER, SID	117	Landscape	Oil	50.00
HARKAVY, MINNA	118	Sculpture	Sculpture	375.00
HARTUNG, HANS	119	Composition	Litho.	50.00
HECKEL, ERICH	120	Two Nudes	Woodcut	125.00

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
HEILOMS, MAY	121	Sunny Hills	Oil	\$220.00
	122	Landscape	Oil	220.00
	123	In the Twilight	Oil	135.00
HIRSCH, JOSEPH	124	Girl in Thought	Charcoal	250.00
HONDIUS, GERRIT	125	Japanese Actresses	Oil	345.00
	126	Clown's Head	Oil	345.00
JAEDIKER, MAX	128, 129, 130, 131, 132, 133 134, 135, 136, 137, 138, 139 140, 141 142, 143 144 145, 146, 147, 148, 149, 150 151, 152, 152 A	Portfolio - 12 drawings 2 Drawings 2 Drawings Etching 6 Etchings 3 Monoprints	Drawings Drawings Drawings Etching Etchings Monoprints	45.00 ea. 30.00 ea. 24.00 ea. 21.00 15.00 ea. 60.00 ea.
JOSEPH, ERNESTINE	153	Boy	Sculpture	75.00
KAHN, WOLF	154	Summer in Florence	Pastel	180.00
KANDINSKI	155	Composition	Etching	130.00
KAPLAN, JOSEPH	156	Provincetown	Drawing	140.00
	157	Monhegan	Oil	200.00
KERKAM	158	Head	Drawing	100.00
KHOURI, ALFRED	159	Green Mountains	Oil	35.00
	160	Still Life	Oil	50.00
	161*	Still Life Matted	W. Color	25.00
KINGMAN, DONG	161 A	Water Color	W. Color	400.00
KLEE, PAUL	162	Bearded Man	Litho.	120.00
KOLLWITZ, KATHE	163	Die Pfluger-KL94	Etching	120.00
	164	Storm	Etching	80.00
	165	LaCarmagnole	Etching	150.00
KURACH	166	Houses A	Oil on Paper	125.00
	167	Houses B	Oil on Paper	125.00
LAUTREC	168	Mme. Rejane	Litho.	75.00
LAW, PAULINE	169	Late Afternoon	Oil	200.00
	170	Gayhead Church	Oil	200.00
LEE, ROBERT J.	171	The Lookout	Oil	350.00
LEE-SMITH, HUGHIE	172	Spring	Oil	225.00

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
LENHARD, JOSEPH	173	Road to Larchmont (unframed)	W. Color	\$100.00
LENNEY, ANNIE	174	Winter Design	Oil	450.00
LEVEY, JEFF	175	Quarry	Oil	1,000.00
	176	A Plaza	Oil	850.00
LINDENFELD, EMIL	176A	Burano	Oil	450.00
	177	La Casa Di Don Quixote	Oil	450.00
LINTON	178	Enigma	Carved Mahog.	700.00
	179	Daphne	Carved Ebony	2,800.00
	180	Obesity	Terra Cotta	60.00
LOEB, MINNA N.	180A	The Rabbi	Oil	100.00
LORNE, NAOMI	181	Construction	Oil	135.00
	182	Winter	Oil	60.00
McKINLEY, HAZEL	183*	A Park in Minneapolis (unframed)	W. Color	15.00
MAGAFAN, ETHEL	184	Eternal Snow	Oil	750.00
	185	Precipice	Oil	450.00
MALDARELLI, ORONZIO	186	2 Figures Ruby	Terra Cotta	650.00
	187	Model Resting	Bronze	550.00
MARDER, DORIE	188	Landscape	Oil	70.00
	189,190	2 Seriographs	Seriographs	20.00 ea.
MARGULIES, JOSEPH	191	Washday at Riviera	Oil	590.00
	192	Riviera Wanderer	Oil	1,000.00
	193	Discussing World Problems	W. Color	340.00
	194	Peaceful Reflections	W. Color	180.00
	195	Refugee Rabbi	Oil	100.00
	195A	Jolly Old Time Seaman	W. Color	650.00
	195B	Oldest Street in Paris	Aquatint	150.00
MARTIN, FLETCHER	196	Near the Sea	Oil	1,100.00
	197	Lawn Party	Oil	950.00
MATZON, GRETA	198	Magnolia	Oil	200.00
	199	Dressing	Oil	135.00
MENDES, DE SOLA, MARION	200	Milkweed in Moonlight	Oil	185.00
	201	Flower Study	Oil	80.00
MEYEROWITZ, WILLIAM	202	Horseback Riders	Oil	450.00
	203	Cellist	Oil	450.00
	204	Rivers	Oil	195.00

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
MIRO, JOAN	205	Parade	Litho.	\$150.00
	205 A	Creole, 1958	Col. Etching	110.00
	205 B	Composition #17	Col. Etching	85.00
	205 C	Composition #12	Col. Etching	85.00
	205 D	Prophet	Col. Etching	95.00
	205 E	Red Bird	Col. Litho.	160.00
MITTLEMAN, ANN	206	Corsage	Oil	95.00
	207	Twisted Trees	Oil	95.00
MOORE, HENRY	208	Studies	Litho.	80.00
MULLER, OTTO	209	Polish Family	Litho.	250.00
MUNCH, E.	210	Krankes Maedchen-Sch. 60	Etching	330.00
MURPHY, ALICE	211	Still Life	Oil	300.00
NEMEROV, DAVID	212*	Still Life	Oil	170.00
PARTON	213*	The Hay Ride	Oil	200.00
PELS, ALBERT	214	Cuban Drama	Oil	250.00
	215	The Kiss	Oil	300.00
	216	Mother & Child	Oil	350.00
PHILLIP, ROBERT	217	Gypsy	Oil	200.00
	218	Ninotchoka	Oil	200.00
PICASSO, PABLO	219	Nudes Seated G-132	Etching	250.00
	220	Artist & Model 31-75	Litho.	250.00
POLIAKOFF, SERGE	221	Composition	Litho.	35.00
PRESSER, JOSEF	222	Titania	Oil	450.00
	223	Clown	Oil	300.00
PRESTON, WILLIAM	224	Staten Island Piers	W. Color	50.00
	225	The Narrows	W. Color	30.00
	226	Old Golfo-Cuba	W. Color	60.00
	227*, 228*, 229*	3 Drawings	Drawings	20.00 ea.
RAPPAPORT, JUDY	230	Noontime	Oil	250.00
	231	Colette	Oil	160.00
RASKIN, JOSEPH	232	Shopping	Oil	150.00
	233	Interview	Oil	235.00
	234	Rehearsal	Oil	115.00



ARTIST	NUMBER	TITLE	MEDIUM	PRICE
RASKIN, SAUL	235	In Peace with the World	W. Color	\$150.00
	236	When We Get Old	Casein	150.00
	237	String Quartette	W.C. on Etch.	75.00
REDEIN, ALEX	238	Flowers on Table	Oil	700.00
	239	Lower Duval Street		200.00
REISS, LEE	240	On the Balcony	Oil	190.00
	241	Girl with Turban	Oil	190.00
	242	Girl with Apple	Oil	150.00
	242A*	Landscape	S. Color	35.00
REISS, WALLACE	243	Ziberia	Gouache	140.00
RENOIR		See end of Catalogue		
RENOURD, GEORGE	245 246, 247, 248 249, 250	6 Etchings	Etchings	14.00 ea.
RET, ETIENNE	251	Jeune Basque	Oil	120.00
	252	Provençal	Oil	100.00
	253	Lion-Pancho	Oil	75.00
	254	Nu an Filet	Etching	25.00
	255	Lute Player	Etching	45.00
	256	Bird Cage	Etching	35.00
	257	The Lady of the Lake	Etching	35.00
ROSE, HERMAN	258	Still Life with Onions	Oil	250.00
ROSENBERG, SAUL	259	Little Boy	Oil	270.00
ROSENDALE, HARRIET	260	Mother and Child	Oil	250.00
	261	Therese	Oil	100.00
	262	New England Scene	Oil	225.00
ROSS, CHARLOTTE	263	Sea Story	Oil	180.00
ROTH, FRANK	264	Teutonic Landscape	Gouache	140.00
ROUALT	265	Le Cirgue #7	Etching	200.00
	266	From Fleurs du Mal #8	Etching	175.00
	267	From Fleurs du Mal #7	Etching	180.00
	268	From Miserere #39 We are Mad	Etch.	105.00
SALERNO, CHARLES	269	Terracotta Bust	Terracotta	125.00
	270	Walnut Torso	Walnut	155.00
	271	Female Nude	Bronze	225.00
	272	Mother-Child	Granite	270.00
	273	Mother-Child	Zebra Wood	340.00

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
SCHAEFER, ROCKWELL D.	274	Sail Practice	Casein	\$100.00
SCHRAG, KARL	275	Spring Flowers	Oil	100.00
SCHWIEDER, ARTHUR	276	Autumn	Oil	260.00
	277	Summer Rhythm	Oil	230.00
SHAPSHAK, RENE	278	Tropic Plan	Metal on Marble Base	500.00
	279	Reaching Heights	Carved Ivory on Onyx Base	1,500.00
	280	Triune	Kejaat (African)Wood	175.00
SHERMAN, WINNIE BORNE	281	Mist O'er the Sea	W.Color	140.00
	282	Cape Cod	W.Color	140.00
SHUFF, LILYS	282A	Woodland	Oil	250.00
SIMON, BERNARD	283	Siblings	Mahogany Sculpture	1,400.00
	284	Ring-Around	Alabaster	600.00
	285	Transfiguration	Ebony	600.00
SHOULBERG, HARRY	286	Flower Composition	Oil	270.00
	287, 288,			
	289, 290,			
	291, 292,			
	293, 294, 295, 296	10 Seriographs		20.00 ea.
SIMONSON, MILDRED	297	Girl and Bird	Casein	140.00
	298	Alabaster Head	Sculpture	180.00
	299 *	Chiquita	Woodblock Prt.	100.00
SLOTTMAN, HELEN	300	Country Lane	Oil	75.00
SOYER, MOSES	301	Resting	Oil	450.00
	302	Waiting Model	Oil	375.00
SPENCER, JEAN	303	April Flore	Oil	490.00
	304	Spring Bouquet	Oil	270.00
STONE, ROBERT	305	Old Rabbi	Oil	480.00
	306	Still Life	Oil on Paper	100.00
	306A	Still Life	Oil	130.00
TEICHMAN, SABINA	307	Summertime	Oil	370.00
	308	Little Girl	Oil	370.00
VILLON, JACQUE	309	From Les Bucoliques #15	Litho.	90.00
WECHSLER, SAMUEL	310	Sea Scape	Oil	140.00
	311	Still Life	Oil	170.00

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
WEILL, ERNA	312	Elizah	Bronze	\$450.00
	313	Rondo	Bronze	875.00
	314	Dream	Bronze	650.00
	314 A	Ingathering	Bronze	650.00
WHINSTON, CHARLOTTE	315	City Roof Tops	Oil	175.00
WILSON, ELLIS	315 A	Haitian Vendor	Oil	75.00
WILSON, SOL	316	Home on the Cape	Oil	400.00
	316 A	The City #12416	Oil	350.00
	316 B	Sale Boats #16420	Oil	500.00
ZAO-WOU-KI	317	Flowers	Etching	65.00
ZICHY, COUNTESS	318	Flowers	Oil	180.00
	319	Yellow Roses	Oil	220.00
ZIEGLER, SIEGFRIED	320	Rabbi	Charcoal	225.00
	321	Daisies	Oil	350.00
ZUCKER, JACQUES	322	Standing Figure	Sculpture	300.00

.....

RENOIR	244	Garcon Assis - 1895 (Louis XIII hand carved frame)	Oil	4,000.00
	244 A	Jeune Fille - 1895 (Louis XV hand carved frame)	Oil	7,500.00

Both paintings from collections of Ambroise Vollard, Paris and Mrs. Margaret Thompson Biddle. Reproduced in Vollard's Book on Renoir - Page 553.

(See Page 10 for Additions and Changes)

ADDITIONS AND CHANGES

ARTIST	NUMBER	TITLE	MEDIUM	PRICE
ATKIN, M. TOMMY	4 A	Skyline	Oil	\$300.00
AUSTRIAN, RAY	5 A	Plaza	Oil	300.00
	7 A*	Landscape	W. Color	35.00
AVERY, MILTON	9	Thoughtful Nude Replacing - "Pals"	Oil	300.00
BELINE, GEORGE	20	Samovar Replacing - "Provincetown"	W. Color	465.00
COTTON, LILLIAN	48	Montmartre	Oil	100.00
	49	Paris	Oil	100.00
DEHN, ADOLF	59	Carribean Market Women	Gouache	350.00
RET, ETIENNE	251 A	Coq Matinale	Oil	120.00

.....

## ADDITIONAL SPONSORS

B. & S. Store Fixture Company  
Mr. and Mrs. Herbert L. Berger

Mr. and Mrs. Samuel F. Gottlieb  
Mr. Charles J. Vascellaro

NATIONAL COUNCIL OF JEWISH WOMEN NORTHERN VALLEY SECTION



ENGLEWOOD ARMORY  
**art** SHOW

OCTOBER 18, 19, 20, 21, 1964

The ARMORY, ENGLE STREET, ENGLEWOOD, NEW JERSEY

## GREETINGS

The Northern Valley Section, National Council of Jewish Women, welcomes you to its Third Annual Art Show. With your continued support we have again expanded. This year, as you walk around, you will see artists and sculptors of national and international repute represented in both the main portion of our show and in the group devoted to the Young Collectors. In line with our policy of offering the best, we have gathered many more unframed watercolors and graphics for your pleasure.

Your financial support has enabled us to continue our community service work on a larger scale. This includes:

- NURSERY SCHOOL (Helped to establish this service at the Jewish Community Center)
- SCHOLARSHIPS (Awarded to Nursery School, Camp and College)
- FRIENDLY NEIGHBORS (Co-Sponsor club for older adults)
- VISITING HOMEMAKER SERVICE OF BERGEN COUNTY (Co-Founder of Service to provide trained help to keep families together when illness strikes)
- SERV-A-COMMITTEE (aid County group packaging items for Armed Forces use)
- EAST ORANGE VETERAN'S HOSPITAL (provide gifts and entertainment for hospitalized veterans)
- THRIFT SHOP (participate in merchandise shop whose profits benefit Council, local church projects and Memorial House)
- SCHOLARSHIP PROGRAM (for education leaders and social workers from foreign countries for further study in the United States)
- SHIP-A-BOX (sending needed play and education materials to child care centers in Israel)
- HEBREW UNIVERSITY HIGH SCHOOL (building a model High School at the John Dewey School of Education)
- PRE-KINDERGARTEN VOLUNTEER PROGRAM (assist teachers)
- AFTER-SCHOOL STUDY HALLS (study hall supervision)
- DAY CARE CENTER (in planning stage)

We hope to continue to warrant your gratifying response.

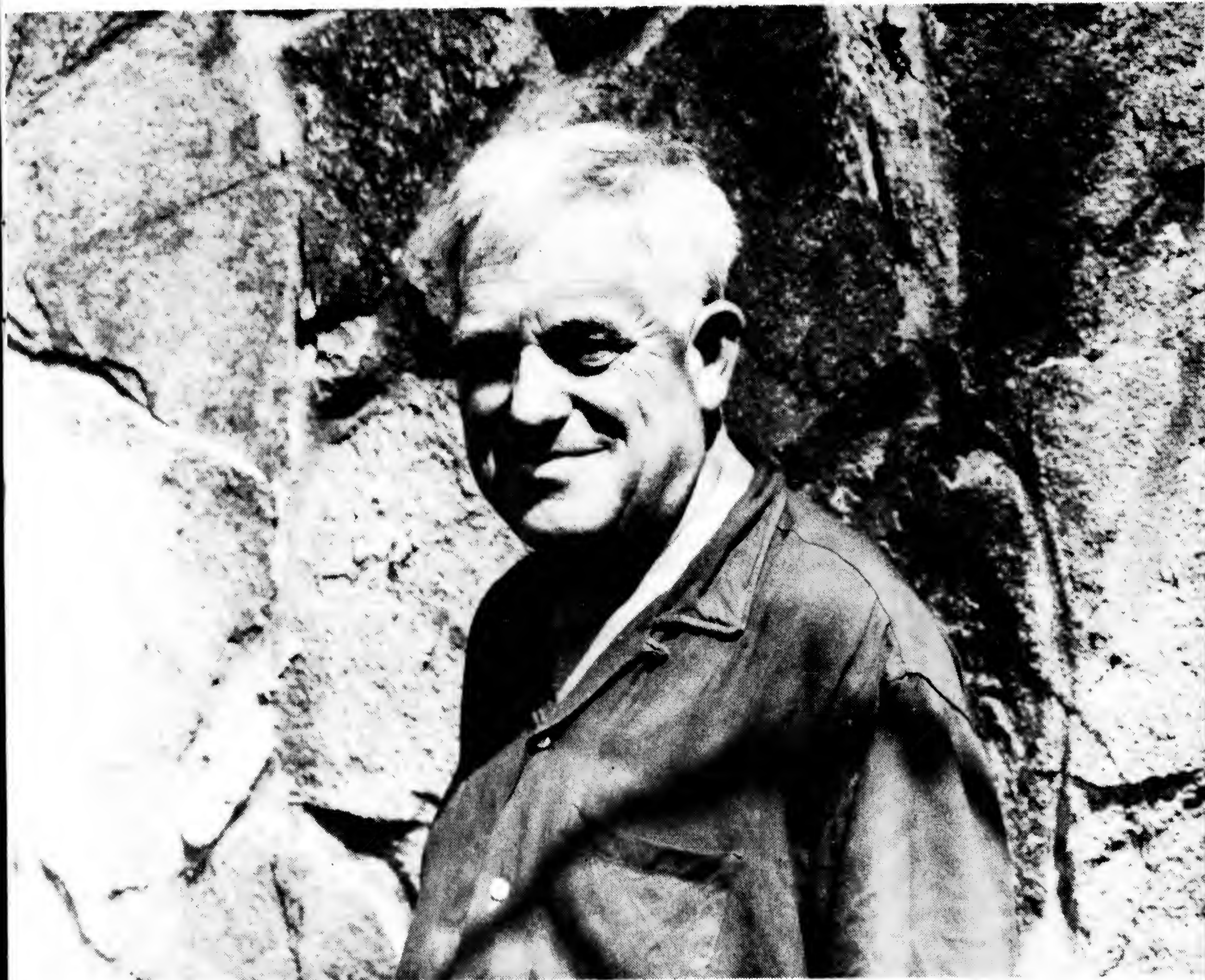
Sincerely,

JUDITH JAFFIN, *President*

## OFFICERS 1964 - 1965

<i>President</i> .....	MRS. HERBERT JAFFIN
<i>Vice-Pres. of Administration</i> .....	MRS. LEONARD PREMINGER
<i>Vice-Pres. of Education</i> .....	MRS. GEORGE HALPERN
<i>Vice-Pres. of Community Services</i> .....	MRS. MARTIN FICHTENHOLTZ
<i>Treasurer</i> .....	MRS. GEORGE KATZ
<i>Financial Secretary</i> .....	MRS. SIDNE HECHT
<i>Recording Secretarys</i> .....	MRS. RUBIN MILLER MRS. ROBERT JACOBS
<i>Corresponding Secretary</i> .....	MRS. EUGENE ALLYN
<i>Directors</i> .....	MRS. DAVID GILBERT MRS. ROBERT SIEGEL

*meet* WILLIAM GROPPER . . .



Once again, it has become our pleasure to present as a gift to our sponsors, a signed limited edition graphic created especially for us by a leading contemporary artist.

This year, we are proud to offer a two-color lithograph designed by William Gropper.

Mr. Gropper, well known as a lithographic artist and painter, is represented in the leading museums and private collections throughout this country and abroad. This includes The Metropolitan Museum of Art, The Museum of Modern Art, The Library of Congress, the Encyclopedia Britannica Collection, Tel-Aviv Museum in Israel, Brooklyn Museum, the Joseph Hirshorn Collection, the National Gallery of Prague and the St. Louis Museum. He has executed murals for government buildings and is the author of several books, among which are "American Folklore Lithographs", "Caprichios", and "Your Brother's Blood Cries Out", a collection of drawings dedicated to the memory of the Warsaw Ghetto.

Born in New York City, Mr. Gropper studied under Robert Henri, George Bellows and Howard Giles, as well as at the National Academy of Design and the New York School of Fine and Applied Art. He has exhibited widely and been the recipient of many awards.

## SPONSORS

Mr. and Mrs. Harold N. Abrams	Mr. and Mrs. Sydne Hecht
Mr. and Mrs. Eugene Allyn	Mr. and Mrs. Bernard Hein
Mr. and Mrs. Jerome Alpern	Mr. and Mrs. Robert Jacobs
Dr. and Mrs. Kenneth Z. Altshuler	Mr. and Mrs. Eugene Jacobson
Mr. and Mrs. Marvin Barsky	Dr. and Mrs. Herbert Jaffin
Mr. and Mrs. Sidney Barzman	Mr. and Mrs. Herman Kahn
Mr. and Mrs. Alexander Beck	Mr. and Mrs. George Katz
Mr. and Mrs. Alan Bernstein	Mr. and Mrs. Joseph Kolodny
Mr. and Mrs. Leonard Brody	Mr. and Mrs. Norman J. Landau
Mr. and Mrs. Charles Chapler	Dr. and Mrs. Mark Lang
Mr. and Mrs. Alex Chestnov	Mrs. Abraham Lenkowsky
Mr. and Mrs. David Coleman	Miss Estelle Levithan
Mr. and Mrs. Reuben Cooper	Mr. and Mrs. Louis Levithan
Mr. and Mrs. Nat. J. Dembrow	Mr. and Mrs. Harvey Liebergall
Mr. and Mrs. Leon Dolgins	Mr. and Mrs. Herbert Lippin
Mr. and Mrs. Stanford Eisenberg	Mr. and Mrs. Jerry Lippman
Mr. and Mrs. H. Enzensperger	Lucinda Ltd.
Mr. and Mrs. Irving Etish	Mrs. Irene Marer
Mr. and Mrs. Clifford Evans	Mr. and Mrs. Theodore Meltzer
Mr. and Mrs. Arnold Fein	Mr. and Mrs. Ben Milberg
Mr. and Mrs. Martin Fichtenholtz	Mr. and Mrs. Leonard Milberg
Dr. and Mrs. Avram Finger	Mr. and Mrs. Rubin Miller
Mr. and Mrs. Andrew Frankel	Mr. and Mrs. Robert Nelson
Mrs. Felicia Franklin	Mr. and Mrs. Seymour Pass
Dr. and Mrs. Seymour Fried	The Powder Box
Mr. and Mrs. David Gilbert	Mr. and Mrs. Leonard Preminger
Mr. and Mrs. Albert Ginsburg	Judge and Mrs. Milton Prigoff
Dr. and Mrs. Louis Goldberg	Mr. and Mrs. Bernard Richman
Mr. and Mrs. Lloyd Goodman	Miss Irene Rosen
Mrs. Isaac Louis Gordon	Mr. and Mrs. Harold Rosenberg
Mr. and Mrs. Edmond Greenberger	Dr. and Mrs. Carl Rothschild
Mr. and Mrs. Jerome Greenfield	Mr. and Mrs. Walter Rothchild
Dr. and Mrs. Arthur Grossman	Mr. and Mrs. Arthur Rous
Mr. and Mrs. Donald Gurry	Mr. and Mrs. Leon Sabar
Mr. and Mrs. George Halpern	Mr. and Mrs. John R. Saril



Mr. and Mrs. Jacob Schneider  
Mr. and Mrs. Edward Schreiber  
Mr. and Mrs. Bertram Shepard  
Mr. and Mrs. George Shub  
Mr. and Mrs. Robert E. Siegel  
Mr. and Mrs. Sidney Slauson  
Mr. and Mrs. Seymour A. Smith  
Mr. and Mrs. Irving Sorkow  
Mr. and Mrs. Stephen Steinbrecher  
Mr. and Mrs. David Strassler  
Mr. and Mrs. Reuben Thomas

Mr. and Mrs. Jerome Weissman  
Mr. and Mrs. Samuel White  
Mr. and Mrs. Morris Winograd  
Mr. and Mrs. Oscar Winograd  
Mr. and Mrs. Irwin Zahn  
Dr. and Mrs. Benj. Barolsky  
Mr. Irwin Coff  
Mr. and Mrs. Norman Cooper  
Mr. and Mrs. Charles Denis  
Dr. and Mrs. Stanley M. Remez  
Mr. and Mrs. Samuel Stein

---

PATRONS

Mr. and Mrs. Seymour Ackerman  
Mr. and Mrs. Joseph Allen  
Mr. and Mrs. Herbert Axelrod  
Mr. and Mrs. Irving Bayane  
Mr. and Mrs. Seymour Berger  
Dr. and Mrs. Robert Bernstein  
Dr. and Mrs. Max Braitman  
Mr. and Mrs. Eugene Braverman  
Mr. and Mrs. Bernard Brightman  
Mr. and Mrs. Alan Brody  
Mr. and Mrs. Jay Casper  
Dr. and Mrs. Merritt Cohen  
Mr. and Mrs. Murray Cohen  
Mr. and Mrs. Robert Cohen  
Mr. and Mrs. Jason Cooper  
Mr. and Mrs. Sander Cowan  
Mr. and Mrs. Robert Cowen  
Mr. and Mrs. Edward Cramer  
Dr. and Mrs. Morton De Scherer  
Mr. and Mrs. George Dorf  
Mr. and Mrs. Samuel Dorfman  
Mr. and Mrs. Benjamin Doktor  
Mrs. Flora Englehardt  
Mr. and Mrs. Joseph Feigelis  
Mr. and Mrs. Charles Feigenson

Mr. and Mrs. Robert Finger  
Mrs. Libby Fishberg  
Mrs. Audrey Firestone  
Mr. and Mrs. Irving Flax  
Mr. and Mrs. Malcom Foster  
Mr. and Mrs. Reuven Frank  
Mr. and Mrs. Walter Frank  
Mrs. Gladys Franklin  
Mr. and Mrs. Jay Franklin  
Mr. and Mrs. Raymond Freisinger  
Mr. and Mrs. Lawrence Frieder  
Mr. and Mrs. Maxwell Gold  
Mr. and Mrs. Samuel Goldstein  
Mr. and Mrs. Seymour Graye  
Mr. and Mrs. Samuel Greene  
Mr. and Mrs. Meyer Halpern  
Mr. and Mrs. Joseph Harris  
Mr. and Mrs. Norman Herr  
Rabbi and Mrs. Arthur Hertzberg  
Mr. and Mrs. Albert Hillman  
Mr. and Mrs. Leon Hillman  
Mr. and Mrs. Albert Hodes  
Mr. and Mrs. Henry Hohneker  
Mr. and Mrs. Seymour Hurwitt  
Mr. and Mrs. Sidney Isen

	Mr. and Mrs. Nathan Israel	Mr. and Mrs. Jack Schulman
	Mr. and Mrs. Leonard Karp	Mr. and Mrs. Benjamin Schwed
Mr.	Mr. and Mrs. Harold Keller	Mr. and Mrs. Donald Seixas
Mr.	Mr. and Mrs. Joseph Kleiner	Mr. and Mrs. Seymour Shapiro
Mr.	Mr. and Mrs. Harry Klinger	Mr. and Mrs. Harvey Sherman
Dr.	Mr. and Mrs. Irving Kornstein	Dr. and Mrs. Robert Shomer
Mr.	Mrs. Louis Kriegel	Mr. and Mrs. Norman Siegel
Mr.	Mr. and Mrs. Paul Kunz	Mr. and Mrs. Irwin Silberman
Mr.	Mr. and Mrs. Marvin Lander	Mr. and Mrs. Herman Sinowitz
Mr.	Judge and Mrs. Abram Lebson	Dr. and Mrs. Raphael Soll
Mr.	Mr. and Mrs. David Lebson	Mr. and Mrs. Lawrence Solomon
Mr.	Mr. and Mrs. Lewis Lesser	Mr. and Mrs. Warren Sprayregen
Mr.	Mr. and Mrs. Sherwin Lester	Mr. and Mrs. Moses Sternlieb
Mr.	Dr. and Mrs. Perry Levinsohn	Mr. and Mrs. Irving Swire
Mr.	Mr. and Mrs. Bernard Levine	Mr. and Mrs. Jean Taplinger
Mr.	Mr. and Mrs. Milton Levine	Mr. and Mrs. Fred Thomases
Mr.	Mr. and Mrs. Larry Levi	Tony Art Galleries
Mr.	Dr. and Mrs. Leon Lieber	Mr. and Mrs. Michel Trachtenberg
Mr.	Mr. and Mrs. William Lippman	Dr. and Mrs. Arthur Tunick
Mr.	Dr. and Mrs. Seymour Lustig	Dr. and Mrs. Aaron Warner
Mr.	Mr. and Mrs. Howard Lynn	Mr. and Mrs. Donald Warren
Mr.	Mr. and Mrs. John Malkin	Mr. and Mrs. David Weiner
Mr.	Mr. and Mrs. N. Henri Masarky	Mr. and Mrs. Irwin Weinstein
Mr.	Mr. and Mrs. Arthur Olshan	Mr. and Mrs. Norman Weiskopf
Mr.	Dr. and Mrs. Arthur Peck	Mr. and Mrs. Lester Weissman
Dr.	Mr. and Mrs. Saul Picon	Dr. and Mrs. Lawrence Werther
Mr.	Mr. and Mrs. Melvin Poliakoff	Mr. and Mrs. Jay Whyte
Mr.	Mr. and Mrs. Leo Popkin	Mr. and Mrs. Samuel Zaer
Dr.	Dr. and Mrs. Edward Rabb	Mr. and Mrs. Louis Zeigler
Mr.	Mr. and Mrs. David Rittenberg	Mr. and Mrs. Leo Zucker
Mr.	Mr. and Mrs. Charles Rosen	Mr. and Mrs. Samuel Zywtow
Dr.	Mr. and Mrs. Frederick Rosen	Mrs. Alexandra Arar
Mr.	Dr. and Mrs. Selig Ross	Mr. and Mrs. Carl Ehrlich
Mr.	Mr. and Mrs. Philip Rothman	Mr. and Mrs. Howard Eiser
Mr.	Mr. and Mrs. Leonard Rubin	Mr. and Mrs. Edward Eisner
Mr.	Mr. and Mrs. Jack Sager	Mr. and Mrs. Robert Miller
Mr.	Mr. and Mrs. Samuel Saltz	Mr. and Mrs. Albert Moskin
Mr.	Mr. and Mrs. Jerome Schlossberg	Mr. and Mrs. Lee Slurzberg
Dr.	Judge and Mrs. Conrad Schneider	Mr. and Mrs. Alfred Zenker
Mr.	Miss Rose Schneider	

Publication date has made our list incomplete

## PAINTINGS

1	Adler, Samuel M.	Figure (Mixed Media)	200.00
2	Adler, Samuel M.	Seated Figure with Still Life (Collage)	800.00
3	Amen, Irving	Muse	600.00
4	Amen, Irving	Woman in Red Shawl	250.00
5	Avery, Milton	Solitary Nude	7,500.00
6	Avery, Milton	Red Horse (Crayon & Gouache)	750.00
7	Barber, Joseph	Butterfly & Lavender	200.00
8	Barber, Joseph	Brown's Head Light	350.00
9	Barker, Walter	Leo Series #5	200.00
10	Barnet, Will	Mid-Passage	2,000.00
11	Barnet, Will	Small Red Spokane	500.00
12	Beere, Tommy	Dubrovnick	400.00
13	Beere, Tommy	Moon Tide	300.00
14	Behr	Indian Woman	300.00
15	Ben-Zion	Prophet Scroll	800.00
16	Ben-Zion	Friday Evening	800.00
17	Blanch, Arnold	Composition (Gouache)	200.00
18	Borne, Mortimer	Flowers	300.00
19	Borne, Mortimer	Prayer	600.00
20	Boughton, Rhoda	Orchard	250.00
21	Boughton, Rhoda	Headland	200.00
22	Brock	Girl Peeling Apples	900.00
23	Brock	Snow in Shady Valley	600.00
24	Brower, Tode	Santa Cruz (Water Color)	150.00
25	Brower, Tode	Birds on Porch (Water Color)	150.00
26	Browne, Byron	Sunset, Provincetown	650.00
27	Browne, Byron	On the Dunes	750.00
28	Burger, W. Carl	The Clock for No One	150.00
29	Burger, W. Carl	Rainy Day	300.00
30	Burke, Ainslie	Sea Beach and Rocks	500.00
31	Burke, Ainslie	Rocks and Surf #2	500.00
32	Burnett, Lou	Quartet	300.00
33	Burnett, Lou	Blue Kerchief	150.00
34	Burnett, Martha	Young Violinist	150.00
35	Burnett, Martha	Ballet Interlude	225.00
36	Cantine, Jo	Portrait of a Child	300.00
37	Cantine, Jo	Tepotzlan	300.00
38	Carter, Clarence H.	Regeneration (Mixed Media)	275.00
39	Carter, Clarence H.	Germinal (Mixed Media)	250.00
40	Chavez, Edward	Aurora #2	275.00
41	Chavez, Edward	Blue Still Life	275.00
42	Chen-Chi	Happy Fish (Water Color)	1,500.00
43	Chen-Chi	Landscape (Water Color)	500.00
44	Cherney, Marvin	The Vermonters	300.00
45	Cherney, Marvin	Mary Mc Laughlin (Charcoal)	250.00
46	Cicero, Carmen	Man and Woman	125.00
47	Costigan, John	Flowers with Shell	450.00
48	Costigan, John	Flower Arrangement with Black Vase (Water Color)	300.00
49	Crimi, Alfred	Out of Space, Out of Time	1,200.00
50	Crimi, Alfred	Cosmogony	400.00
51	Currie, Bruce	Dark Tresses	300.00
52	Cusumano, Stefano	Woman Reading	800.00
53	Cusumano, Stefano	Nude with Flowers	800.00
54	Dahlberg, Edwin	Monterey Peninsula #1 (Water Color)	350.00
55	Dahlberg, Edwin	Snow on the Fields (Water Color)	175.00
56	Davis, Gladys Rockmore	Blue Robe	200.00
57	Davis, Gladys Rockmore	White Robe	295.00
58	De Diego, Julio	Girl and Flying Form	1,700.00
59	De Diego, Julio	Girl with Red Hat	350.00
60	De Martini, Joseph	Still Life (Casein)	150.00
61	Der Harootian, Koren	Conflict (Water Color)	250.00
62	Der Harootian, Koren	Abstract Composition (Conte Crayon)	200.00
63	De Ruth, Jan	After the Bath (Oil Pastel)	220.00
64	Dickinson, Edwin	View Towards LeCrede	2,000.00
65	Dickinson, Edwin	Whitman's House	3,000.00
66	Earley, Mary	Muted Melody	200.00
67	Earley, Mary	Judgement of Paris	250.00
68	Eaton, Myrwyn	City in the Spring	375.00
69	Eaton, Myrwyn	Fishing Port #3	200.00

## PAINTINGS

70	Fiene, Ernest	Pleasant Bay, Maine	400.00
71	Fiene, Ernest	Stormy Day	400.00
72	Flegel, Paul	Honfleur	225.00
73	Flegel, Paul	The Lock	145.00
74	Floch, Joseph	Reclining Woman	600.00
75	Floch, Joseph	Still Life with Yellow Pitcher	700.00
76	Foster, Judith	Spring Metamorphosis	225.00
77	Foster, Judith	Winter Stream	225.00
78	Frater, Hal	Seated Figure	200.00
79	Frater, Hal	Three Men	750.00
80	Freeman, Paul	Accordion Player	300.00
81	Freeman, Paul	Wood Carrier	600.00
82	Friedman, Martin	Pastorale	350.00
83	Friedman, Martin	Cerulean Nocturne	1,200.00
84	Friedman, Rose W.	Lonesome Tree	150.00
85	Gerbino, Rosario	Autumn	450.00
86	Gerbino, Rosario	Winter	450.00
87	Gikow, Ruth	Red Headed Woman (Gouache)	200.00
88	Gikow, Ruth	Interplay	425.00
89	Goldman, Jerry	Cocoon (Mosaic)	300.00
90	Goldman, Jerry	Dovetail (Mosaic and Clay)	300.00
91	Goldring, Milton	Night Train (Collage)	375.00
92	Goldring, Milton	Eric Walking #2	450.00
93	Golubov, Maurice	Encampment Nocturne	300.00
94	Golubov, Maurice	In Memory of Warsaw Ghetto	800.00
95	Gottlieb, Harry	Potato Pickers	250.00
96	Gottlieb, Harry	Marimba Band	150.00
97	Grabach, John R.	Rolling Surf	175.00
98	Grabach, John R.	Gloucester Fishing Boat	200.00
99	Greenwood, Marion	Summertime	500.00
100	Gropper, William	Cup of Tea	1,500.00
101	Gropper, William	Miami Beach Tourist	1,350.00
102	Gross, Chiam	Blessing Candles (Water Color)	450.00
103	Gross, Chiam	Musicians (Water Color)	185.00
104	Groth, John	Elephants Bathing (Water Color)	150.00
105	Groth, John	Stanleyville Market (Water Color)	275.00
106	Hibel, Edna	Mother and Child (Charcoal)	300.00
107	Hibel, Edna	Figure	200.00
108	Hollingsworth, Alvin C.	Civil Rights	200.00
109	Hollingsworth, Alvin C.	Humorous Nude	240.00
110	Honda, Hiroshi	Springtime	350.00
111	Honda, Hiroshi	Take Off	700.00
112	Hoyt, Whitney F.	Bend in the Stream	250.00
113	Hoyt, Whitney F.	Woodland Pool	250.00
114	Jackson, Lee	The Dancers	300.00
115	Jackson, Lee	Dancers of Ukranian Ballet	600.00
116	Kinigstein, Jonah	Jewish Patriarch	400.00
117	Kinigstein, Jonah	Sunflowers	200.00
118	Kleinholz, Frank	Village Square	600.00
119	Kleinholz, Frank	The Lesson	250.00
120	Klitgaard, Georgina	Mountain Landscape	1,200.00
121	Klitgaard, Georgina	Man and Child	200.00
122	Krigstein, Bernard	Spring	350.00
123	Krigstein, Bernard	Dryad	150.00
124	Kroll, Leon	Reflections	600.00
125	Kroll, Leon	Sleeping	7,500.00
126	Kurtis, Kurt	The Light (Encaustic)	600.00
127	Kurtis, Kurt	After the Rain (Encaustic)	350.00
129	Laufman, Sidney	The Lake	200.00
130	Laufman, Sidney	Blue Field	2,000.00
131	Lee, Doris	The Inlet (Gouache)	450.00
132	Lee, Doris	The Acrobats	600.00
133	Liberte, Jean	Sea and Rock in Maine	450.00
134	Licht, Kenneth	Three Faces (Casein)	150.00
135	Licht, Kenneth	Leaf Stalks (Casein)	325.00
136	Loeber, Joachim	King David	600.00
137	Loeber, Joachim	Metropolis	300.00
138	Lokos, Stefan	Landscape	300.00
139	Lokos, Stefan	Figure	150.00
140	Ludins, Eugene	Canton	500.00

## PAINTINGS

141	Magafan, Ethel	Mountains and Fields	125.00
142	Magafan, Ethel	Mountains and Aqueducts	300.00
143	Mandel, Howard	Cafe	800.00
144	Mandel, Howard	House of Cards	775.00
145	Manso, Leo	Red-Blue (Collage)	200.00
146	Marantz, Irving	The Return	350.00
147	Marantz, Irving	Studio Scene	450.00
148	Margulies, Joseph	Back Home After Storm	750.00
149	Margulies, Joseph	Tyrolean With Pipe	500.00
150	Martin, Fletcher	Mother and Child (Drawing)	250.00
151	Mesibov, Hugh	Saffron (Collage)	250.00
152	Meyer, William C.	Near Borganes	165.00
153	Meyer, William C.	Harbor in the East (Water Color)	125.00
154	Michel, Sally	Yellow Horse, Yellow Sky	250.00
155	Michel, Sally	Man in Hammock	150.00
156	Millman, Edward	Obese Crawler	250.00
157	Melcarth, Edward	I.R.T.	600.00
158	Mishaan, Rudolfo	Stellar #2	150.00
159	Mishaan, Rudolfo	Maya (Mixed Media)	1,200.00
160	Mosca, August	Chrysanthemums	600.00
161	Mosca, August	Meditation	500.00
162	Moy, Seong	Odes to Summerday	275.00
163	Moy, Seong	Tropic Isles	325.00
164	Myerson, Margery Deckinger	The Dancers	135.00
165	Myerson, Margery Deckinger	Tidal Wave	375.00
166	Nastasi, Getel	The Young and the Old	175.00
167	Newman, Elias	Garden With Regals (Encaustic)	475.00
168	Newman, Elias	New York Night (Encaustic)	400.00
169	Ortlip, Paul	Three Mums in Blue Vase	200.00
170	Ortlip, Paul	Young Ballerina	300.00
171	Ott, Lynfield	Study for the Nude #1	500.00
172	Ott, Lynfield	Study for the Nude #2	500.00
173	Ott, Phyllis	Self Portrait	150.00
174	Ott, Phyllis	Interior	150.00
175	Oxhandler, Herman	Burning Bush	180.00
176	Oxhandler, Herman	Twilight #2	240.00
177	Philipp, Robert	Girl with Red Scarf	800.00
178	Philipp, Robert	The Carnegie Tavern	1,200.00
181	Pine, Geri	Cauliflower Harvest	150.00
182	Pollet, Joseph	Girl Resting	800.00
183	Pollet, Joseph	Morning's Mail	200.00
184	Ratkai, George	Gyrator	850.00
185	Ratkai, George	Nude	600.00
186	Refregier, Anton	Mexican Girl with Flowers (Casein)	225.00
187	Refregier, Anton	Summer Day	750.00
188	Reisman, Philip	Boy with Popsicle	300.00
189	Reisman, Philip	Card Players	450.00
190	Reynard, Grant	The Beach	150.00
191	Reynard, Grant	Kentucky Family (Water Color)	125.00
192	Rohowsky, Meyers	Facade	300.00
193	Rohowsky, Meyers	Street Scene	200.00
194	Rosenblum, Sadie	The Circle	400.00
195	Rosenblum, Sadie	Ring a Rosy	400.00
196	Ruellan, Andree	Carnival Figure	250.00
197	Ruellan, Andree	Landscape	700.00
198	Samenfeld, Mark	Provence Landscape	135.00
199	Savage, Whitney Lee	Girl and Typewriter (Charcoal)	300.00
200	Schlemm, Betty Lou	Threse (Water Color)	150.00
201	Schlemm, Betty Lou	Hillsdale (Water Color)	150.00
202	Schrag, Karl	Winter in the Woods	800.00
203	Sennhauser, John	Anemones	600.00
204	Sennhauser, John	Pom-Poms	700.00
205	Simon, Howard	Grand Teton	750.00
206	Simon, Howard	California Woodland	500.00
207	Smoler, Eleanor	Red Spring (Wool Embroidery)	125.00
208	Snider, Jeff	Construction #3 (Wood Construction)	500.00
209	Snider, Jeff	Arp's Harp (Construction)	300.00
212	Steffan, Bernard	Red and Green	500.00
213	Steffan, Bernard	Mountain	300.00

## PAINTINGS

214	Stein, Frances	Storm over Quarry Lake	225.00
215	Stein, Frances	Blue Stream	150.00
216	Stein, Rose	Children Playing (Collage)	200.00
217	Stein, Rose	How Distant the Spring (Collage)	150.00
218	Sznajderman, Marius	Satyr (Polymer, Collage)	140.00
219	Taylor, John	Black Bayou (Gouache)	300.00
220	Taylor, John	Shoreline #2 (Gouache)	300.00
221	Terry, Alice	Fools All (Water Color)	300.00
223	Ubina, Senen	Girl with Bird	600.00
224	Ubina, Senen	Composition	P.O.R.
225	Van Veen, Stuyvesant	Burlesque Dressing Room	400.00
226	Van Veen, Stuyvesant	George Washington Bridge	250.00
227	Varian, Dorothy	Depth to Space Series #9	500.00
228	Varian, Dorothy	Kite Tail Fantasy	150.00
229	Vellanti, Aileen	The Couple	175.00
230	Vellanti, Aileen	The Meeting	150.00
231	Weinik, Sam	Greenwich Village	200.00
232	Weinik, Sam	Adolescence	500.00
233	Wilson, Ben	The Blind	500.00
234	Wilson, Ben	Crusader	500.00
235	Wilson, Sol	Autumn	600.00
236	Wilson, Sol	Grass Fire	400.00
237	Witmond, Gili	In the Wind (Collage)	150.00
238	Witmond, Gili	The Yellow Flower (Collage)	185.00
239	Wolf, Helen	Still Life with Pineapple	800.00
240	Wolf, Helen	Blue Figure	300.00
241	Wolins, Joseph	Solomon and Sheba	210.00
242	Wolins, Joseph	Chamber Music	210.00
243	Wyatt, Stanley	Figure Composition (Mixed Media)	200.00
244	Wyatt, Stanley	Golden Bowl (Gouache)	150.00
245	Yunkers, Adja	Skys of Venice #1 (Lithograph)	150.00
246	Zaidenberg, Arthur	Three Graces	350.00
247	Zaidenberg, Arthur	Pastorale	300.00
248	Zansky, Louis	The Rake	400.00
249	Zansky, Louis	The Wave	350.00
250	Held, Philip	Florence's Garden	200.00
251	Burliuk, David	Seated Red Dress	350.00
252	Bratby, John	Bridget Bardot	580.00
253	Constant, George	The Family	1,200.00
254	Constant, George	Love	800.00
255	Coombs, William	Con Amor	500.00
256	Coombs, William	Caribbean Still Life	350.00
257	Dobbs, John	Teenager	250.00
258	Dobbs, John	Teenage Summer Love	150.00
259	Freilicher, Jane	Plowed Field	450.00
260	Freilicher, Jane	Pink and Yellow Flowers	400.00
261	Gropper, William	Cheder	3,000.00
262	Mittleman, Ann	Anemones	400.00
263	Mittleman, Ann	Glad Tidings	250.00
264	Neagoe, Anna	Israeli Village	375.00
265	Neagoe, Anna	Still Life	225.00
266	Romano, Clare	Forsythia	300.00
267	Romano, Clare	North Truro Landscape	200.00
268	Sabossek, Stan	Last Stop	450.00
269	Sabossek, Stan	The Guest	150.00
270	Ippolito, Angelo	Evening	300.00
271	Ippolito, Angelo	The Bridge (Duco Drawing)	150.00
272	Wilson, Jane	Renovation	250.00
273	Wilson, Jane	Young Cedar	350.00

Oil — unless otherwise noted

## SCULPTURE

S1	Borne, Mortimer	Babylon	600.00
S2	Borne, Mortimer	Isaih	10,000.00
S3	Carbone, John	The Prince	1,050.00
S4	Carbone, John	Woman of the Soil	1,350.00
S5	Denoto, Joseph	Ad Man	300.00
S6	DeNoto, Joseph	Recline	750.00
S7	Der Harootian, Koren	Fallen Warrior	1,750.00
S8	Der Harootian, Koren	Invocation	1,200.00
S9	Dienes, Sari	Clay Collage #1	160.00
S10	Dienes, Sari	Winter Glass Bottle	600.00
S11	Eliscu, Frank	Sea Urchins	1,000.00
S12	Eliscu, Frank	Noah's Ark	1,000.00
S13	Ente, Lily	Wind	225.00
S14	Ente, Lily	Facing the Sun	800.00
S15	Freeman, Paul	Handel's Messiah	400.00
S16	Freeman, Paul	Going Home	400.00
S17	Friedman, Mark	Fandango	250.00
S18	Friedman, Mark	Girl Combing Her Hair	750.00
S19	Glinsky, Vincent	Ballet Dancer	900.00
S20	Glinsky, Vincent	Etude	525.00
S21	Gross, Chiam	Rocking Mother and Baby	1,800.00
S22	Gross, Chiam	Young Mother	6,000.00
S23	Hartwig, Cleo	Celita	600.00
S24	Hartwig, Cleo	Xochi	300.00
S25	Hyams, Harriet	Pinnapedia	400.00
S26	Hyams, Harriet	Hex	125.00
S27	Kurtis, Kurt	Pure Emotion	500.00
S28	Kurtis, Kurt	Untitled	250.00
S29	Matteson, Ira	Emerging Back	250.00
S30	Phillips, Blanche	Harp of the Winds	600.00
S31	Phillips, Blanche	Voyage	250.00
S32	Rohowsky, Meyers	Figure	125.00
S33	Small, Hannah	Child and Kitten	450.00
S34	Small, Hannah	Mother and Child	250.00
S35	Terry, Alice	People I Have Known	300.00
S36	Turnbull, James	Guinea Hen	200.00
S37	Turnbull, James	Sea Scape	350.00
S38	Weill, Erna	Seven Chassidim	540.00
S39	Werner, Nat	Study for the Four Horsemen	800.00
S40	Wilson, Evelyn	Duet	350.00
S41	Wilson, Evelyn	Warrior	200.00
S42	De Creeft, Jose	Abstraction	2,000.00
S43	De Creeft, Jose	Old Peasant	750.00
S44	Goulet, Lorrie	Homage To Alcudia	1,500.00
S45	Goulet, Lorrie	Ruhat	500.00
S46	Robbins, Dorothy	Family Totem	600.00
S47	Robbins, Dorothy	Niche	400.00

## YOUNG COLLECTORS SCULPTURE

Y1	Collins, Rosalie	Horse	27.00
Y2	Eliscu, Frank	Little Sea Urchin	100.00
Y3	Matteson, Ira	Italian Head	75.00
Y4	Rohowsky, Meyers	Torso	100.00
Y5	Small, Hannah	Lorelei	100.00
Y6	Werner, Nat	Persian Head	100.00

## YOUNG COLLECTORS

Y1	Bageris, John	Study	85.00
Y2	Barber, Joseph	Monhegan Light	50.00
Y3	Barker, Walter	Persian Series (Gold)	75.00
Y4	Bilander, Jack	Market Place, Mexico	60.00
Y5	Blackburn, Robert	Nude with Red Shawl	60.00
Y6	Bodin, Paul	Ritual Images	60.00
Y7	Boughton, Stuart	Island Harbor	85.00
Y8	Burger, W. Carl	Anchored	20.00
Y9	Burnett, Lou	Girl with Kerchief	85.00
Y10	Burnett, Martha	Practice	50.00
Y11	Chavez, Edward	Music of the Tell	45.00
Y12	Cicero, Carmen	Don Quixote	55.00
Y13	Cohen, Arthur	Provincetown Bay #1	100.00
Y14	Crist, Richard	Desert Willow	100.00
Y15	Currie, Bruce	Girl with Flowers	100.00
Y16	Earley, Mary	Two Girls	100.00
Y17	Eaton, Myrwyn	Little Trees in Spring	100.00
Y18	Flegel, Paul	The Gate	100.00
Y19	Friedman, Rose W.	Study For a Nude	50.00
Y20	Godfrey, Wilma	Bouquet	24.00
Y21	Gregory, Bruce	Large Seated Figure	90.00
Y22	Heisman, Bobbi	Girl and Roses	70.00
Y23	Honda, Hiroshi	Awakening City	100.00
Y24	Jackson, Lee	Wild Horse	60.00
Y25	Kurtis, Kurt	Cranes	85.00
Y26	Lokos, Stefan	Still Life	45.00
Y27	Margulies, Joseph	Mexican Muchacha	100.00
Y28	Myerson, Margery Decker	Girl in Red	85.00
Y29	Nastasi, Frank	Platonic Solids	60.00
Y30	Nastasi, Getel	Monolith #4	70.00
Y31	Newman, Elias	Regatta	65.00
Y32	Nishi, Ken	Summer Mood	80.00
Y33	Ortlip, Paul	Guitarist	100.00
Y34	Reynard, Grant	Robert Frost	38.00
Y35	Rosenblum, Sadie	The Meeting	60.00
Y36	Samenfeld, Mark	Maine Landscape	75.00
Y37	Savage, Whitney Lee	River Brede	75.00
Y38	Schrag, Karl	Dusk	90.00
Y39	Schlemm, Betty Lou	Dry Dock	60.00
Y40	Silvan, Rita	Three Friends Enamel	100.00
Y41	Smoler, Eleanor	Puerto Rico	100.00
Y42	Steffen, Bernard	Cool Morning	100.00
Y43	Stein, Rose	In the Valley	100.00
Y44	Sznajderman, Marius	Baroque Architecture	45.00
Y45	Thorp, Carl	Skyline #3	68.00
Y46	Van Veen, Stuyvesant	Near the Place Populo	90.00
Y47	Vellanti, Aileen	The Robin	45.00
Y48	Ward, Margaret	Lobster Markers	75.00
Y49	Witmond, Gili	Orange Flowers	100.00
Y50	Browne, Byron	Satyr on Music	100.00
Y51	Coombs, William	Penseroso	90.00
Y52	Copeland, Lila	Somersault	50.00
Y53	Hofsoos, Mary Lou	Runner-Up	45.00
Y54	Matteson, Ira	Standing Man Reading	60.00
Y55	Oxhandler, Herman	Mexican Mother	75.00
Y56	Sabossek, Stan	The Glen	100.00
Y57	Varian, Dorothy	Not The Only One In The Puddle	75.00
Y58	Wilson, Sol	Wind and Surf	25.00
Y59	Wolins, Joseph	Yemenite Dancers	75.00



## WATER COLORS AND GRAPHICS

- |                             |                               |
|-----------------------------|-------------------------------|
| 1 Amen, Irving              | 42 Loeber, Joachim            |
| 2 Avery, Milton             | 43 Mandel, Howard             |
| 3 Barber, Joseph            | 44 Marantz, Irving            |
| 4 Barnet, Will              | 45 Margulies, Joseph          |
| 5 Bilander, Jack            | 46 Martin, Fletcher           |
| 6 Blackburn, Robert         | 47 Mesibov, Hugh              |
| 7 Blanch, Arnold            | 48 Moy, Seong                 |
| 8 Bodin, Paul               | 49 Myerson, Margery Deckinger |
| 9 Borne, Mortimer           | 50 Oxhandler, Herman          |
| 10 Burger, W. Carl          | 51 Nastasi, Getel             |
| 11 Chavez, Edward           | 52 Nishi, Ken                 |
| 12 Chen-Chi                 | 53 Peggs, Nancy               |
| 13 Cicero, Carmen           | 54 Refregier, Anton           |
| 14 Cohen, Arthur            | 55 Reynard, Grant             |
| 15 Constant, George         | 56 Rosen, Elise               |
| 16 Copeland, Lila           | 57 Sanders, Benita            |
| 17 Crimi, Alfred            | 58 Schlemm, Betty Lou         |
| 18 Crist, Richard           | 59 Schrag, Karl               |
| 19 Cullom, Adrienne         | 60 Silverman, Mel             |
| 20 Dahlberg, Edwin          | 61 Steffen, Bernard           |
| 21 De Diego, Julio          | 62 Van Veen, Stuyvesant       |
| 22 Dehn, Adolf              | 63 Ward, Lynd                 |
| 23 Dehn, Virginia           | 64 Ward, Margaret             |
| 24 Dienes, Sari             | 65 Warthen, Ferol Sibley      |
| 25 Dobkin, Alexander        | 66 Weinik, Sam                |
| 26 Fiene, Ernest            | 67 Wolf, Helen                |
| 27 Flegel, Paul             | 68 Wolins, Joseph             |
| 28 Foster, Judith           | 69 Wyatt, Stanley             |
| 29 Frater, Hal              | 70 Zaidenberg, Arthur         |
| 30 Gelb, Jan                | 71 Ben-Zion                   |
| 31 Gonzalez-Tornero, Sergio | 72 Blaustein, Al              |
| 32 Gottlieb, Harry          | 73 Browne, Byron              |
| 33 Greenwood, Marion        | 74 Freeman, Paul              |
| 34 Gropper, William         | 75 Golubov, Maurice           |
| 35 Groth, John              | 76 Hogarth, Paul              |
| 36 Hollingsworth, Alvin C.  | 77 Jackson, Lee               |
| 37 Jonas, Schubert          | 78 Ratkai, George             |
| 38 Kleinholz, Frank         | 79 Ross, John                 |
| 39 Kroll, Leon              | 80 Stein, Rose                |
| 40 Krigstein, Bernard       | 81 Ward, Margaret             |
| 41 Lee, Doris               | 82 Williams, Walter           |

## INTERNATIONAL COLLECTION

a) 1	Chagall, Marc ..... Our House in My Village .....	60.00
a) 2	Chagall, Marc ..... Rahab and the Israeli Spies .....	60.00
a) 3	Chagall, Marc ..... The Virgin of Israel .....	60.00
a) 4	Carzou ..... Landscape .....	Lithograph (S#) ..... 115.00
a) 5	Cassatt, Mary ..... The Manicure .....	Etching ..... 125.00
a) 6	Degas ..... Manet, Seated .....	Etching (C) ..... 140.00
a) 7	Erni, Hans ..... Hen Roost .....	Lithograph (S) ..... 35.00
a) 8	Erni, Hans ..... Le Coq .....	Lithograph ..... 30.00
a) 9	Forain ..... Le Loge .....	Etching (S*) ..... 45.00
a)10	Laurencin, Marie... Young Girls on Horseback .....	Lithograph ..... 100.00
a)11	Laurencin, Marie... Lawn Party .....	Aquatint ..... 75.00
a)12	Laurencin, Marie... Games .....	Aquatint ..... 75.00
a)13	Matisse ..... Head .....	Lithograph ..... 80.00
a)14	Picasso ..... Alex Maguy .....	Lithograph (S) ..... 125.00
a)15	Picasso ..... La Ronde, No. 1 .....	Lithograph (S#O) .... 275.00
a)16	Picasso ..... Le Bouquet .....	Lithograph ..... 60.00
a)17	Picasso ..... Le Coq .....	Ceramic tile ..... 50.00
a)18	Picasso ..... Flute Player .....	Lithograph ..... 75.00
a)19	Picasso ..... Toros y Toreros .....	Lithograph ..... 30.00
a)20	Picasso ..... Wise Man .....	Lithograph ..... 30.00
a)21	Picasso ..... Motherhood .....	Lithograph ..... 30.00
a)22	Picasso ..... Don Quixote .....	Lithograph ..... 15.00
a)23	Renoir ..... Baigneuse .....	Etching ..... 85.00
a)24	Renoir ..... Chapeau Epingle .....	..... 85.00
a)25	Ret, Etienne ..... Mother and Child .....	Colored eng. (S#) .... 90.00
a)26	Sine ..... Les Chats .....	Lithograph ..... 45.00
a)27	Van Gogh ..... Cafe de Paris .....	Lithograph ..... 15.00

S —Signed

O—Out of Print

#—Numbered

\* —On the plate

C—Cancelled plate

We are not responsible for omissions in catalogue or any errors in price

---

The Englewood Armory Art Show would like to say "thank you" to the Galleries below for their participation:

ART COLLECTORS CO., RoKo, A.C.A.

---

## COMMITTEES FOR THE ENGLEWOOD ARMORY ART SHOW

<i>Art Chairman</i> .....	Mrs. Jerry Lippman
<i>Assistant</i> .....	Mrs. Carl Rothschild
<i>Printing &amp; Catalogue</i> .....	Mrs. Albert Ginsburg
<i>Selectors</i> .....	Mrs. Harold Abrams, Mrs. Jonas Cooper, Mrs. Norman Cooper, Mrs. Irving Etish, Mrs. Andrew Frankel, Mrs. Jay Franklin, Mrs. Louis Goldberg, Mrs. Hyman Krull, Mrs. Louis Levithan, Mrs. John Malkin, Mrs. Bertram Shepard
<i>Men's Committee</i> .....	Mr. Jerry Lippman, ch. Mr. Hyman Krull, asst., Mr. Harold Abrams, Dr. David Bloom, Mr. Irving Etish, Mr. Martin Fichtenholtz, Mr. Albert Ginsburg, Mr. George Hirsch, Dr. Carl Rothschild
<i>Photography</i> .....	Mr. Jerry Lippman
<i>Administrative Chairman</i> .....	Mrs. Irving Etish
<i>Patrons and Sponsors</i> .....	Mrs. Louis Levithan, ch. Mrs. Leonard Preminger
<i>Publicity</i> .....	Mrs. Albert Meltzer
<i>Biographies</i> .....	Mrs. Jay Casper Mrs. Sidney Isen
<i>Tickets</i> .....	Mrs. Leon Dolgins
<i>Posters</i> .....	Mrs. Robert Siegel
<i>Special Invitations</i> .....	Mrs. Norman Cooper Mrs. Kenneth Bloom
<i>Treasurers</i> .....	Mrs. Sidne Hecht Mrs. George Katz
<i>Receptions</i> .....	Mrs. Harold Abrams

### ACKNOWLEDGEMENTS

The Englewood Armory Art Show has had a shifting of its backstage crews. This year we have promoted all of the wonderful husbands on to a permanent and continuing basis as a committee. In fact, we think they deserve top billing along with our participating artists. Our heartiest thanks to them.

The angels of 1964 are: Best Camp Chair Service Co., Industrial Latex Co., Krull Associates, Larso Electric Co., Palisades Moving and Storage Co., Myron Shepard, William Gropper, Jack Levine, Paul Flegel, Rhoda Boughton, Watson-Guptill Publications, Art News, The Arts Magazine, National Sculpture Review, House of Color, and Mr. and Mrs. Leo Popkin.

### EXHIBITION HOURS

Sunday, October 18—1 P.M. to 10 P.M.  
Monday, October 19—1 P.M. to 5 P.M. and 8 P.M. to 10 P.M.  
Tuesday, October 20—1 P.M. to 5 P.M. and 8 P.M. to 10 P.M.  
Wednesday, October 21—1 P.M. to 5 P.M. and 8 P.M. to 10 P.M.

*PREVIEW*—for Sponsors, Patrons, Artists and Press only—  
Saturday, October 17, from 7 P.M. to 11 P.M.

---

Monday and Tuesday 10 to 12 A.M.—Tours for High School and  
Junior High School Students in the area.

---

### SPECIAL EVENTS

*DEMONSTRATION*—Oil Portrait Sketch—Rhoda Boughton  
Sunday, 3:00 P.M.

*CLOSING NIGHT PARTY*—Wednesday, October 21  
9:00 P.M.—*DRAWING* for prizes

there's  
excitement  
in art



4th ANNUAL **ART EXHIBIT**  
**AND SALE**

DECEMBER 7, 8, 9, 10 and 11, 1963

PATERSON SECTION — NATIONAL COUNCIL OF JEWISH WOMEN

# 4th Annual Art Exhibit and Sale

PATERSON SECTION

## National Council of Jewish Women

TEMPLE EMANUEL, PATERSON, N. J.

December 7th, 8th, 9th, 10th, 11th, 1963 — 12:30 to 10 P.M.

The National Council of Jewish Women is dedicated, in the spirit of Judaism, to the well-being of Jews and their neighbors of all faiths, in American communities, in the nation and throughout the world. Through a program of service, of education and social action, the organization helps to meet human needs, and stimulates the individual and community to advance the democratic way of life.

### SERVICES and PROJECTS

Service to the Foreign Born  
Golden Club  
Overseas Fellowship Students  
Hebrew University  
Model High School in Israel  
Forum School for Mentally Ill Pre-Teen Agers

*President:* Mrs. Meyer Shapiro;  
*Vice Presidents,* Mrs. Max Nacht,  
Mrs. Jack Zisblatt, Mrs. Sol Baxt,  
Mrs. Edward Chapman; *Treasurer,*  
Mrs. Abe Jaffe; *Financial Secretary,*  
Mrs. Stuart Bierman; *Recording Secretary,*  
Mrs. Eugene Rosen-  
sweet; *Corresponding Secretary,*  
Mrs. Harris Blake.

### CHAIRMEN OF COMMITTEES

Overall Chairman .... Mrs. E. H. Saltzman  
Exhibition Chairmen ... Mrs. A. Smith  
Mrs. I. Freidenrich  
Mrs. H. L. Chodosh  
Vice-President  
Administration ..... Mrs. M. Nacht  
Treasurer ..... Mrs. M. M. Cohen  
Ass't Treasurer ..... Mrs. A. Schepps  
Chairmen Advertisers .. Mrs. W. Moss  
Mrs. W. Herman  
Chairmen Sponsors ..... Mrs. A. Levy  
Mrs. R. R. Goldenberg  
Tickets ..... Mrs. L. Leiberman  
Admissions ..... Mrs. J. Pink  
Mrs. J. Zalon  
Printing ..... Mrs. B. Lesenger  
Mrs. A. Schepps  
Art Coordinator ..... Mrs. N. Beim  
Sculpture Arrangements Mrs. S. Chalfin  
Mrs. N. Liberman  
Mechanics ..... Mrs. L. Leiberman  
Transportation ..... Mrs. I. Sisselman  
Special Events ..... Mrs. L. Schwartz  
Public Relations ..... Mrs. J. Moskow  
Mrs. M. Bromberg  
Publicity ..... Mrs. S. Kap'an  
Mrs. A. C. Lawrence  
Biographies ..... Mrs. J. Zalon  
Mrs. A. Blake  
Poster Distribution ..... Mrs. J. Notkin  
Hospitality ..... Mrs. S. Baxt  
Miss H. Friedman  
Advisory ..... Mrs. E. Deitsch  
Mrs. W. Levine  
Mr. I. Freidenrich

### HONORARY CHAIRMEN

Mayor Frank X. Graves, Jr.  
Harry B. Haines  
Saul Rosen

## GOLDEN ADVERTISERS

- Alexander Hamilton Hotel Inc., 55 Church St.,  
Paterson, N. J.
- Alexander Hamilton Savings & Loan Association, 1 Colt St.,  
Paterson, N. J.
- Beacon Piece Dye Works, Beacon, N. Y.
- Brewster Finishing Co., 4th Ave. & McLean Blvd.,  
Paterson, N. J.
- Brogan Cadillac Company, 505 Ellison St., Paterson, N. J.
- Call Printing & Publishing Co., 31 Church St.,  
Paterson, N. J.
- Camp Indian Trails, Milford, Pa.
- Dorfman, Abrams, Music & Co., 126 Market St.  
Paterson, N. J. — Certified Public Accountants
- Farmland - Fair Lawn Dairies Inc., 5-01 River Rd.,  
Fair Lawn, N. J.
- Garduner Sales Corp., 80 Shore Rd., Port Washington, N. Y.
- General Tapered Products, Inc., 141 Lanza Ave.,  
Garfield, N. J.
- Greenbaum Brothers, 101 Washington St., Paterson, N. J.
- Harelick, Dresner, Koch Co., 35 Church St., Paterson, N. J.
- Inter-City Transportation Co., 730 Madison Ave.,  
Paterson, N. J.
- J & M Realty & Construction Co., 531 Michigan Ave.,  
Paterson, N. J.
- Mattia Press, Inc., 91 Terry St., Belleville, N. J.
- Metropolitan Sales Co., 9513 - 218th St.,  
Queens Village, N. Y.
- Parks Photo Engraving Co., 143 Ellison St., Paterson, N. J.
- Shotmeyer Bros. Fuel Corp., Wagaraw Rd., Hawthorne, N. J.

## SPECIAL EVENTS

### CLAY SCULPTURE TECHNIQUE FOR CHILDREN

by Robert Verrone

Sunday, December 8th at 2 P.M.

---

### LECTURE: "WHAT IS A PAINTING"

by Edward B. Epstein

Sunday, December 8th at 4 P.M.

---

### OIL PAINTING DEMONSTRATION

by Sebastian Gonzales

Monday, December 9th at 8 P.M.

---

### WOOD ENGRAVING TECHNIQUE

by Margo Blevin

Tuesday, December 10th at 2 P.M.

4th

GOLDEN SPONSORS

N

December  
The National  
Women is de  
of Judaism, t  
Jews and the  
faiths, in Am  
in the nation  
world. Throu  
service, of e  
action, the o  
meet human r  
the individu  
to advance t  
of life.

SERVICES

Service to the  
Golden Club  
Overseas Fell  
Hebrew Univ  
Model High  
Forum Schoo  
Ill Pre-Teen

*President:* M  
*Vice Presiden*  
Mrs. Jack Zi  
Mrs. Edward  
Mrs. Abe Jaff  
Mrs. Stuart  
*Secretary, M*  
sweet; *Corre*  
Mrs. Harris

Mr. and Mrs. Irving Abrash  
Mr. and Mrs. Isaac Brawer  
Mr. and Mrs. Irving Brawer  
Mr. and Mrs. Louis Brawer  
Mr. and Mrs. Sidney Brawer  
Dr. and Mrs. H. Louis Chodosh  
Mr. and Mrs. Bertram I. Cohen  
Mr. and Mrs. Jacob Deitsch  
Mr. and Mrs. Emil Deitsch  
Mr. and Mrs. Lawrence Diamond  
Mr. and Mrs. Philip Dimond  
Mr. and Mrs. Irving Freidenrich  
Mr. and Mrs. Albert Friedman  
Mr. and Mrs. Morris Friedman  
Dr. and Mrs. Raphael Goldenberg  
Mr. and Mrs. William Levine  
Mr. and Mrs. Albert Levy  
Mr. and Mrs. Robert Makowsky  
Mr. and Mrs. Archie Marcus  
Mr. and Mrs. Morris Mlotok  
Mr. and Mrs. Jacob Moskow  
Mr. and Mrs. William Moss  
Mr. and Mrs. Sidney Myers  
Mr. and Mrs. Max Nacht  
Mr. and Mrs. John Peppinghaus  
Mr. and Mrs. Edward Saltzman  
Mr. and Mrs. Louis Schwartz  
Mr. and Mrs. Samuel S. Schwartz  
Mr. and Mrs. Meyer Shapiro  
Mr. and Mrs. Arnold Smith



## ADVERTISERS

- S. Abbate Decorators Inc., 196 E. 16th St., Paterson, N. J.  
Abram Furs, 137 Broadway, Fair Lawn, N. J.  
A Friend of Council  
Adrian Shoes, 84 Main St., Paterson, N. J.  
Alkahn Press, 335 Market St., Paterson, N. J.  
Allen Electric Company, 42 Park Ave., Paterson, N. J.  
The David Appel, Office Equipment and Stationery Co.,  
223 Ellison St., Paterson, N. J.  
Atkins Home Tire Service, 300 E. 33rd St., Paterson, N. J.  
Barton Press, Inc., Belleville, N. J.  
The Belle Fashion Shoppe, 40 Lexington Ave.,  
Passaic, N. J.  
Better Laundry Service, 546 E. 42nd St., Paterson, N. J.  
The Bonfire Restaurant, 999 Market St., Paterson, N. J.  
Broadway Bank & Trust Co., Broadway, Paterson, N. J.  
Broadway Sea Food, 470 Broadway, Paterson, N. J.  
Cambridge Sporting Goods Corp., 625 Broadway,  
New York, N. Y.  
Community Radio & Sound Co., 705 Market St., Paterson  
Ralph M. Fava, Jewelers, Silversmiths, 63 Van Houten St.,  
Paterson, N. J.  
First National Bank of Passaic County, 125 Ellison St.,  
Paterson, N. J.  
First Savings & Loan Ass'n of East Paterson, 100 Broadway,  
E. Paterson, N. J.  
Force, Inc. — National Advertising & Public Relations,  
Veterans Pl., Paterson, N. J.  
Aaron Gold, Printer, 91 Bridge St., Paterson, N. J.  
Kenneth Force, Caterer, 19 George St., Clifton, N. J.  
Franklin Bank, 148 Market St., Paterson, N. J.  
Galesi Realty Co., 323 Main St., Paterson, N. J.  
C. L. Hargert & Co., Insurance, 2-4 E. Ridgewood Ave.,  
Ridgewood, N. J.  
Hickory Hill Cabana Club, Totowa Rd., Totowa, N. J.  
A. C. Hover, Jeweler, 189 Market St., Paterson, N. J.  
Irving Savings & Loan Assoc., 126 Market St., Paterson  
Mort Jacobs Pharmacy, 506 Park Ave., Paterson, N. J.  
Alan Jaffe-Fresh Jersey Eggs, 383 E. 37th St., Paterson, N. J.  
Jay-Gee Tele-Service, 164 Vreeland Ave., Paterson, N. J.  
Morris Kaplowitz, Real Estate, 30-24 Broadway,  
Fair Lawn, N. J.  
Kessler Trucking Co., 52 Berkshire Ave., Paterson, N. J.  
John Krawitz, Window Shades, 102 E. 33rd St., Paterson  
Murray Kruger, Handbags, 25 W. 32nd St., N. Y. C.  
Mary Ann Shop, 60 Lexington Ave., Passaic, N. J.  
Master Floor Tile Co., 17-11 Broadway, Fair Lawn, N. J.  
Maxim Hair Stylist, 517 Park Ave., Paterson, N. J.

4th

ADVERTISERS — Continued

N

December

The National  
Women is de  
of Judaism, t  
Jews and the  
faiths, in Am  
in the nation  
world. Throu  
service, of e  
action, the o  
meet human r  
the individu  
to advance t  
of life.

SERVICES

Service to the  
Golden Club  
Overseas Fell  
Hebrew Uni  
Model High  
Forum Schoc  
Ill Pre-Teen

President: M  
Vice Presiden  
Mrs. Jack Zi  
Mrs. Edward  
Mrs. Abe Jaff  
Mrs. Stuart  
Secretary, M  
sweet; Corri  
Mrs. Harris

Victor Mayer Caterers, 1255 Hewlett Plaza, Hewlett, L. I.  
Meadtown Shopping Center, 323 Main St., Paterson, N. J.  
Midlers Cleaning, 498 - 12th Ave., Paterson, N. J.  
Sophie Mikola, Lingerie, 340 E. 38th St., Paterson, N. J.  
Miller Pharmacy, 732 Broadway, Paterson, N. J.  
Mister Liquors, 262 - 22nd Ave., Paterson, N. J.  
Alvin Morris, Photograph, Broadway & 33rd St., Paterson  
N. J. Frame & Moulding Co., 7 Market St., Paterson, N. J.  
Old Salt, Inc., Route 4, Paramus, N. J.  
Harry Page, Inc., 303 River St., Paterson, N. J.  
Paterson Evening News, News Plaza, Paterson, N. J.  
Seymour Pollack, Optician, 161 Van Houten St., Paterson  
Prospect Park National Bank, 124 Haledon Ave.,  
Paterson 2, N. J.  
Quality Market, 511 Park Ave., Paterson, N. J.  
Sarah Cannel Rabinowitz—Antique Jewelry & Silverware,  
591 E. 27th St., Paterson, N. J.  
Abe Rachles, Fuel Oil Co., 177 Sargeant Ave., Clifton, N. J.  
Realty Sales Corp., 23 Hamilton St., Paterson, N. J.  
Riverside Fuel Oil, 127 E. Seventh St., Paterson, N. J.  
The Rocco Press, 327 Totowa Ave., Paterson, N. J.  
Salon Ninety Five, 95 Broadway, E. Paterson, N. J.  
Sea & Air Travel Agency, 120 Broadway, Paterson, N. J.  
Cliff Schneider & Co.—Fashion Designed Woodcraft,  
26 Getty Ave., Clifton, N. J.  
Sidney Schenker, Architect, 178 Market St., Paterson, N. J.  
Robert Schoem, Funeral Chapel, 628 Market St., Paterson  
John Schwartz Inc., Furriers, 191 Market St., Paterson, N. J.  
Lew Schwartz, Paints, 404 Haledon Ave., Haledon, N. J.  
J. Schwerin & Son, Electrical Contractors, 319 - 12th Ave.,  
Paterson, N. J.  
Shop for Pampered Pets Inc., 24-23 Maple Ave.,  
Fair Lawn, N. J.  
Sisco Dairy Farms, 64 Mt. Prospect Ave., Clifton, N. J.  
Star Stainless Screw Co., 135 Railway Ave., Paterson, N. J.  
The Steak Pit, Route 4, Paramus, N. J.  
Steiker Industries, Inc., 10-12 Broadway, E. Paterson, N. J.  
Strand Heating Service, 886 E. 24th St., Paterson, N. J.  
Sunshine Park Ave. Delicatessen, 523 Park Ave.,  
Super Fuel Oil Co., 478 Straight St., Paterson, N. J.  
Sussman Drugs, 422 - 10th Ave., Paterson, N. J.  
Sy—the Ex G I—Used Cars, 835 Market St., Paterson, N. J.  
J. H. Thal Associates, 220 W. Merrick Rd.,  
Valley Stream, N. Y.  
United Savings & Loan Assoc., 136 Market St., Paterson  
Yedwab & Eckstein—C.P.A., 262 Main St., Paterson, N. J.  
Sam Young—Decorator, 232 Main St., Lodi, N. J.

## SCULPTORS

Artist	Title	Medium	Price
A—Brozza	#1	Metal	\$ 125
B—Brozza	#2=	Metal	125
C—Ferber	Surrational Zeus	Bronze	800
D—Facci, Dominic	Seated Woman	Marble	425
E—Facci, Dominic	Torso	Marble	375
F—Facci, Dominic	Girl's Head	Walnut	250
G—Geber, Hannah	In the Park	Bronze	150
H—Geber, Hannah	In the Garden	Silver	250
I—Granlund, Paul	Lovers, vertical	Bronze	500
J—Granlund, Paul	Sleeper II	Bronze	1,000
K—Gross, Chiam	Girl on Unicycle	Bronze	500
L—Gross, Chiam	Vanity	Bronze	1,500
M—Hebald	Alone		450
N—Hebald	Vespa		600
O—Hebald	Mother and Child		
	Romping		750
P—Hertzberg, Rose	Don't be Afraid	Wood	135
R—Herz, Nora	Adagio	Rosewood	300
S—Herz, Nora	Quail with Tail	Stoneware	40
T—Herz, Nora	Floating Fish	Pink Marble	150
U—Jarka, Stanley	Barn Dancer	Mixed Metals	140
V—Jarka, Stanley	Royal Group	Mixed Metals	500
W—Jarka, Stanley	Moses	Wood	15
Y—Kallem, Herbert	The Acrobats	Copper	125
X—Janeiro	Abstract	Steel	35
Z—Kearney, John	Centaur, and Ladies	Cast Silver	600
AA—Luchesi, B.	The Widows	Bronze	750
BB—Moss, Milton			300
CC—Model, Elizabeth	The Father	Bronze	175
DD—Model, Elizabeth	Bathsheba	Violetwood	600
EE—McIlvane	Teenager	Metal	90
FF—Ofuer, Elliot	Daedalus and Icarus	Bronze	600
GG—O. iensis	Night Figures	Hydrocal	150
HH—Robus, Hugo	Spectator #1	Bronze	600
II—Simon, Bernard	Prayers	Alabaster	1,000
JJ—Simon, Bernard	Reclining Figure	Alabaster	150
KK—Simon, Bernard	Dancing Figure	Alabaster	300
LL—Simon, Bernard	Reclining Nude	Green	
		Alabaster	300
MM—Stevens, Charles	Nude	Alabaster	175
NN—Stevens, Charles	Nude	Wood	350
OO—Treiman, Joyce	Entertainments	Bronze	450
PP—Verrone	Mother and Child	Wood	300
QQ—Vrana	Scrubwoman	Bronze	450
RR—Washington, James	Ostrich Hatching	Stone	225
SS—Weil, Erna	Family	Stealite	375
TT—Weil, Erna	2 Designs Gilded	Gilded Terra	
		Cotta	45 ea.
UU—Weil, Erna	Dance of the Spheres=	Bronze	500
VV—Zorach, William	Mother & Child	Bronze	1,550
WW—Marantz, Irving	Head of a Woman	Bronze	650
XX—Holz-Muir, William	Carving	Wood	75
YY—Holz-Muir, William	Fountain	Mixed Metal	75
ZZ—Feder	Bongo Drummer	Bronze	225
AAA—Friedle	Snowflake	Metal	55
BBB—Gauss, Eugene	Composition	Marble	175
BBB—Gauss, Eugene	Figure	Marble	150
CCC—Blaustein	Tangle		850
DDD—Gibson	Annie		1,200

OTHER WORKS ON EXHIBIT BY THESE SCULPTORS

SCULPTURE

## PAINTINGS

Dec  
The Natic  
Women is  
of Judaism  
Jews and  
faiths, in  
in the nat  
world. T  
service, of  
action, the  
meet huma  
the indiv  
to advanc  
of life.

## SERVIC

Service to  
Golden C  
Overseas  
Hebrew U  
Model Hi  
Forum Sc  
Ill Pre-Te

President:  
Vice Presi  
Mrs. Jack  
Mrs. Edwa  
Mrs. Abe J  
Mrs. Stua  
Secretary,  
sweet; C  
Mrs. Harr

	Artist	Title	Medium	Price
1	Adams, Pat	Within the Wind	Gouache	\$ 150
2	Alt, George	#26 Seated Figure	Drawing	150
3	Amen, Irving	Choir	Oil	275
4	Anderson, Lennart	Study for Street Scene	Oil	600
5	Angellini, John	Waiting	Watercolor	175
6	Angellini, John	Tree with Stone	Watercolor	50
7	Aronson, David	Adam #2	Pastel	350
8	Avery, Milton	The Rooster	Mixed	400
9	Bailin, Hella	Refuge	Watercolor	300
10	Barber, Joseph	Still life	Oil	400
11	Barry, Frank	Red Bottles	Oil	990
12	Barry, Frank	Still life with Pink Pitcher	Oil	220
13	Bauer, Etta	September Song	Oil	400
14	Bauer, Etta	Since Time Began	Oil	200
15	Beccizini	Still Life Green Jug	Oil	100
16	Birkin, Morton	Weeds at Sag Harbor	Oil	575
17	Birkin, Morton	Sag Harbor	Watercolor	150
18	Blume, Peter	Taso's Oak	Crayon and Ink	400
19	Bratby, John	Theresa	Oil	900
20	Brecher, Samuel	The Ball Players	Oil	300
21	Brecher, Samuel	Horses at the Sea	Oil	375
22	Burke, Ainslie	Two Figures	Oil	200
23	Burliuk, David	The Begger	Oil	275
24	Burliuk, David	Fisherman	Watercolor	175
25	Burliuk, David	Serenade	Oil	250
26	Barnett	Sleeping Child	Oil	120
27	Browne, Byron	Reclining Nude	Oil	350
28	Browne, Byron	Glass with Leaves	Oil	450
29	Browne, Byron	Figure with Unicorn	Watercolor	100
30	Calvin, James	Still life	Oil	200
31	Chen Chi			P.O.R.
32	Cherney, Marvin	Young Girl	Oil on Paper	175
33	Cherney, Marvin	Studies	Watercolor	250
34	Cikovsky, Nicolai	The Dock	Oil	350
35	Cikovsky, Nicolai	Dancer	Oil	300
36	Cole Ann	Exotic Foliage	Watercolor	135
37	Colway, James	Alphabets	Oil	475
38	Coombs, William	Girl with Guitar	Oil	275
39	Cotton, Lillian		Oil	300
40	Constant, George	Figure F		150
41	Creo, Leonardo	Jump Rope	Oil	1,200

## PAINTINGS — Continued

Artist	Title	Medium	Price
42	Creo, Leonardo .....Nuns .....	Oil .....	350
43	Creo, Leonardo .....Children at Play .....	Oil .....	250
44	Cruz, Emilio .....Figure .....	Oil .....	150
45	Davies, Arthur B. ....Drawing .....	Charcoal .....	250
46	DeMartini, Joseph .....The Harbor .....	Oil .....	250
47	DeNiro, Robert .....Man and Lamp .....	Oil .....	350
48	De Ruthe, Jan .....Green Veil .....	Oil .....	450
49	Dickerson, Dan .....Cityscape .....	Oil .....	300
50	Dobbs, John .....Light Haired Girl .....	Oil .....	225
51	Dobkin, Alexander .....Mother and Child .....	Litho .....	120
52	Docktor, Irving .....Children of All Nations .....	Mixed .....	300
53	Docktor, Irving .....Clown .....	Oil .....	200
54	Dolan .....Vermont Scene .....	Casien .....	75
55	Domjan .....Poppies .....	Woodcut .....	225
56	Dufy, Raoul .....Yachts at Deauville .....	Litho .....	90
57	Duncan, Frank .....Strawberries .....	Oil .....	650
58	Elshemius .....Bather .....	Oil .....	450
59	Elshemius .....Bathers .....	Oil .....	550
60	Epstein, Edward .....Linoleum Cuts .....	Linoleum Cuts ..	P.O.R.
61	Esman .....Etruscan Dancers .....	Woodcut .....	85
62	Esman .....Night Music .....	White Ink .....	125
63	Esman .....Adolescent .....	Woodcut .....	90
64	Evergood, Phillip .....Cool Doll .....	Litho .....	50
65	Ferren, John .....Yellow Moon .....	Oil .....	1,800
66	Filmus, Tully .....	Drawing .....	150
67	Filmus, Tully .....	Oil .....	P.O.R.
68	Frankenthaler .....Pink Field .....	Oil .....	800
69	Fresconi .....Alhambra III .....	Woodcut .....	100
70	Freeman, Sara .....Still Life .....	Oil .....	125
71	Garcia, Torres .....	Drawing .....	1,100
72	Gari .....Clown .....	Pastel .....	90
73	Gitkin, Marjorie .....Yellow Towers .....	Oil .....	125
74	Gitkin, Marjorie .....Violin .....	Oil .....	290
75	Goodman, Sidney .....Wants to Know .....	Litho .....	60
76	Gorur .....Wonderment .....	Oil .....	75
77	Gropper, William .....The Dybuk Character .....	Drawing and watercolor ....	350
78	Gropper, William .....The Minority Leader .....	Litho .....	50
79	Gropper, William .....The Thinker .....	Watercolor .....	225
80	Grosz, George .....#1 and #4 .....	Lithos .....	250 each
81	Gross, Chiam .....	Drawing .....	P.O.R.

## PAINTINGS — Continued

	Title	Artist	Medium	Price
	82	Gross, Chiam ..... Chassidid Jew .....	Litho .....	125
	83	Gurr, Lena ..... Still Life .....	Oil .....	P.O.R.
	84	Gwathmey, Robert ..... Self Portrait .....	Litho .....	75
	85	Harriton, Abraham ..... Mountain Landscape .....	Oil .....	400
	86	Hecht, Zolton ..... Nocturne .....	Oil .....	125
I	87	Hertzberg, Rose ..... Red Hat .....	Oil .....	200
The N	88	Hertzberg, Rose ..... Green Nude .....	Oil .....	300
Wome	89	Hiroshi, Honda ..... Trees .....	Oil .....	250
of Juc	90	Hirsch, Jo ..... Study for Supper .....	Drawing .....	250
Jews	91	Hofsoos, Marylou ..... Orange Owl .....	Oil .....	45
faiths,	92	Hofsoos, Marylou ..... Cat .....	Oil .....	45
in the	93	Hofsoos, Marylou ..... Lion .....	Oil .....	45
world.	94	Hondius, Gerrit ..... Behind the Scenes .....	Oil .....	450
service	95	Hondius, Gerrit ..... Dancer .....	Oil .....	300
action	96	Hondius, Gerrit ..... Clown's Head .....	Mixed .....	70
meet l	97	Jackman, Sandra ..... Jamaican .....	Oil .....	75
the i	98	Jackman, Sandra ..... Collage .....	Collage .....	40
to ad	99	Jaincki, Hazel ..... Head .....	Mixed .....	225
of life	100	Joelson, Blanche ..... Reflections .....	Oil .....	400
	101	Joelson, Blanche ..... Landscape .....	Oil .....	250
SER	102	Johnson, Lester ..... Z-63-69 .....	Pastel .....	150
Servic	103	Jorgé ..... Embryonic Fantasy .....	Oil .....	300
Golde	104	Kachadoorian, Zubel ... Woman in Interior .....	Mixed .....	225
Overs	105	Kachadoorian, Zubel ... Sea Sage .....	Oil .....	500
Hebre	106	Kunigston ..... Old Men .....	Oil .....	195
Mode	107	Landau, Lev ..... Wading Woman .....	Oil .....	450
Forur	108	Lanyon, Ellen ..... Two Women .....		125
Ill Pr	109	Lanyon, Ellen ..... Sparrows .....	Oil .....	200
	110	Lanyon, Ellen ..... Head .....	Oil .....	250
	111	Laurencin ..... Guitarist .....		76
	112	Layton ..... Cat .....	Oil .....	45
Presid	113	Leaf, June ..... Swimming Hole .....	Gouache .....	125
Vice	114	Leaf, June ..... Big Tree .....	Pastel .....	250
Mrs.	115	Lee, Ngoot ..... Mother and Child .....	Watercolor .....	250
Mrs.	116	Lee, Robert .....		P.O.R.
Mrs.	117	Lennon ..... Girl Reading .....		90
Mrs.	118	Lennon ..... Woman in Leaves .....		90
Mrs.	119	Lenson, Michael ..... Dancer with Letter .....	Oil .....	325
Secre	120	Lenson, Michael ..... Girl in Central Park .....	Oil .....	500
sweet	121	Levee ..... Jan. IV, 1600 .....	Oil .....	400
Mrs.				

## PAINTINGS — Continued

	Artist	Title	Medium	Price
122	Levier, Charles	Fleurs a la Fenetre	Oil	800
123	Livingston, Sidney	Seated Woman	Oil	300
124	Lober	Under the Bridge	Oil	450
125	Logan, Mae	Merry Go Round	Acrylic	125
126	Lokos, Stephen	Luminous Girls	Oil	180
127	Lokos, Stephen	Fading Image	Oil	100
128	Marchand, Andre	Sketch	Pencil	65
129	Manet	Portrait De Blind Slave	Etching	60
130	Mane-Katz		Oil	P.O.R.
131	Marks, Eleanor	Landscape	Oil	P.O.R.
132	Marks, Claude	Back Canal, Venice	Oil	165
133	Mayhew, Richard	Thorn Bush	Oil	600
134	Meigs, Walter	Orange Shore	Watercolor	70
135	Meigs, Walter	Dawson City	Oil	300
136	Melcarth, Edward	Beach Scene	Oil	500
137	Menkes, Sigmund	Boy and Lute	Oil	800
138	Menkes, Sigmund	Eve	Watercolor	300
139	Menkes, Sigmund	Figures	Ink	150
140	Mia	Mother and Child	Oil	75
141	Miro	Daybreak	Aquatint	150
142	Moss, Milton	Sailboats	Oil	375
143	Mitchell, William	The Family	Oil	375
144	Mitchell, William	Still Life	Oil	300
145	Mitchell, William	Carousel	Ink and Watercolor	50
146	Morris, Helen		Oil	350
147	Melohs, Charles	Vibrant City	Oil	475
148	Melohs, Charles	Geisha Girl	Oil	475
149	Moskowitz	Boat Scene	Oil	125
150	Muller, Lisa	The Visit	Oil	150
151	Muller, Lisa	Water Landscape	Oil	150
152	Pablos, Gomez	Still Life, Jugs	Oil	400
153	Paul, George	Women on the Beach	Oil	150
154	Pascin, Jules	The Women	Drawing	300
155	Pearlstein, Phillip	Nude, backview	Oil	600
156	Picasso	Bouquet	Litho	60
157	Poor, Ann	Girl in Blue Jeans	Pastel	200
158	Poor, Ann	Jimmie	Pastel	275

## PAINTINGS — Continued

	Artist	Title	Medium	Price
	159 Poor, Ann	Girl in White Smock	Pastel	250
	160 Presser, Josef	Two Girls	Crayon	175
	161 PreColumbian Art	Mast	Stone	300
	162 PreColumbian Art	"Metate"	Rock, Volcanic	250
I	163 Probst	Nude Study	Pen and Ink	85
The P	164 Purdy, Donald	Among the flowers	Oil	550
Wome	165 Radulovic, S.	Violinist	Oil	300
of Juc	166 Rawinsky	Tree of Life		95
Jews	167 Redein, Alex	Nude	Oil	125
faiths,	168 Refrigier	Gypsy Girls	Watercolor	175
in the	169 Renoir	Reclining Nude	Etching	90
world	170 Sargeant, John Singer	Nude	Oil	2,500
servic	171 Schlinsky	The Sculptor	Ink	60
action	172 Schlinsky	The Vanities	Ink	60
meet	173 Schlomo, Zafrai	Shoe Shine Boy	Oil	P.O.R.
the	174 Schwacha, George	Street Scene #1	Oil	60
to ad	175 Schwacha, George	Street Scene #2	Oil	60
of lif	176 Schwacha, George	Musicians	Oil	100
	177 Sebastian	Still Life	Oil	125
	178 Sebastian	Landscape	Oil	250
SER	179 Sobossek	Quebec Scene	Oil	400
Servic	180 Sher	Portrait	Oil	175
Gold	181 Shoulberg, Harry	Still Life	Oil	450
Over	182 Shoulberg, Harry	Mending	Serigraph	55
Hebr	183 Sine	Les Chats	Litho	60
Mod	184 Skelton, Teddy	Boy	Oil	450
Foru	185 Smith, Reuben	Soil and Toil	Pen and Ink	40
Ill P	186 Smith, Reuben	Beast of Burden	Pen and Ink	40
	187 Smith, Reuben	Muted Spectrum #2	Watercolor	70
	188 Solman, Joseph	Red Sweater	Oil	350
	189 Solman, Joseph	Woman (Subway Series)	Gouache	75
Pres	190 Soyer, Moses	Seated Woman	Oil	650
Vice	191 Soyer, Raphael	2 Figures	Drawing	175
Mrs.	192 Soyer, Raphael	Woman at Sink	Drawing	200
Mrs.	193 Soyer, Raphael	Reclining Nude	Pastel	400
Mrs.	194 Sussi	Portait	Oil	125
Mrs.	195 Sussi	Portait	Oil	175
Mrs.	196 Sznadierman, Marius	Paradise	Collage	275
Secre	197 Sznadierman, Marius	Study for Mexican Jars	Watercolor	85
swee	198 Sznadierman, Marius	Byzantine Figure	Mixed on Gold Leaf	60
Mrs.				



## PAINTINGS — Continued

	Artist	Title	Medium	Price
199	Terry, Alice	Abstract (advanced)	Oil	400
200	Toney, Anthony	Renewal	Oil	700
201	Toulouse-Lautrecq	Fishmonger	Litho	215
202	Trifon, H.	Girl with Flowers	Etching	35
203	Tschernjowski, Alex	Still Life	Oil	350
204	Unknown	Still Life	Old Oil	85
205	Vellant	Girl on Stoop	Oil	150
206	Vlaminck	Tugboat	Litho	75
207	Vlaminck	The Pond	Litho	85
209	Walkowitz	East Side Market	Oil	750
210	Weinik, Samuel	Canadian Landscape	Oil	250
211	Weinik, Samuel	Simachas Torah	Oil	150
212	Wenger, John	Conversation Piece	Oil on Paper	125
213	Wilner, Marie	Orange Still Life	Oil	450
214	William, Peggy Dodds	Behind the Scenes	Oil	P.O.R.
215	Wilson, Sol	Red Dusk	Oil	800
216	Wilson, Sol	New York at Night	Oil	500
217	Wilson, Sol	The Park	Oil	275
218	Wilson, Sol	Bay with a Shack	Oil	300
219	Wilson, Sol	Fences	Drawing	300
220	Wilson, Sol	Bay with Underbrush	Drawing	200
221	Xceron	Landscape	Oil	750
222	Young, David	The Green Man	Plastic	150
223	Burke, Ainslie	White Sand	Oil	500
224	Feldman, Walter	Rain God	Gouache	200
225	Goldin, Leon	Trees and Rock	Gouache	350
226	Heil, John	Pink Target	Collage	150
227	Heliker, John	Nude	Watercolor	150
228	Penney, James	Beach	Oil	1,000
229	Ruellan, Andree	Circus Muse	Pen and Ink	35
230	Ruellan, Andree	Summer	Sumi Ink	60
231	Schrag, Karl	Sun Going Over the Meadows	Gouache	275
232	Sloan, John	Love on a Roof	Etching	95
233	Sloan, John	Woman and Child on Roof	Etching	80
234	Abramsohn, Marcia	Portrait	Oil	275
235	Bloom, Don	Four Figures	Oil	90

## PAINTINGS — Continued

	Artist	Title	Medium	Price
	236 Bloom, Don	Bedouin Market	Oil	135
	237 Bloom, Don		Oil	90
	238 DeRuthie, Jan	Contemplative	Oil	300
	239 DeRuthie, Jan	Portrait of Jennie	Oil	300
The I	240 DiGiovanni	Vases	Oil	120
Wom	241 Earle, Maurice James	Fall Landscape	Oil	90
of Ju	242 Jacobs	Cocktail Party	Oil	250
Jews	243 Krieger, Ruth	Checkers	Oil	125
faiths	244 Loeber, Christine	Tie My Ribbon	Mixed	150
in the	245 Marantz, Irving	The Lame Lead the Blind	Oil	860
world	246 Marantz, Irving	The Kiss	Pen	85
servic	247 Marantz, Irving	The Couple	Wash	50
action	248 Naomi	Naomi	Charcoal	75
meet	249 Naomi	France	Litho	80
the	250 Maris, Valdi	Park	Oil	90
to ac	251 Maris, Valdi	Pine Trees and Golden Cloud	Oil	180
of lif	252 Maurice, E. I.	Stonington Harbor	Watercolor	125
	253 Mellvain, Douglas	Bottles #1	Woodcut	40
SER	254 Mellvain, Douglas	Bottles #2	Woodcut	25
Servi	255 McLean, Phyllis	Embrace	Oil	200
Gold	256 Sahrbeck, Everett	Pink Dust	Watercolor	100
Over	257 Schwacha, George	Brooklyn Bridge	Oil	175
Hebr	258 Schwacha, George	Central Park	Oil	75
Mod	259 Schwacha, George		Oil	60
Foru	260 Stoll, Tony	The Bather	Oil	90
Ill P	261 Stoll, Tony	Shrinking Violet	Oil	90
	262 Stoll, Tony	Mother and Child	Oil	75
Prest	263 Stoll, Tony	The Chase	Oil	65
Vice	264 Paulsen, Paul	Towers	Oil	300
Mrs.	265 Ross, Helene	Balloons	Litho	45
Mrs.	266 Ross, Helene	Sabbath Bride	Woodcut	65
Mrs.	267 Ross, Helene	Swings	Woodcut	35
Mrs.	268 Triano, Anthony	The Quality of Being Woman	Oil	500
Secr	269 Zerbe, Karl	Two Boys #1	Brush	375
swee	270 Zerbe, Karl	Juncanno #6	Brush	375
Mrs.				

## PAINTINGS — Continued

Artist	Title	Medium	Price
271 Zorach .....	White Flowers and Birds .....	Oil .....	900
272 Smoler, Eleanor .....	Patterns Holland .....	Oil and Burlap	150
273 Whitmond .....	White Buildings .....	Oil .....	150
274 Klein, Doris .....	La Toilette .....	Oil .....	400
275 Coco .....		Mixed .....	30
276 Wending, Peter .....	Two Nudes .....	Gouache and Ink	45
277 Bate, Stanley .....	Kyriakos .....	Oil .....	450
278 Weinik, S. ....	God, Hands in Prayer .....	Oil .....	150
279 Costigan, John E. ....		Watercolor .....	300
280 Baskin, Leonard .....	Hendrik Goltziuz .....	Woodcut .....	60
281 Cassat, Mary .....	Sara With Bonnet .....	Litho (Scarce) ..	275
282 Carzou .....	Tete de Femme .....	Litho .....	125
283 Chagall, Marc .....	Mermaid of the Mediterranean .....	Litho .....	150
284 Dufy, Jean .....	Midnight in Paris .....	Litho .....	150
285 Matisse, Henri .....	Madame D'Orleans .....	Litho .....	40
286 Miro, Joan .....	Green Moon .....	Litho .....	40
287 Picasso .....	Doves At My Window .....	Litho .....	125
288 Terechkovoch, C. ....	Girl of the Mediterranean .....	Litho .....	250
290 Bradford, Howard .....	Red Boat .....	Graphic .....	95
291 Bemelman, Ludwig .....	Ile D'Yeu .....	Graphic .....	70
292 Rogers, James .....	Rattan With Flower .....	Oil .....	300
293 Valenti, Nadine .....	Yellow Tree .....	Watercolor .....	130
294 Norton, Kenneth .....	Floral .....	Oil .....	165
295 McCown, Walter .....	Cityscape .....	Oil .....	150
296 Crivy, Joseph .....	Blue Flowers .....	Oil .....	315
297 de Malewsky, S. ....	Mantes La Jolie .....	Oil .....	200
298 Katz, Alex .....	Ada in the Woods .....	Oil .....	600
299 Niernan, Leonardo .....	Mandlina .....	Oil .....	625
300 Beerman, Herbert .....	Art Nouveau .....	Oil .....	325
301 Langlais, Bernard .....	See Saw .....	Wooden Const.	490
302 Bauman, Edelstein .....	Cornflowers .....	Oil .....	160
303 Vallee, Jack .....	Surf .....	Watercolor .....	300
304 Mallory, Hunter .....	The Actor .....	Oil .....	300
305 Mallory, Hunter .....	Oak Trees .....	Drawing .....	65
306 Mallory, Hunter .....	A Long Lake .....	Drawing .....	65

OTHER WORKS ON EXHIBIT BY THESE AND OTHER ARTISTS

S P O N S O R S

---

## PORTFOLIOS . . .

*Featuring the Unframed works*

*by the following Artists:*

Abramsohn, Marcia	Crivy	MacDonald, Herbert E.
Amen	Del Gurcio	Marks, Claude
Angelleni, John	Ernie, Hans	Mateos
Arp	Freeman, Sara	Maurice, E. I.
August, Louise	Giannini	Page, Helen
Barry, Frank	Goni	Pena
Barton	Goodman, S.	Prestipino
Bauman-Edelstein	Gruber, Frances	Shoulberg, Harry
Beerman	Gwathmay	Silverman
Blaustein	Hertzberg, Rose	Romano
Bloom, Don	Joelson, Blanche	Touchi
Bookbinder	Koppelman, Chiam	Triano, Anthony
Borisov	Lechon	Rei, Etienne
Brecher, Samuel	Leger, F.	Wenik, S.
Burke	Lenson, Michael	Valenti
Campbell	Loeber	Valdivieso
Chen Chi	Lurcat, Jean	Ward, Margaret
Christianson	Lynch, Lorena	Witmond

---

THE PRICES OF ALL WORKS IN THE SHOW ARE GALLERY QUOTED PRICES. THERE ARE NO MARK-UPS OR ADDITIONAL CHARGES INCLUDED IN ANY OF THE FIGURES QUOTED.

---

## SPONSORS

	A	Mr. and Mrs. Raymond Behrman
	Mr. and Mrs. John A. Aaron	Dr. and Mrs. Norbert Beim
	Mr. and Mrs. Max Abrams	Mr. and Mrs. Gerard Berman
	Mr. and Mrs. George Abrash	Dr. and Mrs. Samuel T. Bernson
	Dr. and Mrs. Aaron Adelman	Mr. and Mrs. Benjamin Bernstein
	Mr. and Mrs. Charles Adler	Mr. and Mrs. Mel Bernstein
	Mr. and Mrs. William Adler	Mr. and Mrs. Samuel L. Biber
	Mr. and Mrs. Arthur Altschul	Mr. and Mrs. Morris Bickoff
	Mr. and Mrs. James Amann	Mr. and Mrs. Morris Blackman
	Mrs. Lillian Anisfeld	Mrs. Albert Blake
	Dr. and Mrs. Charles M. Aronsohn	Dr. and Mrs. Fred S. Blake
	B	Dr. and Mrs. Harris Blake
	Dr. and Mrs. B. Baker	Mr. and Mrs. Irving Blank
	Dr. and Mrs. Curt Bamberger	Mr. and Mrs. Benjamin V. Blazer
	Dr. and Mrs. Jack Barnett	Dr. and Mrs. A. M. Blechman
	Mr. and Mrs. Joseph Baten	Mr. Samuel E. Bloom
	Miss Terese F. Bauer	Dr. and Mrs. Sanford G. Bluestein
	Mr. and Mrs. Warren Bauer	Mr. and Mrs. Harry Bodner
	Mr. and Mrs. Wilton S. Bauer	Mr. and Mrs. Clayton Bogert
	Dr. and Mrs. Sidney Baxt	Mr. and Mrs. David Bograd
	Mr. and Mrs. Sol Baxt	Mr. and Mrs. S. Bograd
	Mr. and Mrs. Phil Becker	Mr. and Mrs. Benjamin Bornstein

## SPONSORS

Dr. and Mrs. Peter Breidt  
 Mr. and Mrs. Charles Bromberg  
 Mr. and Mrs. Milton Bromberg  
 Mr. and Mrs. Oscar Bromberg  
 Dr. and Mrs. Sidney Brooks  
 Mr. and Mrs. Maurice Brown

### C

Mr. and Mrs. Ramond J. Cadmus  
 Dr. and Mrs. Seymour Canter  
 Mr. and Mrs. Lester Cantor  
 Dr. and Mrs. Harry H. Capell  
 Mr. and Mrs. H. Caro  
 Mr. and Mrs. Edward Chalfin  
 Mr. and Mrs. Harry Chalfin  
 Mr. and Mrs. Samuel Chalfin  
 Mr. and Mrs. Edward Chapman  
 Mr. and Mrs. A. J. Cohen  
 Mr. and Mrs. Harold Cohen  
 Dr. and Mrs. Julian Cohen  
 Dr. and Mrs. M. Marvin Cohen  
 Mr. and Mrs. David Cohn  
 Mr. and Mrs. David L. Cole  
 Mr. and Mrs. Morrill Cole  
 Mr. and Mrs. Michael B. Corsetto  
 Mrs. Rose Coven

Mr. and Mrs. Louis Croland

### D

Mr. and Mrs. Lewis Deitsch  
 Miss Grace Diamond  
 Mr. and Mrs. Edward Dimond  
 Mr. and Mrs. Samuel Doan  
 Mr. and Mrs. Arnold S. Doblin  
 Mr. and Mrs. Philip Doblin  
 Mr. and Mrs. Isadore Dorman  
 Mr. and Mrs. Louis Druian  
 Mr. and Mrs. Paul Dunkelman  
 Mr. and Mrs. Harry A. Dunn  
 Mr. and Mrs. Joseph Dunn  
 Mr. and Mrs. Louis Dworetz

### E

Mrs. Harold B. Einhorn  
 Mr. and Mrs. Edwin Entin  
 Mr. and Mrs. John Evans

### F

Dr. and Mrs. Herbert R. Farber  
 Mr. and Mrs. H. Feldgreber  
 Mr. and Mrs. Robert Freede  
 Mr. and Mrs. Isadore Freeman  
 Miss Helen C. Friedman  
 Mr. and Mrs. Theodore Friedrich  
 Dr. and Mrs. Arthur A. Friend

### G

Honorable & Mrs. Frank X.  
 Graves, Jr.

Dr. and Mrs. Samuel Galowitz  
 Mr. and Mrs. David Geltzeiler  
 Mr. and Mrs. George Gero  
 Mr. and Mrs. Frank Gerstein  
 Mr. and Mrs. Walter Gillis  
 Mr. and Mrs. Ralph Gitkin  
 Dr. and Mrs. Sidney Gladstone  
 Mr. and Mrs. Maurice Glasgall  
 Mr. and Mrs. Joseph Glickman  
 Dr. and Mrs. Paul Glicksman  
 Dr. and Mrs. Harry Gochman  
 Mr. and Mrs. Howard Goldberg  
 Mr. and Mrs. Joseph A. Goldberg  
 Mr. and Mrs. Murray Goldberg  
 Mr. and Mrs. Jacob Goldman  
 Mr. and Mrs. Jerry Goodgall  
 Dr. and Mrs. Ben Goodkin  
 Mr. and Mrs. Abe Goodman  
 Mr. and Mrs. Arnold Goodman  
 Mr. and Mrs. Charles Goodman  
 Mr. and Mrs. Alvin Greenberg  
 Mr. and Mrs. Ivan Grossman  
 Mr. and Mrs. Jack Gruber  
 Mr. and Mrs. Alex Grylock

### H

Dr. and Mrs. Philip Haft  
 Mr. and Mrs. Eugene Haubenstein  
 Mr. and Mrs. Martin Haubenstein  
 Dr. and Mrs. Irving Hayman  
 Mr. and Mrs. Walter Hertzberg  
 Mr. and Mrs. Donald Herzog  
 Mr. and Mrs. Nat Hillman  
 Dr. and Mrs. Bernard Hoffman  
 Mr. and Mrs. Samuel Hoffman  
 Mr. and Mrs. Sidney Horwich

### I

Dr. and Mrs. Lewis L. Immerman  
 Dr. and Mrs. Philip R. Ipp

### J

Mr. and Mrs. Samuel Jacobs  
 Dr. and Mrs. Sherwood Jacobson  
 Mr. and Mrs. Abe Jaffe  
 Mr. and Mrs. Ben Jaffe  
 Mr. and Mrs. I. I. Jaffe  
 Mr. and Mrs. Irving Jaffe  
 Dr. and Mrs. Seymour P. Jaslow  
 Mrs. M. S. Joelson  
 Dr. and Mrs. Robert H. Joelson

### K

Mr. and Mrs. Sanford Kalb  
 Mr. and Mrs. Mort Kaplan  
 Mr. and Mrs. Samuel Kaplan  
 Mr. and Mrs. Herbert Katz  
 Mr. and Mrs. Nathaniel Kent

## SPONSORS

Mr. and Mrs. Bernard M. Kimmel  
 Mr. and Mrs. Lawrence A. Kluger  
 Mr. and Mrs. Nathan Kluger  
 Mr. and Mrs. Leonard Kohl  
 Mr. and Mrs. A. Leon Kohlreiter  
 Mr. and Mrs. A. Konner  
 Mr. and Mrs. Benn Konner  
 Mr. Edward Konner  
 Mr. and Mrs. Jay Konner  
 Mr. and Mrs. Michael A. Konner  
 Mr. and Mrs. Milton Kornbluth  
 Miss Felicia P. Kornreich  
 Dr. Jerome B. Krachman  
 Mr. and Mrs. Raymond Kramer  
 Mr. and Mrs. Leon E. Kreiger  
 Dr. and Mrs. Leonard E. Kremer  
 Mr. and Mrs. Robert Kronman  
 Mr. and Mrs. Martin Krugman  
 Dr. and Mrs. Martin Kulick  
 Mr. and Mrs. David Kwiat  
 Mr. and Mrs. Irving Kwiat

### L

Mr. and Mrs. Harry Ladin  
 Dr. and Mrs. Louis Landaw  
 Mr. and Mrs. Norman Lappin  
 Mr. and Mrs. William Lautenberg  
 Mr. and Mrs. Robert Larsen  
 Dr. and Mrs. Arthur C. Lawrence  
 Dr. and Mrs. Elias D. Lawrence  
 Freeholder and Mrs. Joseph A. Lazzara  
 Mr. and Mrs. Thomas Lazzio  
 Mr. and Mrs. Benjamin B. Leinoff  
 Mr. and Mrs. Benjamin Lesenger  
 Mrs. Fannie Lesenger  
 Mr. and Mrs. Daniel Levenstein  
 Mr. and Mrs. A. L. Levine  
 Dr. and Mrs. David Levine  
 Dr. and Mrs. Frank L. Levine  
 Mr. and Mrs. Samuel M. LeVine  
 Dr. and Mrs. Sandor Levinsohn  
 Mr. and Mrs. David Levinthal  
 Dr. and Mrs. David Levy  
 Dr. and Mrs. Herman Levy  
 Mr. and Mrs. Louis Lieberman  
 Mr. and Mrs. Samuel Lieberman  
 Mr. and Mrs. Nat Liberman  
 Mr. and Mrs. Jack Lipton  
 Mr. and Mrs. H. Lowenstein  
 Mr. and Mrs. Samuel Ludsen

### M

Dr. and Mrs. Meyer Mackler  
 Dr. and Mrs. Max Magnes  
 Dr. and Mrs. Samuel H. Mahler  
 Mr. and Mrs. Louis E. Mainardi

Mr. and Mrs. Milton Makowsky  
 Mr. and Mrs. Edward Mandel  
 Dr. and Mrs. Julius Mann  
 Mr. and Mrs. Samuel Marcus  
 Mr. and Mrs. William Marcus  
 Mr. and Mrs. Ned Markle  
 Dr. and Mrs. Emil Marks  
 Dr. and Mrs. Aaron Markowitz  
 Mr. Gerald A. Mercer  
 Mr. and Mrs. Isadore Miller  
 Mr. and Mrs. Nathan Miller

### N

Mr. and Mrs. Jerome Nathans  
 Mr. and Mrs. Jonas Nassau  
 Mr. and Mrs. Alvin Newman  
 Mr. and Mrs. Samuel Nochimson  
 Dr. and Mrs. Seymour Nochimson  
 Mrs. Meyer Notkin  
 Mr. and Mrs. Jacob Notkin

### O

Mr. and Mrs. Bernard Odsess  
 Dr. and Mrs. Joachim Oppenheimer  
 Dr. and Mrs. Philip Opper  
 Mr. and Mrs. Mitchell A. Orens

### P

Mr. and Mrs. Jacob Paer  
 Dr. and Mrs. William Paris  
 Dr. and Mrs. Bernard Pinck  
 Mr. and Mrs. Joseph Pink  
 Mr. and Mrs. Harold Polton  
 Mr. and Mrs. Robert L. Puritz

### R

Mr. and Mrs. Clarence Radin  
 Mr. and Mrs. Joseph Radin  
 Dr. and Mrs. Abe Raffman  
 Mr. and Mrs. Harry S. Reiman  
 Dr. and Mrs. A. J. Reinhorn  
 Mr. and Mrs. Abe Richter  
 Mr. and Mrs. Irving Richter  
 Mr. and Mrs. Nathan Robins  
 Mr. and Mrs. Richard Robinson  
 Comm. and Mrs. Robert A. Roe, Jr.  
 Mr. and Mrs. Saul Rosen  
 Mr. and Mrs. Sidney Rosen  
 Mr. and Mrs. Herbert Rosenfeld  
 Mr. and Mrs. Irving Rosenfelt  
 Mr. and Mrs. Arthur Rosenstein  
 Mr. and Mrs. Eugene Rosensweet  
 Mr. and Mrs. Alex Rosenthal  
 Mr. and Mrs. George Rosenthal  
 Dr. and Mrs. Herbert Rosenthal  
 Mr. and Mrs. Sidney Rosenthal  
 Dr. and Mrs. David Roth  
 Mr. and Mrs. J. Mortimer Rubenstein

## SPONSORS

- |  |  |
|--|--|
| <p>Mr. and Mrs. Jules L. Rubinson<br/>           Dr. and Mrs. Jack Sall<br/>           Dr. and Mrs. Herbert Salzberg<br/>           Mr. and Mrs. Harold Sarna<br/>           Mr. and Mrs. Charles Schamach<br/>           Dr. and Mrs. I. M. Schnee<br/>           Mr. and Mrs. Isadore Schneider<br/>           Mr. and Mrs. Archie Schepps<br/>           Mr. and Mrs. Robert Scher<br/>           Mr. and Mrs. Maurey Schoff<br/>           Mr. and Mrs. Edward Schotz<br/>           Mr. and Mrs. Louis E. Schotz<br/>           Mr. Donald Schwartz<br/>           Mr. and Mrs. Nathan Schwartz<br/>           Mr. and Mrs. Philip C. Schwartz<br/>           Mr. and Mrs. Samuel M. Schwartz<br/>           Mr. and Mrs. Morris Scult<br/>           Dr. and Mrs. H. Sellers<br/>           Mr. and Mrs. A. Sergy<br/>           Dr. and Mrs. Joseph Shapiro<br/>           Mr. and Mrs. Theodore Shapiro<br/>           Mrs. Bess Shavick<br/>           Mr. and Mrs. James Shavick<br/>           Dr. and Mrs. Maurice A. Shinefield<br/>           Mr. and Mrs. Ben Shipman<br/>           Mr. and Mrs. Joseph Shulman<br/>           Mr. and Mrs. Sidney Simon<br/>           Mrs. Helen Singer<br/>           Mr. and Mrs. Murry Sinofsky<br/>           Mrs. Ida Sisselman<br/>           Mr. and Mrs. Edward Slater<br/>           Mr. Harry A. Smith<br/>           Mrs. Sybil Solanche<br/>           Mr. and Mrs. Louis Sorkin<br/>           Mr. and Mrs. Jack Stark<br/>           Mr. and Mrs. Joel Steiger<br/>           Dr. and Mrs. Harry Stein<br/>           Mr. and Mrs. Herman W. Steinberg<br/>           Mr. and Mrs. Jack Stern<br/>           Mr. and Mrs. Max Stern<br/>           Mr. and Mrs. Morton Strauss<br/>           Dr. and Mrs. Harold Stromeyer<br/>           Dr. and Mrs. L. Vincent Strully<br/>           Mr. and Mrs. Martin Sukenick</p> | <p>Mr. and Mrs. Samuel Sunshine<br/>           Mr. and Mrs. Herbert Susser<br/>           T<br/>           Mr. and Mrs. Ben Tankel<br/>           Mr. and Mrs. Aaron Tell<br/>           Mr. and Mrs. Charles Turndorf<br/>           Mr. and Mrs. Meyer Turndorf<br/>           V<br/>           Mr. Anthony Ventimiglia<br/>           Mr. and Mrs. Martin Verp<br/>           Dr. and Mrs. Jonas Vilanch<br/>           W<br/>           Mr. and Mrs. Philip Warfman<br/>           Mr. and Mrs. Joseph Waters<br/>           Dr. and Mrs. Victor J. Weil<br/>           Mr. and Mrs. Ernest S. Weiner<br/>           Mr. and Mrs. Martin Weiner<br/>           Dr. and Mrs. William Weintraub<br/>           Dr. and Mrs. Stephen Weisman<br/>           Mrs. Rhoda Weissman<br/>           Mr. and Mrs. Milton Weller<br/>           Mr. and Mrs. Edward Wexler<br/>           Mr. and Mrs. Murray White<br/>           Mr. and Mrs. Arthur Wichman<br/>           Mr. and Mrs. Jacob Wichman<br/>           Mrs. Peggy Dodds Williams<br/>           Mr. Peter Wilhovsky<br/>           Mr. and Mrs. Samuel Wolff<br/>           Y<br/>           Mr. and Mrs. Herman Yucht<br/>           Mr. and Mrs. Isadore Yudman<br/>           Z<br/>           Mr. and Mrs. Emanuel Zahler<br/>           Mr. and Mrs. Barnet Zalon<br/>           Mr. and Mrs. Jack Zalon<br/>           Mr. and Mrs. Mitchell Zalon<br/>           Mr. and Mrs. Harry Zax<br/>           Mr. and Mrs. Milton Zeemont<br/>           Mr. and Mrs. Norman Zelnick<br/>           Mr. and Mrs. Meyer Zendell<br/>           Mr. and Mrs. Joseph Zimel<br/>           Mr. and Mrs. Jack Zisblatt<br/>           Dr. and Mrs. David Zuckerman<br/>           Dr. and Mrs. Louis Zuckerman</p> |
|--|--|

***Note — Due to publication deadline, our list of sponsors is incomplete.  
 Sincere thanks to those who helped to support our Art Exhibit and Sale.***

---

# ACKNOWLEDGMENTS

---

## Thanks . . . . .

to the County Bank and Trust Co., Alkahn Press, Barton Press, Hamilton Photo Engraving, Paterson Evening News, Paterson Morning Call, Irving Freidenrich, Lewis Lieberman, Marius Sznajderman, Margo Blevin, Robert Verrone, Edward B. Epstein, Sebastian Gonzales, Emil Arnold, Dora Wilson, Peggy Dodds Williams—and to all participating members of Council—for their wonderful, unstinted support.

ART COORDINATION BY BAMBERGER'S  
GARDEN STATE PLAZA, PARAMUS, N. J.

FLORAL ARRANGEMENTS BY RAMSEY FLORIST

FRAMES AND FRAMING BY KARLEBACH GALLERY

*. . . and our thanks to the contributing Artists  
. . . and the following Galleries for permission  
to exhibit their excellent works of art.*

A.C.A.	Highgate Gallery
A.F.I. Gallery	Lucinda Art Gallery
Art Collectors Co.	Lillian Kornbluth
Allan Frumkin	Nordness Gallery
Andre Emmerich	Mae Schoenthal Gallery
Mavine H. Augenblick	Nancy Cooper Gallery
Art Fair	Painting & Drawing Lts.
Chase Galleries	Rose Fried Gallery
Durlacher Bros.	Terry Dintenfass Gallery
Forum Gallery	Van Diemen-Lilienfeld Gallery
Gallery 973	Zabriskie Gallery
Jas. Graham	



# ART EXHIBITION and SALE

An exciting selection of contemporary  
American and European Art, including  
a group of moderately priced items for  
new collectors —

Oils, Watercolors, Sculpture, Drawings.

**MARCH 31 · APRIL 1 · 2 · 3 AND 4, 1962**

Sponsored by the Branches of the  
**New York Section, National Council of Jewish Women**

at Council Headquarters  
9 East 69th Street, New York City

## GALA EVENTS

Saturday, March 31 — Preview Cocktail Party  
6 to 11 P.M. — By Invitation  
For Artists, Patrons and Sponsors

Sunday, April 1 — Opening Champagne Reception  
1 to 10 P.M. — Public Admission \$1.00  
(Artists, Patrons and Sponsors — our Guests)

### ● SHOW DAYS ●

Monday, Tuesday & Wednesday, April 2, 3 & 4  
1 to 10 P.M.

Open to the Public — No Admission Charge

For further details  
or information,  
communicate with  
the Branch Art  
Committee at  
LEhigh 5-5900

New York Section, National Council of Jewish Women

OFFICERS

President . . . . . Mrs. Norman Tishman

Vice-Presidents

Mrs. Harry Dranow

Mrs. Leonard J. Hess

Mrs. Joseph G. Druss

Mrs. Julian Lynton

Mrs. Sanford Samuel

Treasurer . . . . . Mrs. Frank Stark

Assistant Treasurer . . . . . Mrs. Bernard Morris

Secretary . . . . . Mrs. Arthur W. Glick

Assistant Secretary . . . . . Mrs. Emery E. Klineman

Executive Director . . . . . Miss Flora R. Rothenberg

\* \* \* \* \*

BRANCH ADVISORY COMMITTEE

Advisor to the Committee . . . . . Mrs. Alvin S. Baer

Chairman of Branches . . . . . Mrs. Abraham Kaufman

Immediate Past Chairman . . . . . Mrs. Saul S. Sharison

Liaisons . . . . . Mrs. Bernard Morris

Mrs. William Brilliant

Mrs. Mortimer Smolka

Mrs. Louis Plain

Ways and Means Advisor . . . . . Mrs. Laurence W. Stern

Branch Representatives

to the Board . . . . . Mrs. Ira Blumberg

Mrs. A. Jesse Goldstein

Mrs. Ira Murray

Branch Publicity . . . . . Mrs. Fred Shore

House Arrangements . . . . Mrs. Leo Weil

Staff Publicity . . . . . Miss Marion R. Katz

Branch Chairmen

Colony

Mrs. Ira Blumberg

Cooper Stuyvesant

Mrs. Isadore Weinstock

Empire

Mrs. William Stern

Gramercy Park

Mrs. A. H. Rubenfeld

Harmony

Mrs. Joseph Jame

Junior Committee

Mrs. Carl Leff

London Terrace

Mrs. Herbert Gitlin

Plaza

Mrs. Robert Rubinger

Regency

Mrs. Henry Schneider

Stuyvesant

Mrs. Hyman Finkelstein

Washington Heights

Mrs. Bernard Sanet

Young New Yorkers

Miss Constance Lane

New York Section, National Council of Jewish Women

INTER-BRANCH ART EXHIBITION AND SALE

COMMITTEE

- Chairman . . . . . Mrs. Alvin S. Baer  
Art Director . . . . . Dahli-Sterne, F.R.S.A.  
Administration . . . . . Mrs. Abraham Kaufman  
Art Selections . . . . . Mrs. Saul S. Sharison  
Coordination . . . . . Mrs. Bernard Morris  
  
Hospitallity . . . . . Mrs. William Brilliant  
Patrons and Sponsors. . . . . Mrs. Louis Plain  
Publicity . . . . . Mrs. J. Alexander Leventhal  
Mrs. Fred Shore  
Sales . . . . . Mrs. Jerome Messinger  
Hostesses . . . . . Mrs. Louis Goldberg  
Prizes . . . . . Mrs. A. Jesse Goldstein

- Mrs. Ira Blumberg  
Mrs. Leo Blumberg  
Mrs. Murry Davis  
Mrs. Bruno Destler  
Mrs. Leon Forst  
Mrs. Sol Golub  
Mrs. Maurice Green  
Mrs. Chauncey Katsh  
Mrs. Leonard Lustgarten  
Mrs. David Margolis  
Mrs. Ira Murray

- Mrs. Michael Olshen  
Mrs. William Questel  
Mrs. Arthur G. Reisman  
Mrs. Louis Reiter  
Mrs. Ida Robeson  
Mrs. A. H. Rubenfeld  
Mrs. Anet Roufberg  
Mrs. Stella K. Schwartz  
Mrs. Mildred Simonson  
Mrs. John H. Singer  
Mrs. Harry Victor

Consultant: Mrs. Constance Levene  
Secretary, Branch Office: Mrs. Frances Bonnell

\* \* \* \* \*

COUNCIL'S COMMUNITY WELFARE SERVICES

- Katharine Engel Center for Older People  
Council Workshop for Senior Citizens  
Service for Foreign Born  
Metropolitan Hospital Children's Program  
Welfare Island Services  
Council Youth Program - Department of Correction  
Overseas Activities

-----  
' We want to thank the many friends of the Branches, '  
' New York Section, National Council of Jewish Women, '  
' whose generous contributions and valuable assistance '  
' have insured the success of this Art Show '  
-----

HONORARY PATRONS

Mrs. Eleanor Roosevelt	
Mrs. Herbert H. Lehman	Mrs. Robert F. Wagner
Hon. Caroline K. Simon	
Jo Copeland	Mrs. Ogden Reid
Hon. Robert W. Dowling	Mr. James N. Rosenberg
Fannie Hurst	Mme. Helena Rubinstein
Hon. John V. Lindsay	Ed Sullivan
Mr. Roy R. Neuberger	Mrs. Maurice Wertheim

PATRONS

Mr. and Mrs. Benjamin Abraham	Mrs. William Lasdon
Mr. and Mrs. Max Abrams	Mrs. Leonard Levy
Dr. and Mrs. Jules Backman	Mrs. Alfred M. Lichtman
Mr. and Mrs. Alvin S. Baer	Dr. and Mrs. Henry W. Louria
Mrs. Frederick F. Berlinger	Mr. and Mrs. Milton Lowenthal
Mrs. George F. Berlinger	Mr. and Mrs. Bernard Morris
Mr. and Mrs. Robert Bloch	Mr. and Mrs. Ira Murray
Mr. and Mrs. William L. Brilliant	Mr. David Nemerov
Mrs. I. W. Burnham II	Mr. and Mrs. David Peskin
Mrs. Lena Cohen	Mr. and Mrs. Louis Plain
Mr. and Mrs. Victor J. Cohen	Mrs. Israel Rogosin
Mr. Angelo Corman	Mrs. Reuben Rose
Dr. and Mrs. Michael M. Engel	Mrs. Jack Rothenberg
Mrs. Arthur C. Fatt	Mrs. A. H. Rubinfeld
Mrs. Jack Goldfarb	Mrs. Sanford Samuel
Mr. and Mrs. A. Jesse Goldstein	Mr. and Mrs. Henry Schneider
Mrs. Louis Grossman	Mr. and Mrs. Saul S. Sharison
Mr. and Mrs. Joseph Grumbacher	Mrs. Stanley R. Silver
Mrs. Stanley Grumbacher	Mr. and Mrs. Jacob Sincoff
Mrs. Randolph Guggenheimer	Mr. and Mrs. Morris Sprayregen
Mrs. Alfred Hecht	Mrs. Milton Steinbach
Mr. and Mrs. Milton S. Heller	Mr. and Mrs. Laurence W. Stern
Mr. and Mrs. Stanley Heller	Mr. and Mrs. Leon N. Stern
Mr. and Mrs. Nat Herman	Mr. and Mrs. William Stern
Mrs. Stanley W. Hesse	Mrs. Milton M. Stuart
Mrs. Ellen Hill	Mr. and Mrs. David A. Teichman
Mrs. Mortimer N. Hyams	Mrs. Alan V. Tishman
Mr. and Mrs. Ben F. Joel	Mr. and Mrs. Norman Tishman
Mrs. Minnie Karmel	Mrs. Paul Tishman
Mr. and Mrs. Chauncey J. Katsh	Mrs. Harold Uris
Mr. and Mrs. Abraham Kaufman	Mr. and Mrs. Irving Valentine
Miss Dorris D. Kelly	Mrs. Theresa Waldinger
Mrs. Alan H. Kempner	Mrs. Philip M. Waterman
Mr. and Mrs. Bernard L. Klein	Mr. and Mrs. Leo Weil
Mr. and Mrs. Emery E. Klineman	Mr. and Mrs. Charles Weingarten
Mrs. Erwin Koppel	Mr. and Mrs. Abraham Weinstein
Gen. and Mrs. Melvin L. Krulewitch	Dr. and Mrs. Joseph Wilner
Mrs. H. L. Lambert	Mrs. Erwin S. Wolfson

(and others)

ADLER, SAM		BENDIX, JULIETTE	
-18 Totem - collage . . . . .	\$ 225.	-42 Still Life-Pineapple-oil . . \$	375.
-19 Nude - collage . . . . .	225.	-43 Slippers & Flowers-oil . . .	375.
AGOSTINELLI, MARIO		BENN, BEN	
-20 Gitana - oil . . . . .	450.	45 Bather - oil . . . . .	250.
-21 Children - oil . . . . .	225.	BERKMAN, AARON	
-22 Juanita - oil . . . . .	200.	46 Sailing-Central Park-oil . .	200.
ALDE, YVETTE		BERNSTEIN, SYLVIA	
439 Majorque #172 - oil . . . .	250.	49 Green Legend - w.color . . .	85.
AMEN, IRVING		BERNSTEIN, THERESA	
23 Woman in Market Place-oil .	150.	47 Horn of Plenty - oil . . . .	200.
24 Young Girl - oil . . . . .	200.	48 Carnegie Rehearsal - oil . .	450.
25 Prophet - woodcut . . . . .	35.	BLATAS, ARBIT	
ANDREWS, BENNY		50 Ponte Neuf - oil . . . . .	1,500.
27 Poet's Note Book-oil . . . .	300.	BLUM, GLADYS B.	
ASCHER, MARY		51 Flowers - oil . . . . .	110.
-29 Santa Monica - oil . . . . .	75.	52 The Shore - oil . . . . .	150.
-30 Clown - oil . . . . .	125.	53 Clown - oil . . . . .	110.
-31 Bouquet - litho . . . . .	30.	BOECHER, KARL	
ATKIN, TOMMY		56 Winter - oil-casein . . . . .	375.
32 Sustenance - oil . . . . .	300.	57 Siena Remembered- oil-casein	525.
AUSTEN		58 Night - oil-casein . . . . .	345.
-28 Birds - etching . . . . .	28.	BOGERT, GEORGE	
AUSTRIAN, RAY		59 Venice - oil . . . . .	450.
-33 Harlequin - oil . . . . .	300.	BOOKBINDER, JACK	
-34 Farm Implements - oil . . . .	300.	60 Mexican Maid - litho . . . .	36.
AVERY, MILTON		BRIGGS	
-1 Tiger Lily - oil . . . . .	1,250.	61 Space in Time - oil . . . . .	300.
-2 Girl with Brown Hair-oil . .	975.	BURLIUK, DAVID	
-3 Standing Nude-oil crayon . .	450.	440 Flowers-M.Soyer, p.c.oil . .	500.
-4 Reader with dog-ink draw . .	190.	BURNETT, LOU	
AVNIEL, MORDECHAI		62 Quartette - oil . . . . .	200.
35 Sunset-Tiberias-oil . . . . .	450.	CARDINAL, MARCEL	
36 Mountains of Negev-oil . . . .	475.	63 Kota - oil . . . . .	250.
37 Negev Sunset-w.color . . . . .	170.	64 Seacastle - oil . . . . .	250.
BARBER, JOSEPH		CARTON, NORMAN	
-38 Wave - oil . . . . .	400.	441 Green Mansions - oil . . . .	600.
BEAUREPAIRE, ANDRE		CARVALLO, SUZANNE	
-481 Palais Enchevetres-oil . . .	1,100.	65 Anemones - tempera . . . . .	120.
BELINE, GEORGE		66 The Blue Vase - tempera . . .	300.
-39 Hebrew Scholars #1-w.color .	150.		
-40 Hebrew Scholar #2-w.color . .	150.		
-41 Hebrew Scholar #3-w.color . .	150.		

CASSAT, MARY			
67 Seriograph (signed, rare) . .	\$ 350.		
CHAGALL, MARC			
68 Jerusalem Window (Tribe of Levi) - litho . . . . .	500.		
69 Jerusalem Window (Tribe of Benjamin - litho . . . . .	500.		
70 Woman Circus Rider on Red Horse - litho . . . . .	225.		
71 Moses - 10 Commandments - litho . . . . .	175.		
72 The Circus - litho . . . . .	175.		
73 Man Doffing His Hat - etching . . . . .	300.		
74 The Talmud Scholar, etching .	450.		
75 Jerusalem Window (Tribe of Asher) - litho . . . . .	500.		
76 Jerusalem Window (Tribe of Zabulon) - litho . . . . .	500.		
CHEN-CHI			
77 Spring - watercolor . . . . .	600.		
78 Landscape - w.color . . . . .	450.		
CIKOWSKY, NICOLAI			
88 Nude - oil . . . . .	300.		
89 Gusman Dock - oil . . . . .	450.		
90 Semi-Nude - pastel . . . . .	200.		
CITRON, MINNA			
91 Etching-collage . . . . .	225.		
COLONNA, ROY			
92 Odalisque - mixed media . .	500.		
93 Christine- charcoal-gouache.	200.		
94 Janine - charcoal-gouache. .	250.		
COOMBS, WILLIAM			
95 Ballet Dancer at Rest-oil .	300.		
96 Seated Nude - oil . . . . .	300.		
97 Enciente - oil . . . . .	125.		
CORNWELL, DEAN			
442 Still Life - oil . . . . .	250.		
CRIMI, ALFRED Z.			
98 Protozoa - watercolor . . .	300.		
99 Nude - sepia drawing . . . .	150.		
100 Kabuchi Jugglers- w.color. .	600.		
103 Spanish Dancers - oil . . .	175.		
DALEY, ROBERT			
105 Landscape - watercolor . . .	125.		
D'AVINO			
106 Flower Girl - oil . . . . .	\$ 225.		
DAVIDSON, A. ALLAN			
10 Backstage - oil . . . . .	750.		
DAVIS, GLADYS ROCKMORE			
107 Girl Combing Hair - oil .	1,125.		
108 Back View - oil . . . . .	600.		
109 Head - oil . . . . .	300.		
DEGAS, EDGAR			
111 Self Portrait - etching .	135.		
DELIGHT ISCH, MANI			
112 The Artist Confronted with Reality - mixed media . .	1,200.		
113 Head of Eve - oil . . . . .	190.		
DE RUTH, JAN			
114 Duo - oil . . . . .	175.		
117 Nude - oil pastel . . . . .	275.		
118 Nude - oil pastel . . . . .	250.		
DILLER, MARY BLACK			
120 Study - oil . . . . .	150.		
DOBKIN, ALEXANDER			
121 Draped Nude - oil . . . . .	300.		
DUFY, RAOUL			
125 Circus Horses - wood eng.	140.		
126 Military Band - litho . .	200.		
DUNN, NATE			
128 Vases and Flowers - oil .	40.		
DVORAK, ROBERT			
132 Interminable Rythm - etching . . . . .	30.		
EHRENREICH, EMMA			
133 Day's End - casein . . .	200.		
135 Day's End - watercolor .	200.		
EPKO			
443 Fillette Bleue #274-oil .	750.		
ERLANGER, ELIZABETH			
136 Spanish Landscape-casein.	250.		
137 Fantasy - oil . . . . .	335.		
EVERGOOD PHILIP			
444 Little People Twist-oil .	2,500.		

FABERT, JACQUES			
139 Bird watercolor .....	\$	200.	
140 Femme Brune-watercolor ....		180.	
141 Laurette Au Balcon-w.color.		180.	
FEIGENBAUM, BELLE W.			
142 Jaffa - oil .....		125.	
143 Puerto Rico - pastel .....		100.	
FENTON, JOHN			
145 Ladies of the Corridor-oil.		400.	
FEUDALE, CAROLINE			
146 Island In the Sun - oil ...		50.	
FLORSHEIM, RICHARD			
149 Factory District - oil ....		750.	
FRANK, EMILY			
150 Drum Majorette - oil .....		75.	
FREEMAN, JANE			
152 Outdoor Nude - oil .....		150.	
FRIEDLANDER			
153 My People - woodcut .....		65.	
FRIEDMAN, MARTIN			
154 Ramparts - oil .....		425.	
GASSER, HENRY			
155 A Corner in Paris-w. color.		225.	
156 Afternoon in Montmartre- watercolor .....		225.	
157 Italian Street Scene - watercolor .....		225.	
GEKIERE, MADELINE			
159 Early October - oil .....		175.	
GILDEN, HELEN			
160 Desert Night #9 - oil ....		100.	
161 Desert Night #7 - oil ....		75.	
GILMAN, ESTHER			
163 Mother and Child-w. color.		100.	
GOETZ, RICHARD			
165 Landscape - oil .....		250.	
GREENE, MRS. LYN			
166 Still Life - oil .....		140.	
GROSSMAN, ELIAS			
170 Fishing Scene - etching ..	\$	40.	
HANFLING, PAULINE			
171 Children in the Garden- oil .....		375.	
HARRITON, ABRAHAM			
452 Houses Near a Pond-oil ..		450.	
453 On the Beach -drawing ...		200.	
HELLOMS, MAY			
174 City Nocturne - oil .....		600.	
175 Harbour Lights - oil ....		300.	
176 City Shimmer - oil .....		250.	
HENRI, ROBERT			
177 Jimmie Jerry - oil .....		3,500.	
HERING, HARRY			
178 Sails from the Headlands -oil .....		375.	
179 Catfish Row - oil .....		300.	
HIGGINBOTTOM, EVELYN B.			
180 Thistledown - oil .....		150.	
HILL, LOLA			
182 Daybreak - oil .....		180.	
183 Autumn Mood - oil .....		100.	
HIRSCH, JOSEPH			
186 Beauty and the Beast - pen & ink .....		90.	
HOFMANN, HANS			
187 Study in Black and white -oil .....		7,000.	
HOFSOOS, MARY LOU			
188 Hannah - oil .....		90.	
HONDIUS, GERRIT			
190 Clown - mixed media ....		90.	
192 Spring - mixed media ...		175.	
193 Ballet Dancer - oil ....		250.	
HOPKINS, BUD			
194 #42 - oil on paper .....		150.	
HULBECK, BEATE			
196 Homage to Jackson Pollock -gouache .....		300.	
197 Ecliptic - gouache .....		300.	

ISHIKAWA, SHINTI			
198 A Bird - watercolor . . . .	\$	250.	
JACKSON, LEE			
199 Dancing Pair - oil . . . .		575.	
200 Dancers - Central Park			
-oil . . . . .		750.	
201 Dance Contestants - oil . .		350.	
JOSEPH, ERNESTINE			
207 Non Objective #1 -casein. .		100.	
JURADO			
209 Mujer - crayon-ink . . . .		60.	
KAHN, SUSAN			
454 Masako Combing Hair - oil .		600.	
KAPLAN, STANLEY			
210 Lanetown, U.S.A. -col.w.cut.		30.	
KATZ, EUNICE			
212 Children - litho. . . . .		25.	
KEANE, MARGARET			
214 Afterthoughts - oil . . . .		475.	
215 The Little Gypsy - oil . .		500.	
KIMMIG, ARTHUR			
218 Billboards - oil . . . . .		700.	
KINGMAN, DONG			
482 Bangkok - W. color . . . .		500.	
KINIGSTEIN, JOSEPH			
219 Encounter - oil . . . . .		275.	
220 The Clown - oil . . . . .		275.	
KLEIN, HANS			
221 Gold in the City - oil . .		225.	
223 Late Autumn - gouache . .		150.	
KLEINFELD, GERTRUDE L.			
224 Still Life Cabbage Roses			
-oil . . . . .		200.	
225 Chrysanthemums - oil . . .		200.	
KLINE, MISS HARRIET			
228 Woodland Ballet - oil . . .		125.	
KREINDLER, DORIS			
230 Positano - casein . . . . .		1,000.	
231 Capri - oil . . . . .		500.	
233 Trout Fishing Camp - oil. .		550.	
KUPFERMANN, JACQUES			
5 Trees In The Snow - oil . . \$		250.	
6 View from Tivon - oil . . .		350.	
7 Elath Mountains - oil . . .		350.	
LACOUORE			
445 St. Lunaire #250 - oil . .		450.	
LANNER			
245 Etching . . . . .		50.	
LARS BO			
244 Jewels of the Sea - etch .		90.	
LAUFMAN, SIDNEY			
242 Color Trees - oil on . .		250.	
paper			
LAUTREC, HENRI TOULOUSE			
243 Tete De Femme-pencil dr. .		600.	
LAYTON, MARGARET			
238 Sunset Bridge - casein . .		120.	
239 Soaring Sentinals - oil .		150.	
LEFF, RITA			
461 Citadel - casein . .		175.	
LEGER, FERNAND			
246 La Lecture - litho. . .		225.	
LEGRAND, EDY			
446 Fleurs #650 - oil . .		400.	
LEVENE, CONNIE			
247 Fruit and Atmosphere-oil .		300.	
LIVERS, ERNESTINE			
248 Flowers - oil . .		450.	
249 Fishing Boat from Korea-			
oil . . . . .		250.	
LIVINGSTON, SIDNEE			
250 Abigail - oil . . . . .		275.	
251 Lunar Expedition-w.color .		200.	
LOEB, MINNA N.			
254 Mother and Child - oil . .		190.	
LONERGAN, JOHN			
472 Bock Scene - gouache . .		165.	
473 Gloucester Fisherman -			
silk screen print . . . .		25.	



LORJOU, BERNARD 480 Flowers - oil . . . . .	3,500.	NEMEROV, DAVID 289 Still Life - oil . . . . .	\$ 150.
LORNE, NAQMI 256 Sea Anemonies - oil . . . . .	150.	NEVLEFF, HELEN 291 Green Grapes - oil . . . . .	200.
LUIGINI 447 Port #701 - oil . . . . .	250.	292 The Web - oil . . . . .	200.
MARDER, DORIE 258 Flowers - oil . . . . .	187.	NEWMAN, ELIAS 294 Skyscrapers at Night encoustic (oil med.) . . . . .	350.
259 Still Life - oil . . . . .	150.	PARIS, DOROTHY 295 Oriental Head - oil . . . . .	300.
MARGULIES, JOSEPH 14 Mending Nets - watercolor . . . . .	450.	PAULSEN, PAUL 296 Red Fence - oil . . . . .	300.
15 Olive Trees Riviera - oil . . . . .	750.	PEARSON, HENRY 297 #4 - 1962 - oil . . . . .	375.
16 Back in Old Port Gloucester - watercolor . . . . .	150.	PELS, ALBERT 298 Kite Flying - oil . . . . .	195.
MATISSE, HENRI 274 Travaile Et Joi - litho. . . . .	150.	299 Pink Ballet Skirt - oil . . . . .	165.
275 Tete De Femme-lineoleum cut . . . . .	175.	PINNELL 301 Scene of Valencia - etch. . . . .	50.
MAYER, BLANCHE C. 276 Winter Storm - oil . . . . .	125.	PICASSO, PABLO 304 Seated Nude & 3 Male Heads- etching (signed) . . . . .	400.
MAYERS, MOLLIE 277 Seated Nude - oil . . . . .	105.	305 Jouer De Flute - litho. . . . .	225.
278 Nude - oil . . . . .	105.	306 The Circus Rider - litho. . . . .	200.
MEYEROWITZ, WILLIAM 281 Quartet - oil . . . . .	450.	307 Saltimbanques - litho. . . . .	75.
282 Two Riders - Oil . . . . .	375.	PORINCHIK, D. 308 Spring Landscape - oil . . . . .	260.
MICHELSON, LEO 471 Venice, 1952 - oil . . . . .	1,500.	PRESSER, JOSEPH 309 Mignon - gouache . . . . .	250.
MIRO, JOAN 283 Face Among Stars - litho. #49 . . . . .	250.	310 Two Clowns - gouache . . . . .	100.
MITTLEMAN, MRS. ANN 284 Flowers - oil . . . . .	300.	311 Titania - Mixed media . . . . .	450.
286 Seascape - oil . . . . .	75.	RABKIN, LEO 312 In Earth - watercolor . . . . .	200.
MONTLACK, EDITH 12 Musicians - oil . . . . .	150.	313 In Cobalt Blue - watercolor . . . . .	200.
13 Cellist - oil . . . . .	150.	RADULOVIZ, SAVO 315 Trio - oil . . . . .	335.
11 Skyline - oil . . . . .	175.	316 Quartet - oil . . . . .	375.
MOORE, MARSHA 287 Girl Reading - oil . . . . .	150.	317 Quitarist - oil . . . . .	600.
MORGAN, NORMA 288 Beethoven - engraving . . . . .	50.	RAPPAPORT, JUDITH 448 Suzie - oil . . . . .	100.
		449 Fourscore and Eight - oil . . . . .	200.

RASKIN, JOSEPH		ROSENBERG, JAMES	
318 Mother and Child - oil . . . . .	\$ 450.	467 Adirondeck Springtime-oil	\$ 500.
319 Auction - oil . . . . .	225.	ROSENBERG, SAUL	
320 Country Road - oil . . . . .	150.	8 Young Girl with Cat - oil . . . . .	300.
RATKAI, GEORGE		9 Une Petite Fille - oil . . . . .	225.
321 The Reader - oil . . . . .	200.	ROTH, RUBI	
322 Isabella of Hapsburg - oil . . . . .	1,000.	340 Oceanic - watercolor . . . . .	300.
323 Sodom - oil . . . . .	700.	341 Flower Bouquet -w. color . . . . .	150.
REDFIELD, LILY		ROUAULT, GEORGES	
468 Sidewalks of New York		347 Vase D8Fleurs - etching . . . . .	350.
- water color . . . . .	50.	and acquatint	
REFRIGIER, ANTON		SCHAEFER, ROCKWELL B.	
465 Girl with Sunflower-casein . . . . .	225.	349 Night club - casein . . . . .	65.
466 Picking Pears - casein . . . . .	250.	SCHANKER, LOUIS	
REISS, ANNE		450 Abstraction #4 - 1959-oil . . . . .	500.
324 Desiree - oil . . . . .	135.	SCHLAM, MURRAY G.	
325 Still Life - oil . . . . .	135.	350 G Concerto - oil . . . . .	250.
REISS, LEE		SCHRAG, KARL	
326 Dancer - oil . . . . .	165.	351 Bouquet Against Window-	
327 Girl in Leotard - oil . . . . .	225.	gouache . . . . .	450.
RENOIR, PIERRE-AUGUSTE		SCHULEIN, JULIUS W.	
330 Portrait of Louis Valtat . . . . .	135.	353 Winter in Central Park - oil	150.
-litho.		SCHWACHA, GEORGE	
RESCIA, AIN		354 Central Park - oil . . . . .	200.
331 Spring - gouache . . . . .	300.	355 Manhattan - oil . . . . .	200.
332 Reflection - gouache . . . . .	300.	SHERMAN, SARAI	
RIBAK, LOUIS		356 Owl - drawing . . . . .	100.
333 Landscape - oil . . . . .	250.	SHOULBERG, HARRY	
RICE, MARION		357 Landscape - oil . . . . .	300.
334 Floral - oil . . . . .	150.	358 Still Life - oil . . . . .	275.
ROHR, JOEL		SHUFF, LILY	
455 Outpost in the Negev-serio . . . . .	60.	368 Garden Flowers - oil . . . . .	125.
456 American Settlement-serio . . . . .	50.	369 Moonlight - oil . . . . .	100.
457 Eilat Bay - watercolor . . . . .	150.	SIMON, SIDNEY	
ROSE, HERMAN		370 Blond in Blue - oil . . . . .	300.
335 Still Life - watercolor . . . . .	150.	SIMONSON, MILDRED	
ROSE, IVER		373 Flower Piece - oil . . . . .	100.
336 Dress Up - oil . . . . .	2,250.		
337 Practice - oil . . . . .	875.		
338 In the Gallery - oil . . . . .	575.		
339 Running in the Rain - oil . . . . .	475.		

SKULTE, ALICE  
 375 Montmartre - Paris - oil . . . \$ 165.  
 376 Grand Boulevard - oil . . . 165.

SKULTE, VOLDEMARS  
 377 Rialto Venice - oil . . . . . 250.  
 378 Saint Marco Square - oil . . . 250.

SMILEY, ENID  
 379 Rose Dawn - oil . . . . . 200.  
 380 Spring - oil . . . . . 150.

SOBOSS-K, STANLEY  
 381 Low Tide - oil . . . . . 350.  
 382 Costa Brava - oil . . . . . 135.

SOLOTAREFF, BORIS  
 383 Green Trees - oil . . . . . 500.  
 384 Still Life, Pears & Bottles-  
 oil . . . . . 500.

SOYER, MOSES  
 462 Girl Buttoning Blouse -oil . 1,500.

STERNE, DAHLI  
 385 After the Rain - oil . . . . 150.  
 386 Southern Street - oil . . . . 350.  
 388 Fall in Paris - oil . . . . . 130.

STONE, ALLEN  
 391 Girl - oil . . . . . 250.  
 392 Little Boy - oil . . . . . 225.

TONEY, ANTHONY  
 463 North Westchester -oil . . . 300.  
 464 Bird - oil . . . . . 450.

TREIMAN, JOYCE  
 395 Figure - crayon . . . . . 100.

TRIGUBA, HENRY  
 396 Landscape - oil . . . . . 75.  
 401 Triple Ceramic Tile . . . . . 25.

TROMKA  
 405 Beggar - oil . . . . . 300.  
 406 Woman Warming Her Hands -  
 gouache . . . . . 450.  
 407 Tired Businessman - oil . . . 600.

TUBIS, SEYMOUR  
 402 Pines - ink . . . . . 180.  
 403 L'ecolier - oil tempera . . . 300.

UTRILLO, MAURICE  
 404 Montmartre Street -litho . . . 275.  
 489 Street Scene - oil . . . . . 10,000.

VENARD, C.  
 487 Still Life With Pitcher-oil. 1,000.

VLAMINCK  
 488 Landscape - oil . . . . . \$ 7,000.

VALLEF, JACK  
 408 Monhegan Lighthouse-w.color. 150.

VAN CAULAERT  
 409 Little Mother - oil . . . . . 200.  
 410 Four Seasons - oil . . . . . 500.  
 411 Flowers - oil . . . . . 300.

VILLON, JACQUES  
 413 Woman's Head - litho.. . . . 150.  
 414 The Game - Pen & Ink . . . . . 650.

WALD, SYLVIA  
 415 From House of Stone-serio . . 75.  
 416 Dark Wings - serio . . . . . 90.

WASSERBERG, NATHAN  
 418 Clown and Girl - oil . . . . . 450.  
 419 Three Heads - oil . . . . . 250.

WEBER, ARNOLD  
 420 Manhattan Bridge - oil . . . . 300.  
 421 Tree of Fire - watercolor . . . 175.

WENGER, JOHN  
 422 Conversation Piece-w.color . . 225.  
 424 Concert in the Park-casein . . 90.  
 425 Prayer - casein . . . . . 100.

WHISTLER  
 426 No. 3 Wharf Scene-etching . . 100.

WHINSTON, CHARLOTTE  
 427 Books & Bottles - oil . . . . 180.

WIESEN, TRUDE  
 469 Dusk - watercolor . . . . . 90.  
 470 Shoreline - watercolor . . . . 125.

WILNER, MARIE  
 429 Nude No. 1 - ink drawing . . . 75.  
 478 City Scape w. color . . . . . 350.  
 479 Blue City - oil . . . . . 500.

WILSON, SOL  
 431 Fisherman - oil . . . . . 250.  
 432 The Park - oil . . . . . 650.  
 433 The Hidden Sun - oil . . . . . 1,000.

WINDROW, PAT  
 434 Formes Similaires - oil . . . . 75.

ZICHY, COUNTESS MARIA  
 435 Flowers - oil . . . . . 275.

S C U L P T U R E

BELING, HELEN		HARTWIG, CLEO.	
S800 The Young Joseph-bronze . . .	\$ 180.	S826 Bird Form - brass . . .	\$ 500.
S801 Child & Mother - bronze . . .	180.	S827 Torso - terra cotta . . .	75.
S802 Confidante - belplast . . .	400.	JOSEPH, ERNESTINE	
DRYFOOS, MISS NANCY		S828 Seated Figure - hydrocal . . .	100.
S804 Meditation - bronze . . .	375.	KALLEM, HERBERT	
S805 Agony - bronze . . .	375.	S852 Girl with Pigtail -	
S806 Courage - terra cotta . . .	75.	copper & lead . . . . .	400.
S811 Selma - bronze . . . . .	400.	S853 Troubadour - copper &	
FAININEL, IVAN		lead . . . . .	200.
S803 Reclining Nude - wood . . .	800.	MARGOULIES, BERTA.	
FRANK, EMILY		S829 Sleeper - bronze . . . . .	450.
S807 La Donna - terra cotta . . .	75.	S830 Woman Bereft - cement . . .	150.
S808 Golden Lady of the		S831 Wailing Wall - bronze . . .	1,000.
Evening - terra cotta . . .	75.	S832 Woman Waiting - bronze . . .	350.
S809 Follies - terra cotta . . .	150.	MERLIS, ETHEL	
S810 Girl & Flowers - terra		S833 Sleeping Puppy - sandstone	105.
cotta. Can be sold sep-		S834 Penitence - limestone . . .	180.
arately. Girl . . . . .	50.	S835 Mother and Child - marble	300.
8 Flowers - each . . . . .	5.	S836 Early Morning - rosewood . .	150.
GEBER, HANA		S837 Family - ebony . . . . .	750.
S812 Menorah Joy - bronze . . .	400.	MICHALSKY, MAX IMILIAN	
GLINSKY, VINCENT		S838 Gazelle - electroplated	
S813 Day Dream - cast stone . . .	200.	stone . . . . .	400.
S814 Reclining Figure - terra		S839 Bull - electroplated	
cotta . . . . .	200.	stone . . . . .	900.
S815 Walking Torso - brass . . .	450.	RUSSIN, ROBERT	
GOLDBERG, MAX		S840 Piccolo - bronze . . . . .	100.
S816 Dixie Combo-cedarwood . . .	450.	SCHLAM, MURRAY G.	
S817 Hands of Meditation -		S841 Acrobats - plaster . . . . .	125.
cedarwood . . . . .	300.	SIMON, BERNARD	
S818 Puppy - cedarwood . . . . .	225.	S842 Seated Figure-alabaster . . .	300.
S819 Cat in Anger - cedarwood.	300.	S843 Head - green marble . . . . .	250.
GUTMAN, RUTH		S844 Mother and Fledgling-	
S821 The Lovers - hydrocol . . .	125.	teakwood . . . . .	350.
S822 Space - Vatican stone . . .	220.	SIMONSON, MILDRED	
S823 The Family - hydrocol . . .	150.	S845 Young Girl - alabaster . . .	100.
HARKAVY, MINNA		S846 Ode to Modigliani- crocus -	
S824 Reclining Figure - cast		wood . . . . .	200.
stone . . . . .	300.		
S825 Torso - kane stone . . . . .	175.		
S827 GEBER, HANNAH <i>The Supplican 400.</i>			

TOUSTER, IRWIN  
S854 Female Flower - bronze . . . 75.  
S855 Old Bird - bronze . . . . . 400.

WASEY, JANE  
S451 Cat-sandstone . . . . . 450.

WEILL, ERNA  
S847 Prayer - terra cotta . . . 150.  
S848 Dance of Love -art stone. . . 75.  
S849 Exuberance - art stone . . . 75.

WEISS , MARGRIT  
S850 Bobby - plaster . . . . . \$ 50.

WINGATE, ARLINE  
S851 Reclining Woman - bronze. . . 200.

\* \* \* \* \*

PARTICIPATING GALLERIES

A. C. A. Gallery

AFI Gallery

Art Fair

Babcock Galleries

Sally Cox

Creative East

Forum Gallery

Galerie Felix Vercel

David Herbert Gallery

Hirschl & Adler Galleries

M. Jaediker

Keane's Gallery

Kraushaar Galleries

Schoneman Galleries

White Galleries

\* \* \* \* \*

LOCATION OF ROOMS

Club Room.....First Floor  
Board Room A.....Second Floor  
Board Room B....." "  
Foyer....." "  
Goetz Room....." "  
Library..... Third Floor

\* \* \* \* \*

In such a catalogue there are always a few errors. We hope you will bear with us. Thank you.

AR 1417 3/7 ERNA WEILL COLLECTION

1962, 1967

ART EXHIBITIONS. MODERN ARTISTS GUILD

ENGLISH 1962, 1967

# **“PROMENADES”**

**1969**

June 19 to July 7

# Exhibition at The Promenades

## "Impressions Of Kostelanetz

## And The Philharmonic"

### EXHIBITORS


*It is with great pleasure that our galleries have been chosen to present to the public direct from The New York Philharmonic Hall in Lincoln Center, this outstanding exhibition of The Modern Artist Guild.*

*M.A.G. was organized in 1960 by a small group of painters in New Jersey who felt the urgent need for a means of giving expression to, and bringing to the community the works of artists whose approach to painting and sculpture was dynamic and vital; reflecting the contemporary modes.*

*The objective of the group is to promote interest in contemporary art, serious in approach and experimental in outlook; to provide the community with an opportunity to participate with the artist in the fulfillment of such objectives via exhibitions, lectures and demonstrations and to lend its services to educational institutions.*

*M.A.G. has had more than twenty-five exhibitions in the last seven years including Riverside Museum, New York Worlds Fair, Lever House, Tercentenary Exhibit in New Jersey and New Jersey State Museum. Virtually all its members have had one man shows as well.*

*M.A.G. is a charter member of the North Jersey Cultural Council and as such has a broad influence on the artistic climate of the state.*



SARA FREEMAN  
DOROTHY GLAZER  
JERRY GOLDMAN  
JUDITH GRESELL  
ROSE HERTZBERG  
FRANK KULASIEWICZ  
MARION LANE  
LILLIAN MARZELL  
ALEXANDRA MERKER  
STEPHEN V. MUNNO  
VIC OWENS  
VIRGINIA PASSAGIO  
JUDITH PECK  
LEONARD PIERRO  
ESTHER ROSEN  
JAMES RUBAN  
RITA SILVAN  
RAY STATLANDER  
MARIUS SZNAJDERMAN  
ERNA WEILL  
SAM WEINIK  
BEN WILSON  
EVELYN WILSON



# Your Invitation...

Thursday Evening, June 19, 1969

*Todd Gallery proudly announces the New York Philharmonic  
"Promenades 1969" Exhibition of Paintings inspired by "Impressions  
of Kostelanetz and the Philharmonic"*

COCKTAILS AT 7:30 P.M.

THE FASHION CENTER • Ridgewood, Ave., Paramus, New Jersey 07652 • Tel.: (201) 447-2986

**TODD**  
**GALLERY**  
FINE ART FROM AROUND THE WORLD

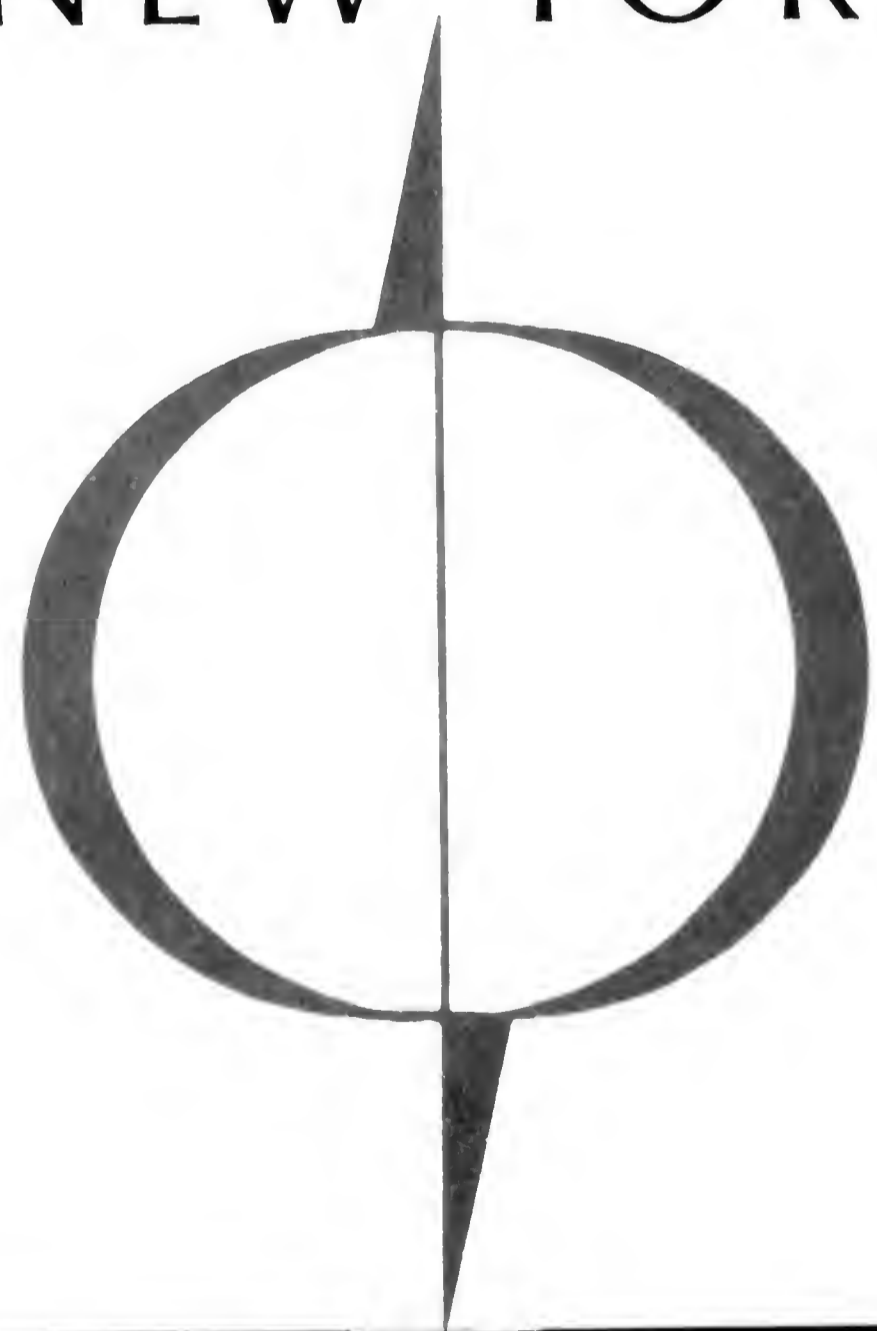
ERNA WEILL  
Sculpture  
825 W. 19th St.  
New York, N.Y.

# “PROMENADES”

## 1969

MAY 21 TO JUNE 14

### NEW YORK PHILHARMONIC



Philharmonic Hall, Lincoln Center for  
the Performing Arts

**Popular Prices \$2.50 - \$5.50**

### ANDRE KOSTELANETZ

Artistic Director and Conductor

# "PROMENADES"

The New York Philharmonic's own celebration of spring returns to Philharmonic Hall for the seventh season.

Managing Director:  
CARLOS MOSELEY

Assistant Managers:  
WILLIAM L. WEISSEL  
ALBERT K. WEBSTER

"Promenades" Coordinator:  
KENNETH HAAS

"Promenades" Designer:  
PETER WEXLER

STEINWAY PIANO / COLUMBIA RECORDS

Andre Kostelanetz will conduct the New York Philharmonic in nineteen special non-subscription concerts, accompanied by an outstanding roster of guest soloists. The festive "Promenades" decorations in Philharmonic Hall will feature a new element—electronics—for the first time. Wide-ranging exhibits, including a collection of art works inspired by the New York Philharmonic and created especially for the "Promenades," will be shown in the public area of the Hall.

Patrons on the orchestra level will be seated at the now-traditional "Promenades" tables, and beverages will be sold before each performance and during intermission. Buffet dinners will be available before the concerts in the "Promenades" Restaurant.

**Concerts begin at 8:30 p.m.**

## PROGRAMS

Wed., May 21 "Preview"  
(Same program as for Opening Night, May 22)

Thurs., May 22, Opening Night  
Sat., May 24

### "PROMENADE ESPANOL"

Maralin Niska, *soprano*  
Baritone to be announced

FALLA Dances from "The Three-Cornered Hat"  
FALLA Excerpts from opera, "La Vida Breve"  
CASALS Sardana, Sant Marti del Canigo, and Song of the Birds (Lorne Munroe, soloist)  
SERRANO Aria from zarzuela, "Cancion del olvido"  
CHAPI Aria from zarzuela, "La Revoltosa"  
RIMSKY-KORSAKOFF Capriccio Espagnole

Fri., Tues., Wed., Thurs., May 23-27-28-29

### "RUSSIAN PROMENADE"

Donald Gramm, *bass-baritone*  
The Bil Baird Marionettes

GLINKA Overture, "Russlan and Ludmila"  
BORODIN Excerpts from opera, "Prince Igor"  
SHOSTAKOVICH Marionette Ballet, created by Bil Baird  
TCHAIKOVSKY Capriccio Italien

## KOSTELANETZ

Conducting

Fri., Sat., Tues., Wed., May 30-31, June 3-4

### "HOLIDAY PROMENADE"

Veronica Tyler, *soprano*  
Robert Mosley, *baritone*  
Theodore Lettvin, *pianist*  
Schola Cantorum

GOTOVAC Kolo from "Ero the Joker"  
HANDEL-HARTY Water Music Suite  
LITOLFF Scherzo from Piano Concerto  
GERSHWIN "Porgy and Bess" Excerpts, (with soprano, baritone, and chorus)

Thurs., Fri., Sat., June 5-6-7

### "SPRING PROMENADE"

Michael Rabin, *violinist*

WALTON Capriccio Burlesco  
DEBUSSY Printemps  
SAINT-SAENS Introduction and Rondo Capriccioso, for violin and orchestra  
DELIUS On Hearing the First Cuckoo in Spring  
SARASATE Zigeunerweisen, and Introduction and Tarantella, for violin and orchestra  
STRAVINSKY "The Firebird" Suite

Tues., Wed., June 10-11

### "SALUTE TO NATURE"

A Salute to the American Museum of Natural History in its Centennial Year

David Bar-Illan, *pianist*

RIMSKY-KORSAKOFF "Le Coq d'or" Excerpts  
RAVEL Piano Concerto in G Major  
HOLST Excerpts from "The Planets"  
BRITTEN The Prince of the Pagodas  
RESPIGHI The Pines of Rome

Thurs., June 12

### "PROMENADE DE PARIS"

(Same program as for Fri., Sat., June 13-14)

Benefit for International Synagogue and New York Board of Rabbis  
For ticket information call TR 9-8415

Fri., Sat., June 13-14

### "PROMENADE DE PARIS"

Rosalind Elias, *mezzo-soprano*

SAINT-SAENS "La Princesse jaune," Overture  
DUPARC Invitation au voyage, and Phydilé  
RAVEL Pavane, and Alborado del gracioso  
OFFENBACH Overture, "La Belle Hélène"  
OFFENBACH Four arias from the operettas, "La Belle Hélène," "La Grand Duchesse de Gérolstein," and "La Vie parisienne"  
OFFENBACH Gaité Parisienne  
(In celebration of the 150th Anniversary of the birth of Jacques Offenbach)

Programs and soloists subject to change

MAIL ORDER COUPON FOR THE "Promenades"

Philharmonic Hall Box Office, Lincoln Center,  
Broadway at 65th Street, New York, N.Y. 10023.

874-2424

**New York Philharmonic**

Philharmonic Hall, Lincoln Center

Broadway at 65th Street

New York, N.Y., 10023

PRICES (not including refreshments)

Orchestra:		First Terrace:	
Single seat at table	\$4.50, \$5.50	(regular seat)	\$4.00, \$5.00
Table, seating 6	\$27, \$33	Second Terrace:	
Loge: (regular seat)	\$5.00	(regular seat)	\$2.50, \$3.50

Enclosed is my check or money order for \$ \_\_\_\_\_

in payment for \_\_\_\_\_ tickets at \$ \_\_\_\_\_ each,

located in the \_\_\_\_\_ for the following "Promenades"

Fill in date(s) \_\_\_\_\_

IMPORTANT: The demand for all tickets is expected to be heavy, so  
please list an alternate date here \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_ ZIP CODE \_\_\_\_\_

DAYTIME TELEPHONE NO. \_\_\_\_\_

All orders must be accompanied by stamped, self-addressed envelope.  
Make checks payable to Philharmonic Hall Box Office.

May we fill your order at a lower price if necessary? YES  NO

# MODERN ARTISTS GUILD INC.

EXHIBITION AT THE PROMENADES  
"IMPRESSIONS OF KOSTELANETZ AND THE PHILHARMONIC"

**MAY 21 TO JUNE 14, 1969**

Philharmonic Hall, Lincoln Center for the Performing Arts  
Broadway at Sixty-Fifth Street, New York, New York 10023  
Open Most Every Day • Telephone to Confirm • 212 TR 4-4000

MODERN ARTISTS GUILD INC.  
243 CHERRY LANE  
TEANECK, N.J. 07666

ERNA WITTEL  
SCULPTURE STUDIO  
886 ALPINE DRIVE  
TEANECK, NEW JERSEY  
TEANECK 7-1927

# MODERN ARTISTS GUILD INC.

## EXHIBITION AT THE PROMENADES "IMPRESSIONS OF KOSTELANETZ AND THE PHILHARMONIC"

Paintings, sculpture and mixed media by MODERN ARTISTS GUILD will be on view in the public area of Philharmonic Hall during the New York Philharmonic's spring celebration "Promenades".

M.A.G. members were invited to participate in the Promenades and created the works on view especially for this exhibition. They attended two rehearsals by the New York Philharmonic conducted by Andre Kostelanetz, artistic director of the Promenades, and made a series of drawings and sketches which they used as the starting point for the works on view.

M.A.G. was organized in 1960 by a small group of painters in New Jersey who felt the urgent need for a means of giving expression to, and bringing to the community the works of artists whose approach to painting and sculpture was dynamic and vital; reflecting the contemporary modes.

The objective of the group is to promote interest in contemporary art, serious in approach and experimental in outlook; to provide the community with an opportunity to participate with the artist in the fulfillment of such objectives via exhibitions, lectures and demonstrations and to lend its services to educational institutions.

M.A.G. has had more than twenty-five exhibitions in the last seven years including Riverside Museum, New York Worlds Fair, Lever House, Tercentenary Exhibit in New Jersey and New Jersey State Museum. Virtually all of its members have had one man shows as well.

M.A.G. is a charter member of the North Jersey Cultural Council and as such has a broad influence on the artistic climate of the state.

### EXHIBITORS

SARA FREEMAN  
DOROTHY GLAZER  
JERRY GOLDMAN  
JUDITH GRENNELL  
ROSE HERTZBERG  
FRANK KULASIEWICZ  
MARION LANE  
LILLIAN MARZELL  
ALEXANDRA MERKER  
STEPHEN V. MUNNO  
VIC OWENS  
VIRGINIA PASSAGIO  
JUDITH PECK  
LEONARD PIERRO  
ESTHER ROSEN  
JAMES RUBAN  
RITA SILVAN  
RAY STATLANDER  
MARIUS SZNAJDERMAN  
— ERNA WEILL  
SAM WEINIK  
BEN WILSON  
EVELYN WILSON

# MODERN ARTISTS GUILD EXHIBIT

## EXHIBITING ARTISTS

SARA FREEMAN	"Dance Rhythms" "Fiesta" "String section"	Mixed media Mixed media collage
DOROTHY GLAZER	"Capriccio Espagnole" "Intermezzo"	Acrylic Acrylic collage
JERRY GOLDMAN	"Corelli suite for strings"	Stoneware clay
JUDITH GRESELL	"Philharmonic Brass"	Mixed media
ROSE HERTZBERG	"Pavanne # 1" "Pavanne # 2" "Scheherezade" "Zarzuela"	Oil Oil Oil Oil
FRANK L. KULASIEWICZ	"Recital"	Welded steel
MARION LANE	"Free standing painting # 1" "Free standing painting # 2" "Free standing painting # 12" "Free standing painting # 14"	Acrylic on wood Acrylic on wood Acrylic on wood Acrylic and pile
LILLIAN MARZELL	"Chorus takes over" "Looking up to Cellist, Looking up to Kostelanetz" "Scheherezade"	Acrylic on paper  Drawing Acrylic
ALEXANDRA MERKER	"The Trombonist"	Bas-relief
STEPHEN J. MUNNO	"Accustique"	
VICK OWENS	"Metamorphosis"	Mixed media
VIRGINIA PASSAGIO	"Overture" "Sibelius"	Oil and plaster Oil and plaster
JUDITH SOBEL PECK	"Trio" - Three figures: Violin Cello Piano	Alabaster
LEONARD C. PIERRO	"Composition 1 on sound" "Composition 2 on sound"	Light construction Light construction
ESTHER ROSEN	"Cadenza" "Ink sketch" "Performance" "Rehearsal"	Acrylic-oil Sketch Sketch Acrylic-oil
JAMES RUBAN	"Strings of the New York Philharmonic"	Lacquer on aluminium
RITA SILVAN	"Conductor"	Pencil
RAYMOND STATLANDER	"City Machine"	Acrylic
MARIUS SZAJDERMAN	"Rehearsal at Lincoln Center"	Collage on board
ERNA WEILL	"I Will Sing Praise Unto Thee With The Harp"	Stone
SAM WEINIK	"Calligraphic Concerto Rhythms" "Drawings of Kostelanetz Rehearsal 12/6/68" "Synthesis"	Oil Ink  Oil
BEN WILSON	"Three Themes"	Construction
EVELYN WILSON	"Accoustic" "Duet"	Bronze Bronze

## MAG ART SHOW

March 1967

<u>Artist</u>	<u>Artwork</u>	<u>No.</u>	<u>Price</u>
Alexandra Merker	Four Pears	1	\$200.00
Virginia Passaggio	Internal City	2	150.00
Esther Rosen	Myor	3	Not for Sale
Judith Grinell	Warrior	4	75.00
Marius Sznajderman	Diagonal	5	55.00
Marius Sznajderman	Window No. 2	6	55.00
Marius Sznajderman	Croisees	7	65.00
Sam Weinek	Residual Forms	8	200.00
J. Livingstone Gozzo	Abstract	10	50.00
Judith Grinell	Winter Hills	11	275.00
Richard Van Tieghem	Mostforemost	12	250.00
Virginia Passaggio	V D '66	13	175.00
Esther Rosen	Ethel	14	Not for Sale
Alexandra Merker	Spring Clouds	15	400.00
Lil Marzell	Cat	16	150.00
Rose Hertzberg	Genesis 4	17	400.00
Lil Marzell	Stars Withheld from Alabama	18	500.00
Rita Silvan	Descent	19	200.00
Judith Grinell	Mill Ends	20	100.00
Sam Weinik	Industrial	21	200.00
Leonard C. Pierro	Building Slabs	22	100.00
Dorothy Glazer	Columnular	24	350.00
Richard Van Tieghem	Marine (sculpture)	26	250.00
Marcus Pini	Pheonix	27	300.00



Steve Munno	Lentilles	28	\$350.00
Ben Wilson	Acrobats	29	500.00
Steve Munno	Bulles de Sanon	30	300.00
J. Livingstone Guzzo	Window 89 E. Broadway	31	200.00
Dorothy Glazer	Acid Heads	32	200.00
Evelyn Wilson	Embryo (sculpture)	33	750.00
Leonard C. Pierro	Spring Action (sculpture)	34	225.00
Leonard C. Pierro	Treasure Chest (sculpture)	35	175.00
Judith Peck	Care of the Heart (sculpture)	36	450.00
Erna Weill	Lovers (sculpture)	37	300.00
Erna Weill	Dream (sculpture)	38	450.00
Jerry Goldman	Crowding Little Ones	39	300.00
Jerry Goldman	Balance	40	250.00
Rose Hertzberg	Genesis 5	41	400.00

maurice abramson  
dorothy glazer  
jerry goldman  
j livingstone gozzo  
judith grenell  
rose hertzberg  
marion lane  
lillian marzell  
alexandra merker  
steve munno  
vick owens  
virginia passagio  
judith sobel peck  
leonard pierro  
marcus pini  
esther rosen  
rita silvan  
marius sznajderman  
erna weill  
sam weinik  
ben wilson  
evelyn wilson  
richard van tieghem

M A G

modern artists guild exhibition

april 19 through may 15 1967

M A G has shown at

lever house

world's fair  
new jersey pavilion

riverside museum

montclair state college

M A G will show at

new jersey state museum

jersey city state college

M A G members

work in related fields as

designers art teachers

commercial artists etc

have had one man shows

have shown and taken prizes


at museums and important

exhibitions

M A G member organization of

north jersey cultural center

down stairs gallery  
teaneck public library  
teaneck, new jersey



MODERN ARTISTS GUILD

down stairs gallery

TEANECK PUBLIC LIBRARY

*Hablemos*

THE SUNDAY MAGAZINE FOR  
LATIN AMERICAN NEWSPAPERS

PETER J. F. HUSSEY

VICE PRESIDENT

MU 7-6620  
551 FIFTH AVENUE  
NEW YORK

LEYLA E. SEFA

D'ARCY ADVERTISING COMPANY  
430 PARK AVENUE, NEW YORK 22, N.Y.

HA 1-3500

TEMP RETURN TO BOOK

MODERN ARTISTS GUILD EXHIBITION  
LEVER HOUSE PARK AVE. 54th ST.  
August 14 to August 20, 1966

Maurice Abramson	Moonscape	Paper Collage	300.00
	Tributes to Montezuma	Paper Collage	375.00
	Facets in Quartz	Paper Collage	375.00
	Irons in the Fire	Paper Collage	375.00
	Brass Ribs	Paper Collage	125.00
	Tortoise Trove	Paper Collage	125.00
Henry Cohen	Target	Construction	500.00
	Silent Witness	Construction	650.00
Dorothy Glazer	Red Rocking Horse	Oil	400.00
	Toonerville Trolley	Oil	400.00
	Soon is Blue	Oil	300.00
Jerry Goldman	Mosaic Tile #1	Ceramic	300.00
	Mosaic Tile #2	Ceramic	300.00
J. Livingstone Gozzo	Cross IV	Collage	300.00
	Cross VI	Collage	300.00
	East	Oil on Wood	450.00
	The Silence	Construction	400.00
Rose Hertzberg	Palimpsest	Oil	350.00
	Genesis #1	Oil	350.00
	Genesis #2	Oil	350.00
	Genesis #3	Oil	350.00
	Genesis #4	Oil	400.00
	Genesis #5	Oil	400.00
Frank Kulasiewicz	Regression	Welded Steel	150.00
	Cognitive Analysis	Welded Steel	100.00
Marion Lane	Busy Person	Oil	450.00
	Living Figure	Oil	450.00
	Bird Telling Man	Ink and Collage	35.00
	God Figure	Ink and Collage	35.00
	Hanging Figure	Oil	450.00
Lillian Marzell	Bury Your Dead and be Silent	Mixed Media	500.00
	Family	Acrylic and Charcoal	400.00
	Mama #1	Charcoal	45.00
	Mama #2	Pencil	40.00
	Mama #3	Pencil	40.00
	Mama #4	Pencil	40.00
	Mama #5	Pencil	40.00

Alexandra Merker	Flowers	Oil	800.00
	Ringwood Forest	Oil	800.00
	Autumn	Oil	800.00
	Sea Gulls	Oil	800.00
Steve Munno	Peinture Interchangeable 8 sections 24" x 24"	Polymer	P.O.R.
Virginia Passaggio	Subjective Reality #1	Oil	500.00
	Subjective Reality #2	Oil	500.00
	Untitled	Oil	500.00
	Untitled	Oil	250.00
Judith Sobel Peck	Supreme Being	Walnut	900.00
	Race	Walnut	900.00
	Martha Graham	Walnut	600.00
	Flamenco	Bronze	475.00
Leonard Pierro	Diptic-Study	Monoprint	50.00
	Structure	Oil	150.00
	Green Pressed	Oil	150.00
	Springs Sprung	Waterbase and Oil	200.00
	Snow Screws at Night	Monoprint	50.00
	Pressure Scape	Monoprint	45.00
	Moving into a Black Void	Monoprint	50.00
	Untitled #1	Inkless Intaglio	45.00
	Untitled #2	Inkless Intaglio	45.00
	Untitled	Embossing	45.00
	Marcus H. Pini	Casting a White Shadow	Oil, Construction
Certification by Death		Oil, Construction	300.00
Manipulation		Oil, Construction	300.00
Reason of the Desert		Oil, Construction	300.00
Esther Rosen	Sandplay	Oil	450.00
	Nude	Oil	350.00
	Study in Greens and Yellows	Oil	400.00
	Still Life	Oil	350.00
Rita Silvan	Purple Point	Oil	250.00
	Pink Bounces	Oil	250.00
	Blue Ascending	Oil	250.00
	Minstrels	Etching	60.00
	Song of Songs	Etching	60.00

Marius Sznajderman	Icarus Head #1	Serigraph	45.00
	Icarus Head #2	Serigraph	45.00
	Icarus Head #3	Serigraph	45.00
	Icarus Head #4	Serigraph	45.00
	Icarus Head #5	Serigraph	45.00
	Icarus Head #6	Serigraph	45.00
Richard F. Van Teighem	Kennedy	Wood, Casein & Lacquer	1000.00
	Green Still Life	Acrylic	500.00
	Yellow Still Life	Acrylic	500.00
Erna Weill	Blessed be Thou	Stone	900.00
	Mother	Bronze	600.00
	Ingathering	Bronze	450.00
	Refuge	Stone	500.00
Sam Weinik	Beth	Oil	See Note
	He	Oil	See Note
	Vau	Oil	See Note
	Nun	Oil	See Note

Note: The above four paintings, each 20" x 24" are part of the entire series of the Hebrew Alphabet and are available only as a complete collection. P. O. R.

	Buber	Chinese Ink	60.00
	Buber-I-Thou	Water Color	60.00
	Dialogue One	Chinese Ink	60.00
	Dialogue 2	Chinese Ink	60.00
Ben Wilson	Porte Paradis	Oil	2500.00
	Corrida	Oil	2000.00
Evelyn Wilson	La Reine Morte	Bronze	650.00
	Bearers	Bronze	850.00
	Prophet	Shell Aluminum	1000.00
	Arsenal	Shell Aluminum	1500.00



Education "y" in about  
5 weeks

F.C. College

media: film, T.V.

Symposium

Will pay speaker

lecture critic

list of lectures

Topics

books

ethology

Differences & similarities

call Arminia, Adel  
Roh

# MAG

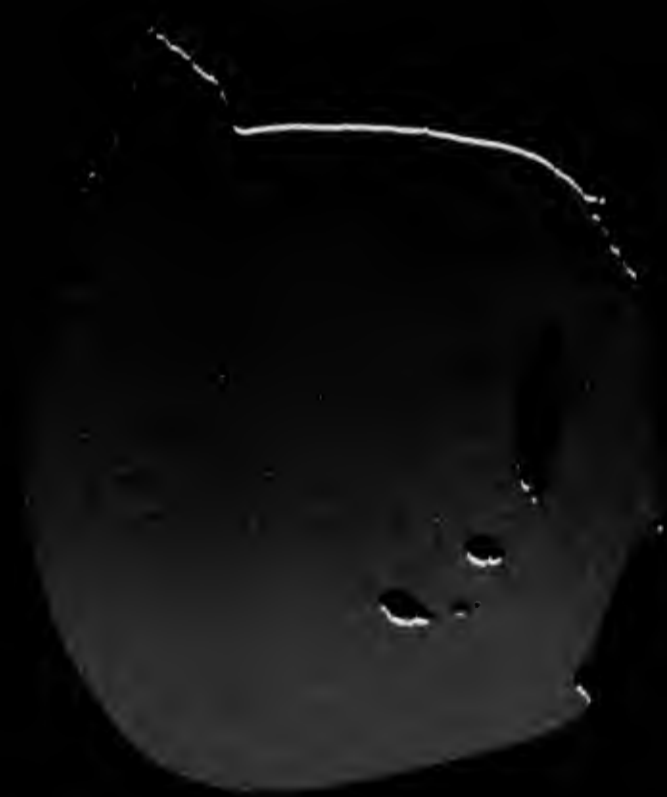
## MODERN ARTISTS GUILD

### EXHIBITION

LEVER HOUSE • PARK AVE • 54TH ST  
AUGUST 14 TO AUGUST 28, 1966  
MON TO FRI • 10-5 • SAT & SUN • 1-5

### RECEPTION

AUGUST 15, 1966 • MON • 3:30-5



MAURICE ABRAMSON  
HENRY COHEN  
DOROTHY GLAZER  
JERRY GOLDMAN  
J. LIVINGSTONE GOZZO  
ROSE HERTZBERG  
FRANK KULASIEWICZ  
MARION LANE  
LILLIAN MARZELL  
ALEXANDRA MERKER  
STEVE MUNNO  
VIRGINIA PASSAGGIO  
JUDITH SOBEL PECK  
LEONARD PIERRO  
MARCUS H. PINI  
ESTHER ROSEN  
RITA SILVAN  
MARIUS SZNAJDERMAN  
RICHARD F. VAN TIEGHEM  
ERNA WEILL  
SAM WEINIK  
BEN WILSON  
EVELYN WILSON  
CAROL ZACK

# LEVER HOUSE

MODERN ARTISTS GUILD EXHIBITION  
 LEVER HOUSE PARK AVE. 54th ST.  
 August 14 to August 28, 1966

Maurice Abramson	Moonscape	Paper Collage	300.00
	Tributes to Montezuma	Paper Collage	375.00
	Facets in Quartz	Paper Collage	375.00
	Irons in the Fire	Paper Collage	375.00
	Brass Ribs	Paper Collage	125.00
	Tortoise Trove	Paper Collage	125.00
Henry Cohen	Target	Construction	500.00
	Silent Witness	Construction	650.00
Dorothy Glazer	Red Rocking Horse	Oil	400.00
	Toonerville Trolley	Oil	400.00
	Soon is Blue	Oil	300.00
Jerry Goldman	Mosaic Tile #1	Ceramic	300.00
	Mosaic Tile #2	Ceramic	300.00
J. Livingstone Gozzo	Cross IV	Collage	300.00
	Cross VI	Collage	300.00
	East	Oil on Wood	450.00
	The Silence	Construction	400.00
Rose Hertzberg	Palimpsest	Oil	350.00
	Genesis #1	Oil	350.00
	Genesis #2	Oil	350.00
	Genesis #3	Oil	350.00
	Genesis #4	Oil	400.00
	Genesis #5	Oil	400.00
Frank Kulasiewicz	Regression	Welded Steel	150.00
	Cognitive Analysis	Welded Steel	100.00
Marion Lane	Busy Person	Oil	450.00
	Living Figure	Oil	450.00
	Bird Telling Man	Ink and Collage	35.00
	God Figure	Ink and Collage	35.00
	Hanging Figure	Oil	450.00
Lillian Marzell	Bury Your Dead and be Silent	Mixed Media	500.00
	Family	Acrylic and Charcoal	400.00
	Mama #1	Charcoal	45.00
	Mama #2	Pencil	40.00
	Mama #3	Pencil	40.00
	Mama #4	Pencil	40.00
	Mama #5	Pencil	40.00

Alexandra Merker	Flowers	Oil	800.00
	Ringwood Forest	Oil	800.00
	Autumn	Oil	800.00
	Sea Gulls	Oil	800.00
Steve Munno	Peinture Interchangeable 8 sections 24" x 24"	Polymer	P.O.R.
Virginia Passaggio	Subjective Reality #1	Oil	500.00
	Subjective Reality #2	Oil	500.00
	Untitled	Oil	500.00
	Untitled	Oil	250.00
Judith Sobel Peck	Supreme Being	Walnut	900.00
	Race	Walnut	900.00
	Martha Graham	Walnut	600.00
	Flamenco	Bronze	475.00
Leonard Pierro	Diptic-Study	Monoprint	50.00
	Structure	Oil	150.00
	Green Pressed	Oil	150.00
	Springs Sprung	Waterbase and Oil	200.00
	Snow Screws at Night	Monoprint	50.00
	Pressure Scape	Monoprint	45.00
	Moving into a Black Void	Monoprint	50.00
	Untitled #1	Inkless Intaglio	45.00
	Untitled #2	Inkless Intaglio	45.00
	Untitled	Embossing	45.00
	Marcus H. Pini	Casting a White Shadow	Oil, Construction
Certification by Death		Oil, Construction	300.00
Manipulation		Oil, Construction	300.00
Reason of the Desert		Oil, Construction	300.00
Esther Rosen	Sandplay	Oil	450.00
	Nude	Oil	350.00
	Study in Greens and Yellows	Oil	400.00
	Still Life	Oil	350.00
Rita Silvan	Purple Point	Oil	250.00
	Pink Bounces	Oil	250.00
	Blue Ascending	Oil	250.00
	Minstrels	Etching	60.00
	Song of Songs	Etching	60.00

Marius Sznajderman	Icarus Head #1	Serigraph	45.00
	Icarus Head #2	Serigraph	45.00
	Icarus Head #3	Serigraph	45.00
	Icarus Head #4	Serigraph	45.00
	Icarus Head #5	Serigraph	45.00
	Icarus Head #6	Serigraph	45.00

Richard F. Van Teighem	Kennedy	Wood, Casein & Lacquer	1000.00
	Green Still Life	Acrylic	500.00
	Yellow Still Life	Acrylic	500.00

Erna Weill	Blessed be Thou	Stone	900.00
	Mother	Bronze	600.00
	Ingathering	Bronze	450.00
	Refuge	Stone	500.00

Sam Weinik	Beth	Oil	See Note
	He	Oil	See Note
	Vau	Oil	See Note
	Nun	Oil	See Note

Note: The above four paintings, each 20" x 24" are part of the entire series of the Hebrew Alphabet and are available only as a complete collection. P. O. R.

Buber	Chinese Ink	60.00
Buber-I-Thou	Water Color	60.00
Dialogue One	Chinese Ink	60.00
Dialogue 2	Chinese Ink	60.00

Ben Wilson	Porte Paradis	Oil	2500.00
	Corrida	Oil	2000.00

Evelyn Wilson	La Reine Morte	Bronze	650.00
	Bearers	Bronze	850.00
	Prophet	Shell Aluminum	1000.00
	Arsenal	Shell Aluminum	1500.00

MODERN ARTISTS GUILD EXHIBITION  
 LEVER HOUSE PARK AVE 54th St.  
 August 14 to August 28, 1966

Maurice Abramson	Moonscape	Paper Collage	300.00
	Tributes to Montezuma	Paper Collage	375.00
	Facets in Quartz	Paper Collage	375.00
	Irons in the Fire	Paper Collage	375.00
	Brass Ribs	Paper Collage	125.00
	Tortoise Trove	Paper Collage	125.00
Henry Cohen	Target	Construction	500.00
	Silent Witness	Construction	650.00
Dorothy Glazer	Red Rocking Horse	Oil	400.00
	Toonerville Trolley	Oil	400.00
	Soon is Blue	Oil	300.00
Jerry Goldman	Mosaic Tile #1	Ceramic	300.00
	Mosaic Tile #2	Ceramic	300.00
J. Livingstone Gozzo	Cross IV	Collage	300.00
	Cross VI	Collage	300.00
	East	Oil on Wood	450.00
	The Silence	Construction	400.00
Rose Hertzberg	Palimpsest	Oil	350.00
	Genesis #1	Oil	350.00
	Genesis #2	Oil	350.00
	Genesis #3	Oil	350.00
	Genesis #4	Oil	400.00
	Genesis #5	Oil	400.00
Frank Kulasiewicz	Regression	Welded Steel	150.00
	Cognitive Analysis	Welded Steel	100.00
Marion Lane	Busy Person	Oil	450.00
	Living Figure	Oil	450.00
	Bird Telling Man	Ink and Collage	35.00
	God Figure	Ink and Collage	35.00
	Hanging Figure	Oil	450.00
Lillian Marzell	Bury Your Dead and be Silent	Mixed Media	500.00
	Family	Acrylic and Charcoal	400.00
	Mama #1	Charcoal	45.00
	Mama #2	Pencil	40.00
	Mama #3	Pencil	40.00
	Mama #4	Pencil	40.00
	Mama #5	Pencil	40.00

Alexandra Merker	Flowers	Oil	800.00
	Ringwood Forest	Oil	800.00
	Autumn	Oil	800.00
	Sea Gulls	Oil	800.00
Steve Munno	Peinture Interchangeable 8 sections 24" x 24"	Polymer	P.O.R.
Virginia Passaggio	Subjective Reality #1	Oil	500.00
	Subjective Reality #2	Oil	500.00
	Untitled	Oil	500.00
	Untitled	Oil	250.00
Judith Sobel Peck	Supreme Being	Walnut	900.00
	Race	Walnut	900.00
	Martha Graham	Walnut	600.00
	Flamenco	Bronze	475.00
Leonard Pierro	Diptych-Study	Monoprint	50.00
	Structure	Oil	150.00
	Green Pressed	Oil	150.00
	Springs Sprung	Waterbase and Oil	200.00
	Snow Screws at Night	Monoprint	50.00
	Pressure Scape	Monoprint	45.00
	Moving into a Black Void	Monoprint	50.00
	Untitled #1	Inkless Intaglio	45.00
	Untitled #2	Inkless Intaglio	45.00
	Untitled	Embossing	45.00
Marcus H. Pini	Casting a White Shadow	Oil, Construction	300.00
	Certification by Death	Oil, Construction	300.00
	Manipulation	Oil, Construction	300.00
	Reason of the Desert	Oil, Construction	300.00
Esther Rosen	Sandplay	Oil	450.00
	Nude	Oil	350.00
	Study in Greens and Yellows	Oil	400.00
	Still Life	Oil	350.00
Rita Silvan	Purple Point	Oil	250.00
	Pink Bounces	Oil	250.00
	Blue Ascending	Oil	250.00
	Minstrels	Etching	60.00
	Song of Songs	Etching	60.00



Marius Sznajderman	Icarus Head #1	Serigraph	45.00
	Icarus Head #2	Serigraph	45.00
	Icarus Head #3	Serigraph	45.00
	Icarus Head #4	Serigraph	45.00
	Icarus Head #5	Serigraph	45.00
	Icarus Head #6	Serigraph	45.00
Richard F. Van Teighem	Kennedy	Wood, Casein and Laquer	1000.00
	Green Still Life	Acrylic	500.00
	Yellow Still Life	Acrylic	500.00
Erna Weill	Blessed be Thou	Stone	900.00
	Mother	Bronze	600.00
	Ingathering	Bronze	450.00
	Refuge	Stone	500.00
Sam Weinik	Beth	Oil	See Note
	He	Oil	See Note
	Vau	Oil	See Note
	Nun	Oil	See Note

Note: The above four paintings, each 20" x 24" are part of the entire series of the Hebrew Alphabet and are available only as a complete collection. P. O. R.

	Buber	Chinese Ink	60.00
	Buber-I-Thou	Water Color	60.00
	Dialogue One	Chinese Ink	60.00
	Dialogue 2	Chinese Ink	60.00
Ben Wilson	Porte Paradis	Oil	2500.00
	Corrida	Oil	2000.00
Evelyn Wilson	La Reine Morte	Bronze	650.00
	Bearers	Bronze	850.00
	Prophet	Shell Aluminum	1000.00
	Arsenal	Shell Aluminum	1500.00

April 9, 1966

Dear Member:

- \* The date for the next meeting is Tuesday, April 26, 1966, 8:00 PM, YMYWHA, Hackensack, N. J.
- \* Come & meet your new officers.
- \* Resolution - to be added to our by laws - "To establish an EXECUTIVE COMMITTEE consisting of 3 past presidents, who acting with the officers of the Modern Artists Guild shall be empowered to act for the group in all matters of policy and administration provided by the by laws. The past presidents shall be elected to this at the regular yearly election of officers. The function of the committee shall be to activate and supervise the standing committees provided in the by laws."

Attend the next meeting and voice your ideas on this resolution.

- \* The exhibit for the Broadway Bank & Trust Co., Paterson, has been cancelled until further notice. Details will be presented at the next meeting.
- \* The important Lever House Show in August needs your help. Please come to the meetings and actively participate in the details.
- \* There has been some general criticism about the quality of the last exhibit at the YMYWHA. The officers of MAG have asked that this corresponding secretary ask the members to always consider each and every exhibit as important and more important than the last one; show your best work; present it in the best possible way; participate actively in the details and problems of putting on an exhibit.

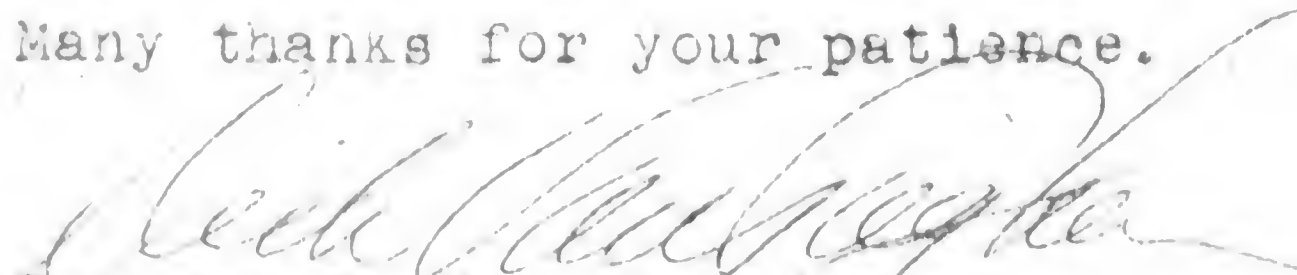
- \* Tired of long, dull, business meetings? Are you getting thirsty for a cup of coffee about 9:30 PM? - - - COME TO THE MEETINGS! Activate and Join a Standing Committee! Help Spread the work load!

Active committees accomplish much and affords those wonderful brief reports at general meetings.

HELP create time at these meetings that can be used for the exchange of ideas in the world of art.

- \* Do you know how much money we made at the YMYWHA Exhibit Auction? Come to the next meeting and ask those who were there (ask about the fun).
- \* Do you know of ways that MAG can raise funds for its treasury?
- \* Since I must send out this announcement on meeting<sup>s</sup> each month it would be just as easy to include some technical information in the world of art or biographical information on our members. Any ideas? Let us know at the next meeting.

Many thanks for your patience.

  
Richard F. Van Tieghem  
Corresponding Secretary

Art Deco Art not  
in Summer  
Mural Soffe pub.  
agent

---

20. — deck to  
Alexandra

13 positions for  
Sculpture

a small piece in  
Cabinet

3 lg sculpt. 1 small

Cultural Center  
of Kershaw County

---

Meeting  
Tuesd. 21. June

Next Meeting YMYWHA, 211 Essex Street, Hackensack, N. J.,  
Thursday, December 15, 1966, 8PM to 11PM.

Agenda Reading of the Minutes, Treasurers Report, Old Business,  
Committee Reports, New Business, Evening Program.

Evening Program following the Business Meeting

As part of the long range planning of the Education Committee the Committee will have an open meeting to gain members opinion on the structure of the Educational Program. Bring your ideas, names of speakers, names of demonstrators and information of possible audio visual material. The Education Committee has some great plans and ideas that can truly benefit the members in the eyes of thier respective communities as well as put forward the image of the organization called the Modern Artists Guild.

Executive Committee Will meet the same evening 1/2 hour earlier,  
7:30 PM at the YMYWHA. Please be on time.

Awards - Exhibits

Rose Hertzberg - exhibition at Carter Galleries, Ltd., Clarksville  
Corners, West Nyack, N. Y. 11/13 thru 12/4.

Dick Van Tieghem - Carlson Gallery, 67th & Madison, NYC, November.

Marius Sznajderman - Spectrum Gallery, 54 W 57, NYC January 17 to  
February 4, 1967 - one man print show.

Look for your fellow members at the YMYWHA 10th Annual Hanukkah Art Festival Show. Starting December 11 thru January 5. Since this exhibit was opened to all members of the Modern Artists Guild as well as other local artists (possible future members this coming Spring ? ) I hope everyone was able to bring a work to the show so we might have a good showing.

By-Laws Have been typed and printed and will be handed out at the next meeting to save on postage. For those members who cannot attend the meeting I will mail the By-Laws.

Membership List Latest copy will be handed out at the next meeting.

Awards - Exhibits: Henry Cohen 1 man show Spectrum Gallery Oct - Nov.

MAG PUBLICITY BOOKS 2 volumes of photos and biographys - Big  
Mystery - Where are they ? Who has them ?

Members at the last meeting did not have these books. If you, who ever you are, have the books or know where they are please bring them to the next meeting or call me if you cannot attend we can make arrangements to pick them up. The Exhibition Planning Committee needs them and some members like myself have never seen the books. Area Code 201 OL2 2417 Van Tieghem

Thank You - Corresponding Secretary - Richard F. Van Tieghem

## The Larcenous Season

# Lifters Deck Halls With

(First of three articles)

By HARRY FERGUSON

Washington (UPI)—'Tis the season to be jolly, of course, but don't try to tempt the thief to American retail merchants. December is the fattest month for shoplifters and between now and Christmas something like \$600 million worth of merchandise will be stolen across the country.

The shoplifters will be old and young, rich and poor, amateurs and professionals. Most of those caught will be women because they spend more time in stores than men do. One store detective put it this way:

"People steal in the same way they buy. A man comes in with something definite in mind. He sees it, takes it, and he leaves. Women shop around. They look at this and that. They handle the merchandise, feel it, smell it, put it down, come back and go away again. They're not sure if they want it or not. You go crazy watching them."

### TWO MYTHS DISPROVED

There are two myths about

are kleptomaniacs. Not so. The Federal Bureau of Investigation says only one percent of the shoplifters suffer from kleptomania, an ailment that manifests itself in a compulsion to steal something whether you need it or not. The F. B. I. says the kleptomaniac usually comes from the lower middle class families and from wealthy or financially stable homes. Some psychiatrists lean to the theory that the kleptomaniac is suffering from some sort of sexual frustration, but scientific research so far has failed to come up with any definitive findings.

A myth that in every city there are little old ladies who go through stores helping themselves to the merchandise and are never bothered by detectives. The story goes that their sons pay for everything the little old lady steals. Mary Owen Cameron, in her book "The Booster And The Snitch" says this: "She is reported from coast to coast. Her son is usually a politician or some one equally in the public eye. She is never a little old man. She could not exist in a small town

A snitch goes for things she intends to use immediately and you would be surprised how many housewives are snitches. The F. B. I. says:

"The housewife, sometimes

### Shoplifter In 1726 Could Pay With Neck

Washington (UPI) — Shoplifting now is a comparatively minor offense in criminal statutes around the world, but it wasn't always that way.

In 1726 Jane Holmes was arrested in London for shoplifting. She specialized in stealing brocades and silks, sometimes as much as 80 yards at a time. Being duly convicted, she was sentenced to death and was hanged at Tuburn.



**SEASONAL SPIRIT** — Robert Luck, center, assistant director of the American Federation of Arts, and Sam Weinik of Hackensack study sculpture, "Dance of Exuberance" at yes-

terday's opening of Y. M. H. A. Hanukkah Festival of the Arts at Y. in Hackensack. Show, featuring area artists, is open to public on weekdays through January 5. (Staff photo.)

MEMBERSHIP MODERN ARTISTS GUILD

Maurice Abramson  
Wife - Pearl  
938 Boulevard  
Bayonne, N. J.  
HE 7 0613  
FA 2 5157

Henry Cohen  
Wife - Miriam  
122 Hirshfield Place  
New Milford, N. J.  
CO 2 3634

Dorothy Glazer  
Husband -  
368 Murray Avenue  
Englewood, N. J.  
567 8270

Jerry Goldman  
Wife - Irene  
748 Riverview Avenue  
Teaneck, N. J.  
TE 6 2156

J. Livingstone Gozzo  
Wife - Evelyn  
419 Sterling Place  
Ridgewood, N. J.  
652 6857

Judith Grenell  
Husband -  
940 Loch Rd.  
Franklin Lakes, N. J.  
TW 1 1574

Rose Hertzberg  
Husband - Walter  
27 Buckingham Drive  
Ramsey, N. J.  
327 5288

Frank Kulasiewicz  
  
1928 Harrison Street  
Evanston, Ill.

Marion Lane  
Husband -  
56 Edgewood Drive  
Westwood, N. J.  
NO 4 5857

Lillian Marzell  
Husband  
189 Mayfair Road  
Paramus, N. J.  
GI 5 3503

Alexandra W. Merker  
542 Beverly Road  
Teaneck, N. J.  
TE 6 5282  
Husband - Charles

Steve Munno  
Wife - Elizabeth  
52 College Street  
Jersey City, N. J.  
HE 2 2338

Vick Owens  
Husband - Arthur  
30 De Young Rd.  
Glen Rock, N. J.  
445 9291

Virginia Passagio  
Husband -  
76 Cedar Road  
Dumont, N. J.  
DU 4 3927

Judith Sobel Peck  
Husband -  
60 Armour Road  
Mahwah, N. J.  
529 2719

Leonard C. Pierro  
Wife -  
41 Romaine Avenue  
Jersey City, N. J.  
333 3972

Marcus H. Pini  
  
16 West 16th Street  
New York 10011, N. Y.  
212 YU 9 6066

Esther Rosen  
Husband - Myor  
243 Cherry Lane  
Teaneck, N. J.  
TE 6 3320

Rita Silvan  
1 Winthrop Court  
Tenafly, N. J.  
567 7157  
Husband - Leo

Marius Sznajderman  
Wife - Suzanne  
242 Summit Avenue  
Hackensack, N. J.  
DI 2 7587

Erna Weill  
886 Alpine Drive  
Teaneck, N. J.  
TE 7 1627

Sam Weinek  
Wife - Mildred B.  
59A Cambridge Terrace  
Hackensack, N. J.  
DI 2 8817

Ben Wilson  
Wife - Evelyn  
596 Broad Avenue  
Ridgewood, N. J.  
WH 3 2135

Evelyn Wilson  
Husband - Ben  
596 Broad Avenue  
Ridgewood, N. J.  
WH 3 2135

Richard F. Van Tieghem  
Wife - Joan  
216 East Glen Avenue  
Ridgewood, N. J.  
OL 2 2417

Carol Zack  
520 Belden Avenue  
Chicago, Ill.

If any of the above information is incorrect, missing, or there is a change of address and/or telephone number please notify correspondence secretary.  
Richard F. Van Tieghem Area Code 201 OL 2 2417



# Resume' Collection

## 1967

CRESPI GALLERY

1045 Madison Avenue • New York

DECEMBER 26TH THRU JANUARY 6TH, 1967

### ARTISTS REPRESENTED

- |                 |               |                      |
|-----------------|---------------|----------------------|
| 1. CLAGGEIT     | 12. KLARI     | 22. REDER            |
| 2. DARRAT       | 13. LAW       | 23. SCHOTT           |
| 3. DRAGER       | 14. LANIER    | 24. SERNEAUX-GREGORI |
| 4. DUDLEY       | 15. LEIGH     | 25. SPADINI          |
| 5. FOLKES       | 16. LYON      | 26. TURI             |
| 6. GILL         | 17. MONTLACK  | 27. VARELAS          |
| 7. GOULD        | 18. MUNIAK    | 28. WEISSHAPPEL      |
| 8. GREENMAN     | 19. ORBAN     | 29. WILSON           |
| 9. HARTNELL     | 20. PACK      | 30. YINPAO           |
| 10. HERTZBERG ✓ | 21. RAPPOPORT | 31. ZAIDENBERG       |
| 11. KAUFMAN     |               | 32. ZELDIS           |

YOU ARE CORDIALLY INVITED  
to a  
PREVIEW COCKTAIL PARTY  
at the Gallery

5 to 7 p. m.

1045 Madison Avenue

12-6 p.m Tuesday through Saturday

M.A.G.

MODERN ARTISTS GUILD

BY-LAWS

BY-LAWS: MODERN ARTISTS' GUILD - M.A.G.

Article I NAME

Section 1 - The name of this organization shall be MODERN ARTISTS' GUILD.

Article II PURPOSE

Section 1 - The purpose of MAG shall be to promote interest in modern art; by which is meant:

a) Art which is creative in spirit, by nature experimental and exploratory; art which is a serious personal expression of our contemporary world.

b) To provide an atmosphere in which members can meet and discuss work which is conceived in the above spirit.

c) To provide the community with an opportunity to participate in the activities of its artists by all the means necessary to further the aims of MAG.

d) To hold exhibitions at such times and places as to further the objectives above stated.

e) To provide for associate members the opportunity of contact with modern art and artists.

Article III A: MEMBERSHIP

Section 1 - Membership shall be open to qualified artists who are residents of Bergen County.

Section 2 - Qualifications - Applicants for membership shall be required to supply written information as to art training, professional background and 3 examples of current work.

Section 3 - Applicants shall be admitted to membership upon an affirmative vote of three-quarters of the membership attending meetings called for this purpose in October and May of each year.

Article III B: ASSOCIATE MEMBERSHIP

Section 1 - MAG will sponsor and cooperate fully with a self-governing group of associate members who, though not artists themselves, are devoted to the same ideals as MAG.

Section 2 - Associate members may participate in all non-business meetings as well as activities connected with exhibitions, demonstrations, lectures, discussions and other cultural programs.

Amendment to Article III Section 2 of the By Laws to read as follows:

Associate members may participate at all non business meetings and committee functions of MAG, and have voting rights not greater than the MAG members present. In the event of a tie a deciding vote would be cast by the president. Non business meetings would comprise activities connected with exhibitions, demonstrations, lectures, cultural, educational programs or social functions.

Article IV DUES

Section 1 - Annual dues shall be ten (\$10.00) dollars a year beginning September 1st and ending the following August 31st.

Section 2 - Only paid-up members shall be permitted to exhibit.

Section 3 - Members in arrears for six months may be dropped from membership rolls by a three-quarter vote.

Article V OFFICERS

Section 1 - The officers of MAG shall be chosen from its regular members at an election to be held at the regular meeting in March and shall hold office for one year.

Section 2 - The officers shall be: President, Vice President, Treasurer, Recording Secretary and Corresponding Secretary.

Section 3 - All elections shall be determined by a majority vote.

Article VI DUTIES OF OFFICERS

Section 1 - It shall be the duty of the President to preside at all meetings, to decide questions of order, to arrange for agenda and to appoint committees from volunteers.

Section 2 - It shall be the duty of the Vice President to assume the duties of the President in the absence of the latter.

Section 3 - It shall be the duty of the Recording Secretary to take minutes at each meeting and keep permanent records of them.

Section 4 - It shall be the duty of the Corresponding Secretary to keep a record of the names and addresses of all members; to carry on all correspondence relating to MAG matters.

Section 5 - The Treasurer shall have custody of all funds of MAG, collect dues, and other fees, disperse monies, and keep and report an accurate record of all funds received and dispersed. The treasurer shall make a verbal financial report at each meeting, and at the end of the fiscal year shall present a written financial statement. All checks and withdrawals of MAG funds shall require the signature of the Treasurer, co-signed by the President or Vice President.

Article VII COMMITTEES

Standing Committees shall be:

Education Committee

Membership Committee

Program Committee

Publicity Committee

Exhibition Committee

Associate Membership Committee

The specific duties of these committees shall be determined by the membership as time and circumstances require.

Article VIII MEETINGS

Section 1 - Regular meeting of MAG shall be held on the first Thursday of every month except during July and August. These meetings may be either business or cultural meetings as designated by the members.

Section 2 - Special meetings may be called by the President when the occasion required.

Section 3 - For the purpose of transacting business, a quorum shall be necessary. A quorum shall consist of not less than a simple majority of the entire membership.

Article IX AMENDMENTS

Amendments to these by-laws may be adopted by an affirmative vote of not less than two-thirds of the entire membership. No amendment may be adopted unless written notice of such proposed change is given to the members beforehand.

LIST OF FOUNDING MEMBERS

Mia Le Comte	Painter
Alexandra Merker	Painter
Esther Rosen	Painter
Rita Silvan	Painter
Marius Sznajderman	Painter
Erna Weill	Sculptor
Sam Weinik	Painter
Ben Wilson	Painter

Respectfully submitted,

BY-LAWS COMMITTEE

(signed) Sam Weinik

(signed) Esther Rosen

This copy of the By-Laws typed & distributed by Corresponding Secretary to all member of MAG, December 5, 1966.

**THE ART ASSOCIATION**  
of Jersey City State College  
invites you to attend the opening  
of an exhibition of paintings,  
sculpture and prints by members of

**THE MODERN ARTISTS GUILD**

in the Student Lounge of Vodra Hall  
on Monday, April 24 — 4 to 7 pm.

The exhibition will be on view thru  
May 5 weekdays — 10 am. to 5 pm.

4/12/67

TEANECK PUBLIC LIBRARY  
TEANECK, NEW JERSEY

Received from Mrs. Eva  
Wise, 856 Alpine Drive  
Teaneck one bronze  
figure.

Barbara Bell.



# 23-artist exhibit

Teaneck - The Modern Artists Guild exhibition at the Teaneck Public Library auditorium, which opens April 17, will feature the work of 23 artists. Graphics, collages, sculpture, oils and water colors will be on display until May 15. The auditorium gallery will be open daily from three to five and seven to nine; Saturday and Sunday from one to five; and at other times upon request.

Members of the Modern Artists Guild, whose work will be seen at the Teaneck Library, have participated in art shows at the New Jersey Pavilion of the New York World's Fair, the Riverside Museum, and the Montclair State College. The Guild was recently invited to participate in a new exhibition at the New Jersey State Museum in Trenton. After the conclusion of the Teaneck show, there will be another Guild show at the Jersey City State College.

The work of the following will be displayed at Teaneck: Maurice Abramson, Dorothy Glazer, Jerry Goldman, J. Livingston Gozzo, Judith Grenell, Rose Hertzberg, Marion Lane, Lillian Marzell, Alexandra Merker, Steve Munno, Vick Owens, Virginia Passagio, Judith Sobel Peck, Leonard Pierro, Marcus Pini, Esther Rosen, Rita Silvan, Marius Sznajderman, Erna Weill, Sam Weinik, Ben Wilson, Evelyn Wilson, and Richard Van Tieghem.

## TEACHER SPEAKER

Teaneck - Frank Falk, President of the Teaneck Teacher's Association, announced today that Charles Richards, president of the Woodbridge Federation of Teachers and a representative of the New Jersey Federation of Teachers will speak to the Teaneck Teachers at their next general meeting on Thursday, April 20.

Jack Bertolino, Head Field Representative for

the New Jersey Education Association will also be a speaker at the meeting.

## PUBLIC NOTICE

TOWNSHIP OF TEANECK  
BERGEN COUNTY  
NEW JERSEY

ORDINANCE NO. 1312

AN ORDINANCE TO AMEND ORDINANCE No. 1300, ENTITLED "AN ORDINANCE PROVIDING FOR IMPROVEMENT OF THE INTERSECTION OF CEDAR LANE AND RIVER ROAD IN AND BY THE TOWNSHIP OF TEANECK, IN THE COUNTY OF BERGEN, NEW JERSEY, APPROPRIATING \$13,600.00 FROM THE CAPITAL IMPROVEMENT FUND THEREFOR FOR LOCAL IMPROVEMENTS TO BE MADE BY THE TOWNSHIP OF TEANECK AND DIRECTING A SPECIAL ASSESSMENT OF THE COST THEREOF."

## STATEMENT

The foregoing entitled ordinance was finally adopted by the Township Council of the Township of Teaneck, Bergen County, New Jersey, at a regular meeting held on April 4, 1967.

MARION H. BROWN  
Township Clerk

Teaneck Sun  
April 13, 1967  
Fee: \$5.92

## PUBLIC NOTICE

TOWNSHIP OF TEANECK  
Bergen County, New Jersey  
ORDINANCE NO. 1311

AN ORDINANCE TO AMEND ORDINANCE No. 1269 ENTITLED "AN ORDINANCE PROVIDING FOR THE FURNISHING OF MATERIALS AND THE REPLACEMENT OF DISINTEGRATED CONCRETE CURBS IN THE TOWNSHIP OF TEANECK, AS A GENERAL IMPROVEMENT TO THE TOWNSHIP OF TEANECK AND APPROPRIATING \$114,680.00 THEREFOR."

## PUBLIC NOTICE

TOWNSHIP OF TEANECK  
PLANNING BOARD

The following applications for... were decided at a... meeting held... 1967:

Barnes,

Modern Artists Guild 2nd Annual Exhibition

March 25 - April 29, 1962

Henry Cohen	Ptgs.	1 - "Divisions"	\$ 500.00
		2 - "No Exit"	400.00
		3 - "Night"	400.00
Dorothy Glazer	Ptgs.	4 - "Night Glow"	350.00 *
		5 - "Small World"	200.00 *
		6 - "Mother and Child"	300.00 *
Jerry Goldman	Mosaics	7 - "Wave"	400.00 *
		8 - "Woods"	550.00 *
		9 - "Sand"	250.00 *
J. Livingstone Gozzo	Ptgs.	10 - "Ecumenical Movement"	150.00
		11 - "Allen Port"	150.00
		12 - "Nite-Light"	95.00
Marion Lane	Ptgs.	13 - "Gambrinus"	300.00 *
		14 - "Visual Sounds"	300.00 *
		15 - "Improvisation"	300.00 *
Lillian K. Marzell	Ptgs.	16 - "Song of Myself"	450.00 *
		17 - "Buffalo Bill"	450.00 *
		18 - "Weep no more, woeful shepherds"	450.00 *
Alexandra Merkar	Ptgs.	19 - "Le Jongleur"	250.00
		20 - "Torremolinos"	200.00
		21 - "Man against Nature"	300.00
Virginia Passaggio	Ptgs.	22 - "Figure"	350.00
		23 - "Eichman's Children"	450.00
		24 - "Untitled"	500.00
Esther Rosen	Ptgs.	25 - "Laughter in the Wind"	400.00
		26 - "Yellow Turban"	400.00
		27 - "Of Trees"	400.00
Rita Silvan	Ptgs.	28 - "Flying High"	250.00
		29 - "Sounds of Spring"	200.00
		30 - "Skyscape"	200.00
Marius Sznajderman	Ptgs.	31 - "The Harem"	105.00
		32 - "Urbe"	800.00
		33 - "Tower of Babel"	170.00
Erna Weill	Sculpt.	34 - "Dance of the Spheres" (N.F.S.) (Model)	350.00**
		35 - "Elijah and Elizah" (Bronze)	300.00
		36 - "The Kiss" (Terre Cotta)	150.00
Sam Weinik	Ptgs.	37 - "Ode to Spring" # 1	450.00 *
		38 - "Ode to Spring" # 2	450.00 *
		39 - "Aleph"	450.00 *
Ben Wilson	Ptgs.	40 - "The Defender"	1000.00
		41 - "The Crash"	400.00
		42 - "Umbilicus"	600.00
Evelyn Wilson	Sculpt.	43 - "Old Couple"	350.00
		44 - "Knight"	600.00
		45 - "Trajectory-Uranium Atom"	800.00
Carol Zack	Sculpt.	46 - "Plant"	175.00 *
		47 - "Flowers"	150.00 *
		48 - "Bust"	120.00 *

\* Available For Rental

\*\* Available in Bronze

FOR IMMEDIATE RELEASE

MARCH 8, 1962

What are the dynamics of contemporary painting? Why does the artist paint as he does? What forces influence the style a particular artist selects? How does his style evolve?

In an endeavor to answer such questions as these, The Education Committee of the Modern Artists Guild in its 2nd Annual Exhibition at the YMCA of Bergen County, Hackensack, will present "Quiz the Artist" on Thursday April 5th from 8 to 10 p.m. This program is an attempt by the artist to meet his public, to answer their questions and to clarify his intentions. It promises to be a provocative and stimulating evening.

Have you ever wanted to visit an artist's studio and watch a work of art evolve? Seven artists are setting up studios at the YMCA on Sunday April 15th from 3 to 5 p.m. in a program entitled "Artists and Model Day". At this time you may volunteer to pose for one of the seven distinguished painters and sculptors working in a wide variety of media. It will be a wonderful opportunity to see yourself as the artist sees you.

The preview will be held on Sunday March 25th from 4 to 6 p.m. Refreshments will be served.

The Modern Artists Guild Exhibition will be on view from March 25th to April 29th.

BERGEN COUNTY Y.M.H.A.

211 Essex Street - Hackensack, N.J.

M O D E R N A R T I S T S G U I L D

Presents A

C H A M B E R M U S I C R E C I T A L

Thursday April 27th, 1961 - 8:30 P.M.

Artists:

Ruth Marx, Piano  
Ruth Ricci, Violin  
Mervin Oakes, Flute

P R O G R A M

1) Trio Sonata in G Major ... Bach

Largo

Vivace

Adagio

Presto

FLUTE, VIOLIN, PIANO

2) Four Pieces for Flute and Piano

Albert Roussel

a) Pan

b) Tityre

c) Krishna

d) Mr. De la Pejaudie

3) Musique De Cour ... Jean Francaix

Menuet

Ballade

Scherzo

Badinage

FLUTE, VIOLIN, PIANO

Erna Weill	Sculpt.	49- "Repent"	30.00
		50- "Exuberance"	40.00
		51- "Mother"	250.00
		52- "Ingathering"	450.00
		53- "Lovers"	450.00
Sam Weinik	Ptgs.	54- "The Concert"	450.00
		55- "Part of the Holocaust"	350.00
		56- "Conversation in Pink"	200.00
		57- "Mad Ballet"	150.00
		58- "Migration"	350.00
Ben Wilson	Ptgs.	59- "Roots and Bones"	400.00
		60- "Orpheus"	1000.00
		61- "The Harvest"	600.00
		62- "Broken Back"	400.00
Evelyn Wilson	Sculpt.	63- "The Banner"	800.00
		64- "Carrion"	300.00
		65- "Ariel"	600.00
		66- "Exodus"	500.00

Modern Artists Guild Group Exhibition

April 23 - May 10, 1961

Jerry Goldman	Sculpt.	1- "Man With A Wrench"		\$ 500.00
		2- "Goat"		50.00
	Mosaics	3- "Roots"		350.00
		4- "City"		300.00
		5- "Tree At Night"		325.00
Marion Lane	Ptgs.	6- "Orange Composition"		350.00
		7- "Oval"		250.00
		8- "Figure"		350.00
Mia Le Comte	Ptgs.	9- "Bride and Groom"		150.00
		10- "Young Love"		80.00
		11- "Embrace"		120.00
		12- "Mother and Child"		120.00
		13- "Les Demoiselles d' Avignon"		120.00
		14- "Children"		120.00
		15- "Refugees"		200.00
		16- "Dancers"		120.00
Lillian K. Marzell	Ptgs.	17- "Outgrowth"		750.00
		18- "Hot Cold War"		500.00
		19- "Crucial Environment"		400.00
		20- "Breakthrough"		75.00
		21- "Mobile-ity"		75.00
Alexandra Vt. Merker	Ptgs.	22- "Kabuki Musicians"	N.F.S.	500.00
		23- "Trapeze Artist"	N.F.S.	500.00
		24- "Datura"		250.00
		25- "Seascape"	N.F.S.	150.00
		26- "Death in the Afternoon"		200.00
		27- "Seagulls"		200.00
Virginia Passaggio	Ptgs.	28- "The City"		250.00
		29- "Children's Sorrows"		400.00
		30- "The Wheel"		300.00
		31- "Eternity and the Bird's Nest"		250.00
Esther Rosen	Ptgs.	32- "Family"		400.00
		33- "Introspection"		350.00
		34- "Jersey Landscape"		400.00
		35- "Arrangement"		200.00
		36- "Child"	N.F.S.	150.00
		37- "Young Woman"		75.00
Rita Silvan	Ptgs.	38- "Flying Colors"		250.00
		39- "Still Motion"		100.00
		40- "Activity Within"		200.00
		41- "White Magic"		85.00
		42- "Things of Spring"		200.00
		43- "Yellow Floats"		65.00
Marius Sznajderman	Ptgs.	44- "Hacienda"		240.00
		45- "Pregnancy"		140.00
		X 46- "Architecture"		105.00
		47- "Homage to Watteau"		95.00
		48- "Angel"		110.00

# Modern Artists Organize Guild Outline Goals

Thirteen Bergen County artists have formed the Modern Artists Guild, an organization following the trend toward organizing cultural groups in fast growing suburbs with their Little Theater groups, adult education programs, art leagues and even small galleries.

Sam Weinik has been elected president; Ben Wilson, vice president; Alexandra Merker, treasurer, Marius Sznajderman, recording secretary; Easter Rosen, corresponding secretary.

Other members are Erna Weill, Teaneck sculptor; Jerry Goldman, Lillian Marzell, Rita Silvan, Evelyn Wilson, Mia LaComte, Marion Lane and Virginia Passagio.

The guild offers service to community schools and libraries in the form of lectures and demonstrations and is initiating an artist-directed teaching program using experimental approaches.

It offers an artrental library program to familiarize the lay public with "art work" in its logical place: the public building and the home. The program includes coordination between the existing art groups, with the ultimate aim of establishing a museum for performing and fine arts. It also offers a program of encouraging industry in the use of art in employee dining and recreation areas.

The group will meet Thursday evening in the home of Mrs. Weill.

2-21-61

Dear Member,

Please remit Modern Artists Guild  
1961 membership dues (\$10.00) ten dollars.

Respectfully,

A W Merker

(Treas.) A.W. Merker

paid 2/27/61



ALEXANDRA MERKFE  
542 BEVERLY ROAD  
TEANECK, NEW JERSEY



THIS SIDE OF CARD IS FOR ADDRESS

Mme. Erna Weill  
886 Alpine Drive  
Teaneck, N.J.

Mrs Jerry Goldman president of May  
748 Riverview Ave  
Tearuck - N. J.

7/17, 1962.

Dear Jerry,

Not knowing your  
bedroom address, I have  
to send this letter to  
Tearuck.

I hope you  
have a good time + a  
well deserved rest. But  
meanwhile maybe you  
will catch some new  
ideas for your work  
while sitting under a  
tree or planting flowers  
explicit I decided not to  
in the coming

reading, that includes a  
"map" shows. But of course  
doesn't mean, that I will  
not otherwise work for  
map or participate in other  
activities and all meetings  
I also will continue and

the membership committee  
I want to do a lot  
of new work and still  
have to finish some pieces

With best regards  
also to your wife,  
yours,

Sonia Weil

The following list constitutes the organizing founding members  
of the Modern Artists Guild as of the meeting of June 16, 1960.

Sam Weinik  
238 Fairmount Ave.  
Hackensack, N.J.  
DI 2-8817

Erna Weill  
886 Alpine Dr.  
Teaneck, N.J.  
TE 7-1627

Marius Sznajderman  
242 Summit Ave.  
Hackensack, N.J.  
DI 2-7587

Mia Le Comte  
162 Booth Ave.  
Englewood, N.J.  
LO 7-3216

Bea Colligan  
109 Van Arsdale Pl.  
Teaneck, N.J.  
TE 7-7284

Alexandra W. Merker  
542 Beverly Rd.  
Teaneck, N.J.  
TE 6-5282

Robert Martin  
616 Sketch Pl. 2  
Ridgefield, N.J.  
WH 5-3275

Ester Rosen  
243 Cherry Lane  
Teaneck, N.J.  
TE 6-3320

Rita Silvan  
73 White Beeches Dr.  
Dumont, N.J.  
DU 5-0586

Kenneth A. Licht  
81 Surrey Lane  
Bergenfield, N.J.  
DU 5-5820

Ben Wilson  
596 Broad Ave.  
Ridgefield, N.J.  
WH 3-2135

Josef Domjan  
841 Park Ave. 2  
River Edge, N.J.  
CO 1-4383

Grace Jorgenson  
1575 Central Ave.  
Fort Lee, N.J.  
WI 7-3415

SZNAJDERMAN  
242 SUMMIT AVENUE  
HACKENSACK, N. J.

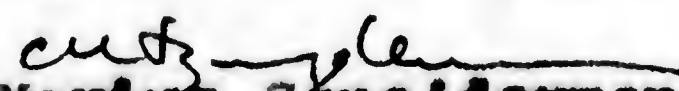
Oct. 1st 60

By unanimous decision at the September 29 meeting of the group in formation, it was decided that members should get together to constitute a jury to decide on each others' work and exhibiting membership.

You are therefore requested to bring three works on Sunday October 9th at 11 A.M. to Sam Weinik's studio, 238 Fairmount Avenue, Hackensack N.J.

We urge your attendance to this important meeting of the group.

Sincerely yours,

  
Marius Sznajderman

Recording Secretary  
Modern Artists Guild

At Sam Flend June 16<sup>th</sup>  
8 0'00

May 5, 1960

Dear Mrs. Weill,

A half dozen serious painters got together for a preliminary discussion of the desirability of forming an organization whose members would have an understanding of the creative work of the past fifty years. The purpose of this group is to exhibit and promote interest in modern art within the community of Bergen County.

If you want to participate in our first meeting we would appreciate your notifying us as soon as possible. We will meet at the studio of Marius Sznajderman, at 242 Summit Avenue, Hackensack, on may 26 at 8.30 P.M.

Tel. No--: D1-27587

Miss Calligan

June 25, 1960

A copy of the enclosed by laws have been sent to each person who attended the June 16th meeting, including three who couldn't attend. If you have any suggestions, corrections or additions, please send them to Mr. Robert Martin, 616 Sketch Place, Ridgefield, N.J.

Thank you,  
Bea Colligan

## BY-LAWS

A - NAME: MODERN ARTISTS GUILD (MAG)

B - PURPOSES OF MAG:

1. To promote interest in Modern Art, by which we mean; Art which is creative in spirit, by nature experimental and exploratory, Art which is a serious personal 20th Century reaction to the world of today.
2. To provide an atmosphere in which members can meet and discuss work which is conceived in the spirit indicated above.
3. To provide the community with an opportunity to participate in the activities of its artist by all the means necessary to further the aims of MAG.
4. To hold exhibitions at such times and places as to further the objectives above stated.
5. To provide for the non-exhibiting members the opportunity of contact with modern art and artists in all manifestations of MAG.

C - MEMBERSHIP: There shall be no residential restriction. Age ?

1. Founding Members: A list of the founding members shall be part of the record of the organization and shall have all the rights of exhibiting members.
2. Exhibiting Membership: Shall be open to all artists whose work is acceptable to not less than 2/3 of a jury selected by MAG. Candidates for exhibiting membership must be sponsored by at least two exhibiting members.
3. Associate membership: Open to those who wish to participate in MAG's activities and objectives.
4. Patrons and Honorary members: Those who sponsor and assist MAG as a civic and cultural organization.
5. Associate members and Patrons participate in the meetings with all the privileges of full membership except votes affecting exhibiting members or changing by-laws.

D - ACTIVITIES AND OBJECTIVES:

Exhibitions  
Demonstrations  
Study groups  
Group gallery

Lectures  
Discussions  
Community projects





MODERN ARTISTS GUILD officers pictured at a recent meeting in the home of Mrs. Erna Weill, Teaneck sculptor. Standing, left to right, Ben Wilson, vice president; Mrs. Esther Rosen of Teaneck, corresponding secretary and Marius Sznajderman of Hackensack, recording secretary. Sam Weinik of Hackensack, president, and Alexandra Merker of Teaneck, treasurer, are seated.

### Mrs. Berne Heads Slate Of Elks Lodge Auxiliary

Mrs. Berne was nominated for the presidency of the Ladies Auxiliary of Elks Lodge 2080.

May. A film on the subject of Cerebral Palsy will be presented at the meeting.

### Inter-Religious Leader To Jew

Dr. Arthur C. ... tor of Inter-Religious ... B'nai B'rith Anti- ... will present an anti- ... ligious Relationship ... States and How Th ... at a meeting of th ... the Teaneck Sect ... cil of Jewish W ... Ley is chairm ... be presented ... Jewish Co

Dr. Gilb ... communit ... and Prote ... selling di ... tion progr ... aration of ... touching ... tions. He ... which ha ... Protestant

He is a ... has stud ... relation ... dle Eas ... lumbia ... interest

Mrs ... of th ... presid ... meeti

Se ... M

meeting at home 2/11, 62

Saw Weink - 238 Fairmount Ave Hackensack

Terry Goldman 748 Riverview Ave. Teaneck

MARIUS S. SANDERMAN - 242 SUMMIT AVE  
→ HACKENSACK

Rita Silver 73 White Beeches  
Drive  
Dumont

Carol Zack 404 ALPINE terrace.  
Ridgewood,

Alexandra Marker 542 Beverly Rd  
Teaneck, N.J.

Amelyn Wilson 596 Broad Ave.  
Ridgewood, N.Y.  
Ben Wilson

Julian Margell 189 Mayfair Rd  
Paramus, N.Y.

Dorothy Glazer 368 Murray Ave  
Englewood.

Marion Lane 50 Elmwood Dr.  
Westwood

W. Will

Ester Rosen

243 Cherry Lane  
Teaneck

y show March 25, 3 weeks

10' by 14'

Washburne Library Union

fall program male

Henry Cohen Organist 80 E. 4 St

necessary + desirable to promote

Director

business meeting

cultural

active membership

association

Sold MR + MRS. ABEL  
- - SYLVAN

2 Washington Sq, Village

30<sup>00</sup>

NY City.

\*49. Erna Weill - Receipt  
C. Weill

PAID  
HEREWITH

BALANCE  
DUE

\$

\$

**N  
EAL**

Committee,  
causes.



...ing on of your work and the  
... I (we) hereby promise to pay  
...ry agencies

of \$ \_\_\_\_\_

DATE \_\_\_\_\_ 1961

**RECEIPT**

\_\_\_\_\_ 1961

\_\_\_\_\_  
CITY AND STATE

\_\_\_\_\_  
SUBSCRIBER

Your subscription to the  
**1961 UNITED JEWISH APPEAL**  
is gratefully acknowledged

\_\_\_\_\_  
TREASURER

BY \_\_\_\_\_

SOLICITOR

AMOUNT  
SUBSCRIBED \$ \_\_\_\_\_

AMOUNT  
NOW PAID \$ \_\_\_\_\_

BALANCE  
DUE \$ \_\_\_\_\_

MAG EXHIBIT IN THE Y M H A .

"Repent" , small bronze	30.-
"Exuberance" art stone	40.-
"Mother" , terracotta	250.-
"Ingathering" , bronze	450.-
"Lovers" , terrac. model not for sale, orders taken for bronze .Bronze cast limited edition	450.-

Erna Weill, sculptress  
886 Alpine Dr.  
Teaneck , N.J.

delivered to  
Mrs. Steen 4/4

Member: National Jewish Welfare Board—N. J. Federation of YMHA's—The Bergen County Council of Social Agencies

I. B. GELBER, HONORARY PRESIDENT  
HACKENSACK, N. J.  
C. CONRAD SCHNEIDER, HONORARY PRESIDENT  
ENGLEWOOD, N. J.  
MORRIS L. WIENER, HONORARY PRESIDENT  
HACKENSACK, N. J.  
HARRY ZISK, HONORARY PRESIDENT  
HACKENSACK, N. J.  
DAVID A. GELBER, SECRETARY  
HACKENSACK, N. J.  
JACK ROSENBERG, CHAIRMAN OF BOARD  
HACKENSACK, N. J.



LEONARD MARCUS, PRESIDENT  
WEST ENGLEWOOD, N. J.  
RAYMOND H. BOHR, 1ST VICE-PRESIDENT  
WEST ENGLEWOOD, N. J.  
HOWARD MACK, 2ND VICE-PRESIDENT  
HACKENSACK, N. J.  
AARON BLOOM, 3RD VICE-PRESIDENT  
TEANECK, N. J.  
HERMAN KAYE, 4TH VICE-PRESIDENT  
HACKENSACK, N. J.  
MURRAY MEGIBOW, TREASURER  
TENAFLY, N. J.

## YOUNG MEN'S HEBREW ASSOCIATION

OF BERGEN COUNTY  
211 ESSEX STREET - HACKENSACK, NEW JERSEY  
Tel. Hubbard 9-5900

IRVING WARSHAWSKY, EXECUTIVE DIRECTOR

*April 7, 1961*

*Received, from Mrs. Weil, five  
figures - total value, \$1,220.*

*David Stein*

MEMBER: COMMUNITY CHEST OF HACKENSACK



MEMBER: COMMUNITY CHEST OF TEANECK

THE MODERN ARTISTS GUILD  
Press Release

A new organization, the Modern Artists Guild, has been formed in Bergen County, N.J., by a small group of painters and sculptors who have all earned reputations for their work, some nationally, some internationally. They have all exhibited in New York and elsewhere, but all feel that the time has come to bring their work and their knowledge of art to their own backyard. Their aims include enriching Bergen County with a full program of exhibitions, panel discussions, and many more activities.

Beginning Monday, April 24, the public will have the opportunity to see the work of all the members of the Modern Artists Guild, in its first group exhibition to be held at the Y.M.H.A. in Hackensack, N.J. As features of this exhibition, there will be a chamber concert on April 27, open to the public with no admission charge, a demonstration of ceramics by Jerry Goldman, Teaneck sculptor, on April 30th, and on May 4th a panel discussion entitled "The Role of Art and the Artist in the Community". The panel will be led by two artist members of the group, Ben Wilson, painter of Ridgefield, N.J., and Rita Silvan, painter of Dumont, N.J. They have asked two non-artists to join them in the discussion. They are Dr. Jules Hoffman, Englewood dentist, who was the founder of the Art Center of Northern N.J. in Englewood; and Mr. Leonard Hansen, the past Democratic Party candidate for mayor of Englewood, who has been active in promoting art in the Bergen County community.

The group chose its name, Modern Artists Guild, because its members are all very much aware of the important movements in art from Cezanne and Picasso to the abstract expressionism of today. While some of the members of the Modern Artists Guild work in a representational manner, some are expressionists, and others might be called abstract or non-representational, all work with the 20th Century in mind, and in an exploratory manner.

At the time of this first exhibition, there are 13 members. They are Sam Weinik, Hackensack painter, Pres., Ben Wilson, Ridgefield painter, Vice Pres., Esther Rosen, Teaneck painter, Corres. Sec., Marius Sznajderman, Hackensack painter and graphic artist, Recording Sec., Alexandra Merker, Teaneck painter, Treasurer. Other members are: Jerry Goldman, Teaneck sculptor, Marion Lane, Washington Township painter, Mia LeComte, Englewood painter, Lillian Marzell, Paramus painter, Virginia Passaggio, Dumont painter, Rita Silvan, Dumont painter, Erna Weil, Teaneck sculptor, and Evelyn Wilson, Ridgefield sculptor.

While the nucleus organization of artists expects to remain small, they hope to interest many people in the community in forming an associated group to support its rich discussion and exhibition program, and its long range goal of working toward an art museum in Bergen County.



Mag

- O. Passagio 76 Cedar Avenue
- Willie 189 Mayfair Plaza
- Rita Silvan 73 White Road, Dun
- San Weir 238 Fairmount
- Man 32135 Katoans
- Arvelly 59 Broadside Park
- Hyacinth Te 6-3233
- Tom Davis 11 Ravenna Terrace
- Sydney 2-7587
- Patricia Te 6-3320
- Carroll ester Te 65282
- Joe Gazzo 652 6857
- Basal 202 022-6185
- Henry Coleman 122 Woodfield
- Mia LaCante 567 3216
- Maria 56 45857
- John Salvia 74 Riverside
- Dorothy Slater refers to ...

John Dousky

Has Brook Heights

Front Kulariewitz

42 Lewellyn Rd  
Mont-clair

THE MODERN ART - AIMS AND PURPOSES

Modern Artists Guild (MAG) is an association of 13 professional artists living in Bergen County, whose purpose is to reach others of their fellow artists and the community.

They have elected to do this, rather than pursue their individual careers exclusively in the Metropolitan New York area.

MAG feels that there is no conflict between the two.

Both ends can and should be pursued.

To the extent that the local audience forms part of the New York audience, there is a degree of overlapping.

The artists of MAG feel that the separation of activities which has resulted in treating the Metropolitan area as the main cultural arena, and the suburb as the so-called "bed-room" is no longer valid. With population growth, local communities have become increasingly self-sufficient. In the past decade there has been a growing decentralization of industry and its jobs, merchandising and its shopping centers, and now culture with its "Little Theatre" groups, its burgeoning adult education program, and the appearance of art leagues and even small art galleries.

Each community is finding its own pattern, according to its means, its interests and its talents.

MAG is one such response; the gathering of forces to effect a program of activities which will include finding the already existing audience and widening it.

We therefore offer:

- 1: The stimulation to the artist of other practitioners in his own field sharing similar objectives.
- 2: An opportunity to develop areas for exhibiting their works.
- 3: Service to the libraries and schools of the community in the form of discussions, lectures, demonstrations, etc.
- 4: The initiation of a teaching program, artist-directed and employing experimental approaches.
- 5: An art-rental library program to familiarize the lay public with the "art work" in its logical place: the public building and the home.
- 6: A program of encouraging industry in the use of art in employee dining and recreation areas.
- 7: A program of coordination between the different existing art groups and activities, with the ultimate aim of establishing a performing and Fine Arts Museum to house Music, the Dance, Theatre, Painting and Sculpture.

In furtherance of this program MAG proposes two categories of membership:

- 1: Professional artists.
- 2: Associate members, interested in contemporary art, to work in concert with the artists group in carrying out the program.

The associate group shall be autonomous.

I am interested in joining

1: Professional group

2: Associate group

Name \_\_\_\_\_

Address \_\_\_\_\_

## BY-LAWS

A- NAME : MODERN ARTISTS GUILD ( MAG )

### B- PURPOSES OF MAG :

- 1- To promote interest in Modern Art , by which we mean;: Art which is creative in spirit, by nature experimental and exploratory, Art which is a serious personal 20th Century reaction to the world of today.
- 2- To provide an atmosphere in which members can meet and discuss work which is conceived in the spirit indicated above.
- 3- To provide the community with an opportunity to participate in the activities of its artists by all the means necessary to further the aims of MAG.
- 4- to hold exhibitions at such times and places as to further the objectives above stated.
- 5- To provide for the non- exhibiting members the opportunity of contact with modern art and artists in all manifestations of MAG.

### C- MEMBERSHIP : there shall be no residential restriction - Age ? ( none)

- 1- Founding members : A list of the founding members shall be part of the record of the organization and shall have all the rights of exhibiting members.
- 2- Exhibiting members: Shall be open to all artists whose work is acceptable to not less than ~~four~~ two third of a jury selected by MAG . Candidates for exhibiting membership must be sponsored by at least two exhibiting members.
- 3- Associate membership : Open to those who wish to participated in MAG's activities and objectives.
- 4- Patrons and Honorary members : Those who sponsor and assist MAG as a civic and cultural organization.
- 5- Associate members and Patrons participate in the meetings with all the privileges of full membership except votes affecting exhibiting members or changing by laws.

### D- ACTIVITIES AND OBJECTIVES :

Exhibitions- Demonstrations- Study groups - Group gallery - Lectures -  
Discussions- Community projects.

( adopted at meeting - June 16 - 1960 )

Comm  
slaves

Carol Zuck  
404 Alameda  
Ridgewood 8. 20. 1964

Dear Carol,

~~For~~ Mantclair  
College I plan to  
show the following  
2 pieces:

1) "Hona", limestone, 15" x 22" x 8"  
\$ 1000, —

2) "Mother", bronze, 14" x 20" x 15"  
\$ 600, —

I if ~~not~~ ~~another~~ ~~there~~ ~~is~~ ~~any~~  
piece in terracotta (\$ 400, —)

as you notice  
my typewriter gave out,  
sorry!!

Have a wonderful  
trip

My best

Jenna

MODERN ARTISTS GUILD

EXHIBITION AT MONTCLAIR STATE COLLEGE

October 4 to 29, 1964

---

HENRY COHEN New Milford	OPUS 15, oil, 60" x 72"
JOAN DAUB Tenafly	COSMOS, oil, 48" x 60" MCNTAUK HIGHWAY, oil, 48" x 52"
JERRY GOLDMAN Teaneck	CONTOURS, mosaic, 17" x 17" FORMS, mosaic, 17" x 17"
J. LIVINGSTONE GOZZO Ridgewood	THE KEY, collage, 32" x 48" CROSS IV, collage, 32" x 48"
ROSE HERTZBERG RAMSEY	ABSTRACTION, HISPANIC THEME, oil, 30" x 24" ABSTRACTION, SPATIAL THEME, oil, 40" x 50"
HARRIET HYAMS Teaneck	SNIPER, welded steel, 27" x 21" FORENOON, welded steel, 28" x 22"
FRANK KULASIEWICZ Chicago, Illinois	WOULD BE MOTHER HEN COURTING PROSPECTIVE LATE BLOOMERS FOR THE LIMBO OF F.A.302, welded steel plated, 22" x 15" x 14"
MARION LANE Washington Township	THE EXHIBITION, oil, 40" x 50" IMAGE OF MAN, oil, 40" x 50"
MIA LECOMTE Englewood	CHILDREN, oil, 2' x 6' WEDDING, oil, 30" x 36"
LILLIAN K. MARZELL Paramus	POET, oil and charcoal, 44" x 50" SO HUM, oil, 44" x 50"



ALEXANDRA MERKER  
Teaneck

COUNTERPOINT, oil, 30" x 40"

VIBRATO, oil, 30" x 40"

STEVEN MUNNO  
Jersey City

INFERNO, oil, 50" x 61"

VERDURA, oil, 60" x 49"

VIRGINIA PASSAGGIO  
Dumont

NUMBER SEVEN, oil, 40" x 48"

SECOND SCRATCH, oil, 40" x 48"

MORRIS PINI  
New York City

POWER, oil, 50" x 50"

TOUCH OF A POET, oil, 50" x 50"

ESTHER ROSEN  
Teaneck

BROOD, oil, 26" x 32"

FELICITY, oil, 32" x 26"

RITA SILVAN  
Dumont

FLIGHT TO THE MOON, oil, 32" x 40"

DREAM OF SPRING, oil, 32" x 40"

MARIUS SZNAJDERMAN  
Hackensack

HOMAGE TO WATTEAU NO. 3, collage, 18" x 24"

DANCE, MACABRE, collage, 8" x 35"

ERNA WEILL  
Teaneck

HORA, limestone, 15" x 22"

MOTHER, bronze, 14" x 20" x 15"

SAM WEINIK  
Hackensack

AGGRESSION, oil, 36" x 53"

MOTHER AND CHILD, oil, 32" x 46"

BEN WILSON  
Ridgefield

ROCK CANDY MOUNTAIN, oil, 24" x 36"

QUEENS MIRROR, oil, 4' x 5'

EVELY WILSON  
Ridgefield

THE ANVIL, bronze

SLEEPING BEAUTY, bronze

GILLI WITMONDT  
Englewood

STORM, oil, 40" x 34"

BLUE FLOWERS, oil, 40" x 44"

CAROL ZACK  
Ridgewood

TSUCHIGUMO, ceramic, 17" x 16" x 18"

SHOIN GATE, ceramic, 21" x 21½" x 13½"

The Modern Artists Guild was started in 1960 with a nucleus of nine members, all of whom were of high professional calibre and working in a contemporary vein. The group has grown to include 25 painters, sculptors, and graphic artists, invited on the basis of professional attainment and the quality of his or her work. MAG's activities have included exhibitions, lectures, panel discussions, and demonstrations. They have exhibited as a group at Y.M.H.A., Hackensack; the Kaufman Gallery of the Y.M.H.A., New York; the Riverside Museum, New York; Prentice-Hall, New Jersey; Bergen Mall New Jersey Tercentenary Exhibition; the Woodridge Public Library, Woodridge, New Jersey; the Ridgewood School of Art; the Highgate Gallery, Montclair; and other places in New Jersey.

All of the members of the Modern Artists Guild exhibit regularly in invitational and juried shows. Among the places they have exhibited are: the Brooklyn Museum; Chicago Art Institute; Walker Art Center, Minneapolis; the Newark Museum; the Montclair Museum; Monmouth College, Fairleigh Dickenson University; Columbia University; the Minneapolis Institute of Arts; the National Academy; New York City Center; Silvermine Guild; Syracuse University; Butler Art Museum; the Springfield Exposition; and many more.

Members have consistently won awards. Some of the recent awards in this area have been: the 1963 Skinner Prize for abstract oils, Montclair Museum; Monmouth College Purchase Award, oils; first prize for sculpture, Monmouth College Art Festival; first prize purchase award, oils, Bambergers; third prize, oils, Monmouth College.

In addition, many members have had one man shows or group shows at galleries in New York, New Jersey, and other parts of the country. Artists in the Modern Artists Guild have lectured and taught in the metropolitan area. Several members are listed in Who's Who in American Art and Who's Who Among American Women.



tues. oct. 13  
 8 p.m. - 10 p.m.  
 OPEN FORUM  
 exchange ideas  
 with the artist

- Cohen
- Daub
- Goldman
- Gozzo
- Hertzberg
- Hyams
- Kalaszewicz
- Lane
- Lecomte
- Marzell
- Merker
- Passaggio
- Pini
- Rosen
- Silvan
- Sznajderman
- Munno
- Weinik
- Witmond
- Weill
- Wilson
- Zack
- Wilson

# MODERN ARTISTS GUILD

**oct. 4 -29**

memorial auditorium montclair state college upper montclair, new jersey

reception oct. 4 3 p.m. - 6 p.m.

The Kaufmann Art Gallery

Young Men's and Young Women's Hebrew Association  
Lexington Avenue at 92nd Street, New York 28

MODERN ARTISTS GUILD EXHIBIT  
of  
PAINTING and SCULPTURE

1. HENRY COHEN ptg.	"Painting"	125.00
2. JOAN DAUB ptg.	"Shore"	275.00
3. DOROTHY GLAZER ptg.	"Kochi Women with Possessions"	150.00
4. J.LIVINGSTONE GOZZO ptg.	"Spirit of Columbus"	150.00
5. JERRY GOLDMAN mosaic	"Earth"	400.00
6. HARRIET HYAMS sculp.	"The Ocean Within"	950.00
7. MARION LANE ptg.	"Image of Man"	400.00
8. MIA LECOMTE ptg.	"Mother"	450.00
9. LILLIAN K. MARZELL ptg.	"Brothers"	N.F.S.
10. ALEXANDRA MERKER ptg.	"Summer's End"	200.00
11. VIRGINIA PASSAGGIO ptg.	"Untitled"	400.00
12. ESTHER ROSEN ptg.	"Nude Standing"	500.00
13. RITA SYLVAN enamels	"One", "Two", "Three", "Four"	50.00
14. MARIUS SZNAJDERMAN ptg.	"November Memories"	120.00
15. SAM WEINIK construction	"Burning Bush"	250.00
16. ERNA WEILL sculp.	"Rondo"	<del>450.00</del>
17. EVELYN WILSON sculp.	"Prometheus"	400.00
18. CAROL ZACK sculp.	"The Last Outpost"	150.00
19. BEN WILSON ptg.	"Face-Ad"	750.00

Modern Artists Guild is dedicated to the principle that art can flourish and give meaning to life only in a society that is alive to, and aware of the role and potential of the Arts. With an active interchange between the talented individual and the social group as a whole, both can establish patterns toward a fuller life.

Modern Artists Guild as a group have given lectures, demonstrations, panel discussions, etc., and exhibited at the Riverside Museum, N.Y.; Highgate Gallery, Upper Montclair, N.J.; Ridgewood School of Art, N.J.; Arthur Wakeling Gallery, Wood-Ridge, N.J.; Y.M.H.A. of Bergen County, Hackensack, N.J.

OPENING: 5:00-7:00 P.M., Sunday, Dec. 8, 1963 through Dec. 20, 1963



reception nov. 1, 4 pm - 7 pm

**tercentenary  
exhibit 1964**

Cohen  
Daub  
Goldman  
Gozzo  
Hertzberg  
Hyams  
Kalasiewicz  
Lane  
Le Comte  
Marzell  
Merker  
Passaggio  
Pini  
Rosen  
Silvan  
Sznajderman  
Munno  
Weinik  
Witmond  
Weill  
Wilson  
Zack  
Wilson

Volkswagen of america route 9W englewood, new jersey

**nov. 1-15**

**MODERN ARTISTS GUILD**

# MODERN ARTISTS GUILD

**NEW JERSEY PAVILION • NEW YORK WORLD'S FAIR**

**APRIL 21 — JUNE 21, 1965**



## MODERN ARTISTS GUILD

A GROUP OF PROFESSIONAL  
ARTISTS  
FOUNDED IN 1960  
THE GUILD HAS EXHIBITED AT:

Y.M.H.A., BERGEN COUNTY, N.J.  
Y.M.H.A., ESSEX COUNTY, N.J.  
WOODRIDGE MEMORIAL LIBRARY,  
N.J.  
HIGHGATE GALLERY, UPPER MONT-  
CLAIR, N.J.  
RIVERSIDE MUSEUM, N.Y.C., N.Y.  
KAUFMANN ART GALLERY, Y.M.-  
Y.W.H.A., N.Y., N.Y.  
PRENTICE-HALL INC., ENGLEWOOD,  
N.J.  
VOLKSWAGEN OF AMERICA,  
ENGLEWOOD, N.J.  
NEW JERSEY TERCENTENARY EXHIB-  
IT, BERGEN MALL, N.J.  
RIDGWOOD SCHOOL OF ART,  
RIDGWOOD, N.J.

FOR FURTHER INFORMATION ABOUT  
THE GROUP CONTACT THE OFFICE  
OF THE N.J. PAVILION OR WRITE TO:  
MODERN ARTISTS GUILD, 242 SUM-  
MIT AVE., HACKENSACK, N.J.

## GROUP SHOW

HENRY COHEN, New Milford, N.J.  
JOAN DAUB, Tenafly, N.J.  
DOROTHY GLASER, Englewood, N.J.  
JERRY GOLDMAN, Teaneck, N.J.  
J. LIVINGSTONE GOZZO, Ridgewood, N.J.  
ROSE HERTZBERG, Ramsey, N.J.  
HARRIET HYAMS, Teaneck, N.J.  
FRANK KULASIEWICZ, Evanston, Ill.  
MARION LANE, Washington Twp., N.J.  
MIA LE COMPTE, Englewood, N.J.  
LILLIAN MARZELL, Paramus, N.J.  
ALEXANDRA W. MERKER, Teaneck, N.J.  
STEVE MUNNO, Jersey City, N.J.  
VIRGINIA PASSAGIO, Dumont, N.J.  
MARCUS H. PINI, New York, N.Y.  
ESTHER ROSEN, Teaneck, N.J.  
RITA SILVAN, Dumont, N.J.  
MARIUS SZNAJDERMAN, Hackensack, N.J.  
ERNA WEILL, Teaneck, N.J.  
SAM WEINIK, Hackensack, N.J.  
BEN WILSON, Ridgefield, N.J.  
EVELYN WILSON, Ridgefield, N.J.  
GILLI WITMONDT, Englewood, N.J.  
CAROL ZACK, Ridgewood, N.J.

MODERN ARTISTS GUILDEXHIBITION AT THE JEWISH COMMUNITY CENTER OF ESSEX COUNTYFebruary 28 to March 26, 1965

The Modern Artists Guild was started in 1960 with a small nucleus of professional artists working in a contemporary vein. The group has grown to include twenty four members chosen on the basis of attainment and quality of work. M.A.G. activities have included exhibitions, lectures, panel discussions and demonstrations. The Modern Artists Guild has exhibited as a group at the Hackensack YMHA; the Kaufman Gallery of the YMHA in New York; the Riverside Museum, New York; Prentice Hall in New Jersey; Highgate Gallery, Montclair; Montclair State College; Volkswagen of America and many other exhibitions in New Jersey.

All of the members exhibit regularly in invitational and juried shows in museums and many have won awards. In addition, many members are represented in New York galleries and have taught and lectured in the metropolitan area.

HENRY COHEN	SALEM, mixed media	\$200.00
JOAN HUGHES DAUB	SHORE, oil	300.00
DOROTHY GLAZER	THE JAPANESE BRIDE, oil	100.00
	SHALL WE TRY ORBACH'S, oil	125.00
JERRY GOLDMAN	UNTITLED, mosaic	P.O.R.
	UNTITLED, mosaic	P.O.R.
J. LIVINGSTONE GOZZO	CROSS IV, oil-collage	250.00
ROSE HERTZBERG	THE QUIET ONES, oil	250.00
	HIDE AND SEEK, oil	150.00
HARRIET HYAMS	HEX, welded steel	150.00
FRANK KULASIEWICZ	CHILD SLEEPING, welded steel	180.00
MARION LANE	SOLO, oil	350.00
MIA LECOMTE	DON'T PEEP, oil	800.00
LILLIAN K. MARZELL	WOMAN, oil	650.00
	WOMAN AND CHILD, oil	450.00
ALEXANDRA MERKER	SPRING ETUDE, oil	550.00
STEVEN MUNNO	ABSTRACTION, collage	300.00
VIRGINIA PASSAGGIO	LOOKING GLASS, oil	350.00
MARCUS H. PINI	MAGIC MOUNTAIN, oil	350.00
ESTHER ROSEN	STUDY IN GREEN AND GOLD, oil	300.00
RITA SILVAN	FLIGHT TO THE MOON, oil	250.00
MARIUS SZNAJDERMAN	ROOSTER-STILL LIFE, woodcut	35.00
	FORMS AND TEXTURES NO. 1, woodcut	40.00
ERNA WEILL	THE SEVEN CHASSIDIM, bronze	400.00
SAM WEINIK	REHEARSAL #2, oil	250.00
BEN WILSON	LITTLE THUNDERBIRD, collage	500.00
EVELYN WILSON	ELEMENTS OF LIFE ON ROUTES 1 & 9 wood and hydrocal	300.00
GILLI WITMONDT	ROMANCE, oil	250.00
CAROL ZACK	MYSTIC TALISMAN, fired clay	250.00



MEMBERS OF THE MODERN ARTISTS GUILD

-3-

HENRY COHEN  
122 Hirshfield Place  
New Milford, N. J.

JOAN DAUB  
11 Ravine Road  
Tenafly, N. J.

DOROTHY GLAZER  
368 Murray Avenue  
Englewood, N. J.

JERRY GOLDMAN  
748 Riverview Avenue  
Teaneck, N. J.

J. LIVINGSTONE GOZZO  
419 Sterling Place  
Ridgewood, N. J.

ROSE HERTZBERG  
27 Buckingham Drive  
Ramsey, N. J.

HARRIET HYAMS  
210 Van Buren Avenue  
Teaneck, N. J.

FRANK KALASIEWICZ  
2729 W. Leland  
Chicago, Ill.

MARION LANE  
56 Edgewood Drive  
Westwood, N. J.

MIA LECOMTE  
162 Booth Avenue  
Englewood, N. J.

LILLIAN MARZELL  
189 Mayfair Road  
Paramus, N. J.

ALEXANDRA MERKER  
542 Beverly Road  
Teaneck, N. J.

STEVE MUNNO  
52 College Street  
Jersey City, N. J.

VIRGINIA PASSAGGIO  
76 Ceder Road  
Dumont, N. J.

MARCUS H. PINI  
16 West 16th Street  
New York, N. Y.

ESTHER ROSEN  
243 Cherry Lane  
Teaneck, N. J.

RITA SILVAN  
73 White Beeches Drive  
Dumont, N. J.

MARIUS SZNAJDERMAN  
242 Summit Avenue  
Hackensack, N. J.

ERNA WEILL  
886 Alpine Drive  
Teaneck, N. J.

SAM WEINIK  
59-A Cambridge Terrace.  
Hackensack, N. J.

BEN WILSON  
596 Broad Avenue  
Ridgefield, N. J.

EVELYN WILSON  
596 Broad Avenue  
Ridgefield, N. J.

GILLI WITMONDT  
185 Palisades Avenue  
Englewood, N. J.

CAROL ZACK  
404 Alpine Terrace  
Ridgewood, N. J.

Maa

Art Nouveau image of  
Tine ? was in Europe a white  
ago - opposed - then introduced here.  
abstr. <sup>style</sup> express. - immediate, post-mediated  
symbolism; op art - stimulation  
note: intensive seducer expression  
" post - surrealism dada - Freud  
" Op art  
sax althe mandria

reach to romantic

tramp <sup>doeil</sup>  
Ma sepli op - design  
Alber - quares cold interaction  
Rauca para - Randenberg  
establishment  
Riger & Riger

Map Exhibit

---

Fairbairn, Madras,  
Camp.

" De meter " Ferras.  
Table length to 22 x 15 x 9  
400

"7 Cassidini "  
uplevel bronze 400,-

Mar. 9/12  
90 J. Daub  
with brogs. Cars

~~Handwritten text, possibly a title or header, crossed out with a large diagonal line.~~

Media: digital, format, con-  
crete, specific  
admitted concept, team.  
Other Re Team Name

Media, content  
language, structure, form, the  
text, visual, high, visual, don't  
think of teamwork

Group of people, directed news  
on-line, people, social, structure

First, teacher, students, ad-ref  
and, team.  
Lecture, Media



# mag

MODERN ARTISTS GUILD

# MODERN ARTISTS GUILD

FAIRLEIGH DICKINSON UNIVERSITY-MADISON, N.Y. • FROM OCTOBER 2-OCT. 31.

Please, Call

Loe-Joe

RECEPTION:  
OCTOBER 2. SATURDAY  
FROM 4 P.M.-7 P.M.  
**GALLERY LOUNGE**

## GROUP SHOW

HENRY COHEN

JOAN DAUB

DOROTHY GLASER

JERRY GOLDMAN

J. LIVINGSTONE GOZZO

ROSE HERTZBERG

HARRIET HYAMS

FRANK KULASIEWICZ

MARION LANE

MIA LE COMTE

LILLIAN K. MARZELL

ALEXANDRA MERKER

STEVE MUNNO

VIRGINA PASSAGGIO

MARCUS H. PINI

ESTHER ROSEN

RITA SILVAN

MARIUS SZNAJDERMAN

ERNA WEIL

SAM WEINIK

BEN WILSON

EVELYN WILSON

CAROL ZACK

ERNA WEILL  
SCULPTURE STUDIO  
886 ALPINE DRIVE  
TEANECK, NEW JERSEY  
TEANECK 7-1627

Dear Erna -  
It looks - they  
lower spelled your  
name wrong!



Love,  
Dorothy

Mrs  
Dorothy Rollack  
695 Palms Ave  
Teaneck N.J.



THE MODERN ARTISTS GUILD  
at  
FAIRLEIGH DICKINSON UNIVERSITY  
Florham-Madison Campus

<u>Henry Cohen</u>		<u>Virginia Passagio</u>	
NEONON	\$400.	PROMETHEUS BOUND	\$300.
ELEMENTS	\$250.	FIGURES IN YELLOW	\$250.
<u>Joan Hughes Daub</u>		<u>Rita Silvan</u>	
COMMUNICATIONS	\$450.		\$200.
NETWORK	\$450.	R-ELECTIONS IN SPACE	
<u>Dorothy Glazer</u>		DREAM ON A SUMMER AFTERNOON	\$250.
WINKIN', BLINKIN' AND NOD	\$50.	<u>Marius Sznajderman</u>	
THE JAPANESE BRIDE	\$150.	PALMS #1	\$20.
<u>J. Livingstone Gozzo</u>		PALMS	\$25.
SUCCESSFUL DETACHMENT	\$200.	TROPICS #1	\$30.
SARCOPHAGUS	\$200.	TROPICS	\$40.
<u>Rose Hertzberg</u>		<u>Esther Rosen</u>	
FIESTA	\$300.	FELICITY	\$350.
THE GARDEN	\$400.	STUDY IN GREEN AND YELLOW	\$400.
<u>Harriet Hyams</u>		<u>Marcus Pini</u>	
ANGEL	\$700.	POPEIA	\$450.
FEMME FATALE	\$500.	CRATON	\$450.
TIVOLI	NFS	<u>Erna Weill</u>	
<u>Frank Kulasiewicz</u>		DEMETER	\$400.
EXPERIENCE IN DEPTH	\$200.	SEVEN CHASSIDIM	\$400.
<u>Marion Lane</u>		<u>Sam Weinik</u>	
IN SUSPENSION	\$500.	TINY ORBIT # 1	\$600.
FIGURE	\$600.	TINY ORBIT # 2	\$600.
<u>Mia Le Comte</u>		<u>Ben Wilson</u>	
TO CANTERBURY #1	\$600.	THREE THEMES	\$600.
TO CANTERBURY #2	\$600.	WOMEN OF SCRANTON	\$1500.
<u>Lillian Marzell</u>		<u>Evelyn Wilson</u>	
WHITE COUPLE	\$350.	SIGNAL	\$500.
BLACK COUPLE	\$350.	ICARUS	\$400.
<u>Alexandra Merker</u>		KNIGHT AND BLACK QUEEN	\$450.
LITHUANIAN WAYSIDE CROSSES	\$1000.	<u>Carol Zack</u>	
INDIAN SUMMER	\$1000.	CYCLADIC TORSO	\$850.
<u>Stephen Munno</u>		UNTITLED	\$900.
JADE	\$600.	Art Gallery Hours:	
FISSURE	\$800.	Noon to Four p.m. Daily	
		Exhibit from October 1-31, 1965	

MODERN ARTISTS GUILD  
 TRICENTENARY EXHIBIT 1964  
 November 1 to November 15  
 Volkswagen of America, Inc.  
 Englewood Cliffs, N. J.

<u>HENRY COHEN</u> New Milford	THE MATING, oil UNTITLED	\$750.00 200.00
<u>JOAN HUGHES DAUB</u> Tenafly	NOVEMBER 22, 1963, oil HORSE, oil POWER AND THE GLORY, oil	800.00 500.00 650.00
<u>DOROTHY GLAZER</u> Englewood	FEIRA AT RUA PAULA OLIVERA, oil BAHIANAS, oil THE WEDDING PARTY, oil WHO NEEDS MACUMBA, oil	250.00 200.00 NFS 200.00
<u>JERRY GOLDMAN</u> Teaneck	FLOW, mosaic TRACKS, mosaic SEEDS, mosaic	300.00 300.00 300.00
<u>J. LIVINGSTONE GOZZO</u> Ridgewood	FROM THE DEPTHS, oil CROSS III, collage	500.00 200.00
<u>ROSE HERTZBERG</u> Ramsey	ABSTRACT-SPATIAL FORMS, oil ABSTRACT-LANDSCAPE FORM, oil	350.00 400.00
<u>HARRIET HYAMS</u> Teaneck	ANGEL, welded steel FEMME FATALE, welded steel	1000.00 600.00
<u>FRANK KULASIEWICZ</u> Chicago, Illinois	CHILD SLEEPING, welded steel STRUCTURED CREATIVE BLOB, welded steel	180.00 180.00
<u>MARION LANE</u> Washington Township	UNDERSEA, oil CONCERT, oil FORMS, polymer	500.00 450.00 75.00
<u>MIA LECOMTE</u> Englewood	BEFORE AUTOMOBILES NO. 1, oil BEFORE AUTOMOBILES NO. 2, oil	650.00 650.00
<u>LILLIAN K. MARZELL</u> Paramus	HER, NO. 1A, oil SO-HUM, No. 1A, oil HER, NO. 1B, ink	500.00 500.00 50.00
<u>ALEXANDRA MERKER</u> Teaneck	LITHUANIAN WAYSIDE CROSSES, oil INDIAN SUMMER, oil AUTUMN FLAMES, oil	500.00 500.00 300.00
<u>STEVEN MUNNO</u> Jersey City	AND THERE WAS LIFE, oil	750.00

<u>VIRGINA PASSAGGIO</u> Dumont	PROMETHEUS BOUND, oil LOOKING GLASS, oil UNTITLED, oil	300.00 350.00 350.00
<u>MORRIS PINI</u> New York City	BLUE AGAINST GREY, oil SPIRE, oil	400.00 300.00
<u>ESTHER ROSEN</u> Teaneck	HARVEY CEDARS, oil FELICITY, oil FLOWER FORMS	450.00 350.00 75.00
<u>RITA SILVAN</u> Dumont	REFLECTION IN SPACE, oil THINGAMAJIG, oil FANTASY, oil	200.00 200.00 150.00
<u>MARIUS SZNAJDERMAN</u> Hackensack	<u>GENDARME</u> , color woodcut edition 20 <u>EMPEROR</u> No. 1, Color woodcut edition 12 <u>CONNECTICUT LANDSCAPE</u> color woodcut edition 25 <u>CONNECTICUT LANDSCAPE</u> No.2 color woodcut edition 12 <u>GOTHIC ARCH</u> , color woodcut edition 12 <u>FIGURE-BLACK</u> OUTLINE edition 9 color woodcut <u>CONNECTICUT LANDSCAPE</u> No.3 edition 14 color woodcut	framed 40.00 matted 25.00 framed 45.00 matted 30.00 framed 45.00 matted 30.00 framed 20.00 matted 12.00 framed 20.00 framed 20.00 matted 12.00 framed 28.00 matted 20.00 framed 20.00 matted 12.00
<u>ERNA WEILL</u> Teaneck	MOTHER, bronze SEVEN HASSIDIM, bronze	600.00 400.00
<u>SAM WEINIK</u> Hackensack	TRYPTICH, screen HIS MAJESTY, oil DIALOGUE No. 4 oil LANDSCAPE, oil FAMILY No. 5, oil	210.00 200.00 120.00 NFS 120.00
<u>BEN WILSON</u> Ridgefield	AGE OF BRONZE, oil	3000.00
<u>EVELYN WILSON</u> Ridgefield	ERDE, Hydrocal Sahara, bronze	800.00 800.00
<u>GILLI WITMONDT</u> Englewood	MEDITERRANEAN IDYLL, oil VALLEY, oil RED HORSE, oil	350.00 350.00 250.00
<u>CAROL ZACK</u> Ridgewood	ZYGOTE, Ceramic sculpture CONTRADICTION, Ceramic sculpture	350.00 400.00

THE MODERN ARTISTS GUILD was started in 1960 with a nucleus of nine professional artists working in a contemporary vein. The group includes now 24 painters sculptors and graphic artists, invited on the basis of professional attainment and quality of work.

Lee Smallm

76 J Washburn St

Teaneck N.J.

TEL 6-4915

2 copies of book

subject to be written  
Sandy Bennett  
39 Greenwich Way  
Upper Meriden

because of the impending and endplay East at his choice.

## Nudes Barred From Show, Artist Removes All Works

Special to The New York Times

JERSEY CITY, Jan. 20—An indignant artist, whose painting of two frolicking nude women was banned from an exhibition scheduled to open here Saturday, took her other three paintings from the show today.

Mrs. Mia Munzer Le Comte of Closter, N. J., said: "I cannot allow any of my works to

be shown in the Jersey City Museum, which is run by Philistines."

The Czechoslovak artist said she had resigned from the Modern Artists Guild, which arranged the showing.

Mrs. Dorothy Glazer of Englewood, president of the guild, sent a letter to museum officials today noting that "the Modern Artists Guild feels strongly about censorship," but she said the guild intended to keep its commitment for exhibits.

ish by  
s, \$3.95).  
TIC PHI-  
ornforth  
s, \$6.95).  
ited by  
h illus-  
l manu-  
s, \$8.95).  
1791 to

ns, by  
(Norton,

y Ho-  
Bo-

ited by  
Eisen-  
rotjahn  
history

(Dou-  
Gospel

# Controversial Nudes Barred

## Bergen Woman's Canvas Out of Jersey City Show

By ROBERT NECKER

A painting of two nude young girls received a cold shoulder Saturday in Jersey City, where it was barred from an exhibit at Jersey City Museum.

But the artist, Mrs. Mia LeComte, 49 Arnold av., Closter, formerly of Abbott av., Ridgefield, can't understand the charge of indecency hurled against her painting.

"It's just a picture of two young girls playing," said Mrs. LeComte. And her husband, writer Edward LeComte, agrees.

"Actually, they're very ordinary nudes," he said, adding, "but apparently no nudes is good nudes in Jersey City."

The painting was scheduled to be exhibited, along with works of other members of the Modern Artists Guild, at an exhibition which opened Saturday at the museum and is scheduled to run to Feb. 5.

Since Mrs. LeComte's portrait has been removed, the guild is threatening to cancel the whole exhibit.

Mrs. LeComte said the painting is based on a famous 16th century

painting by an unknown Renaissance artist. The latter painting is titled "The Mistresses of Fontainebleau," which also happens to be the title of Mrs. LeComte's work.

The original depicted Gabrielle d'Estrees, mistress of Henry the Fourth of France. Gabrielle is shown in a bathtub with her sister. However, the girls are shown only from the waist up.

Mrs. LeComte's painting, which shows two modern girls, also bathing, but nude from head to toe, is a two and a half by two and a half foot canvas. The artist began the painting in the fall and finished it three months later.

In defending her efforts, her husband hurled a charge of "provincialism" at Jersey City's museum directors.

### Heckman Reply

In answer to this charge, former Jersey City Commissioner August W. Heckman, president of the city museum association, said, as far as he's concerned, "we'll stay provincial in Jersey City."

He said that actually three of Mrs. LeComte's pictures were objected to by the board of directors. Heckman allowed one of the pictures to stay, ordered the nude bathers picture removed and said

the third could stay, under certain conditions.

The third was a picture of a young girl waving farewell to three nuns and the directors objected to the legend (a written interpretation of the painting) which accompanied the painting. Mrs. LeComte removed the legend and the picture was allowed to stay.

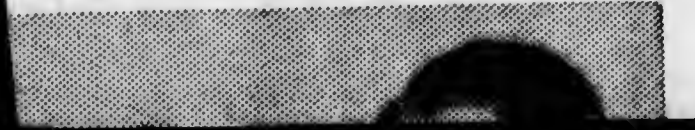
"But the portrait of the nude bathers, in my opinion, is highly objectionable and as long as the exhibition is run under the aegis of the Jersey City Museum Assn. I will not permit such a picture to be shown," Heckman said.

"It if is, frankly, not a picture that I think school children should be allowed to view," Heckman, the father of five youngsters, added.

Asked if the painting had any artistic merit in itself, regardless of whether or not it is "objectionable" from a moral standpoint, Heckman replied:

"In my opinion any picture that would be considered objectionable can have no artistic merit." He added that the picture was "way out—something that would be more at home on the left bank of the Seine in Paris."

"With so many fine and beautiful things for artists to portray, (Turn to Page 6, Column 4)



# Controversial

(Continued from Page 1)

I don't see why we should have this sort of painting," he concluded.

The artist's husband, whose recent biography of metaphysical poet John Donne received praise from critics, said:

"Apparently the guardians of culture in Jersey City have never lifted their eyes to the nudism shown in the galleries in New York City.

He pointed out that Lawrence Alloway, curator for New York's Guggenheim Museum, recently hailed a "much more daring nude" in the annual exhibit of the Westchester Art Society.

LeComte, whose Donne biography—"Grace To A Witty Sinner" is due to be published soon in England, after its American success — said, "This three-man board of directors of Jersey City Museum has called the picture indecent and have taken it away. My wife is quite bitter about it.

Mrs. LeComte apparently had high hopes for a warm welcome in Jersey City. In a letter sent to Hudson Dispatch prior to the opening of the show, she reported on plans for the exhibit, including a planned reception set for next Saturday.

In the advance letter, she told of the formation of the Modern Artists Guild six years ago and its growth to its present membership of 27 artists.

Her letter was filled with enthusiasm as she anxiously awaited the opening of "our big annual exhibit."

While she feels unhappy about the reception her own work get, Mrs. LeComte said she does not want the other artists in the guild to withdraw their paintings and cancel the show.

Mrs. LeComte said the guild was formed by a young painter from Teaneck, Bea Colligan, who "looking around Bergen County found there were just as many good painters and sculptors living there as in other parts of the country."

"After speaking to two friends about it, Kenneth Licht of Englewood and Robert Martin of Ridgefield, the three painters started the guild with an original membership of nine," Mrs. LeComte, who formerly aided Ridgefield's recreation program asserted.

Now the guild's artistic taste has come under question, but Mrs. LeComte's husband sees no reason for all this.

"They're just ordinary nudes, quite ordinary nudes," he said.

# MODERN ARTISTS GUILD

JERSEY CITY MUSEUM - AT THE JERSEY CITY MAIN LIBRARY

472 JERSEY AVENUE, JERSEY CITY, N.J.

435 6262

435 6664

1.) Mercer St, entrance  
Mrs Coover

from january 15 - february 5.  
reception:  
saturday january 22.  
from 2 p.m. to 5 p.m.



## **group show**

maurice abramson

henry cohen

joan daub

dorothy glaser

jerry goldman

j. livingstone gozzo

rose hertzberg

harriet hyams

frank kulasiewicz

marion lane

mia lecomte

lillian marzell

alexandra w. merker

steve munno

virginia passagio

judy peck

leonard pierro

marcus h. pini

esther rosen

rita silvan

marius sznajderman

richard van tieghem

erna weill

ben wilson

evelyn wilson

carol zack

sam weinik



reception nov. 1, 4 pm - 7 pm

**tercentenary  
exhibit 1964**

Cohen  
Daub  
Goldman  
Gozzo  
Hertzberg  
Hyams  
Kalasiewicz  
Lane  
Le Comte  
Marzell  
Merker  
Passaggio  
Pini  
Rosen  
Silvan  
Sznajderman  
Munno  
Weinik  
Witmond  
Weill  
Wilson  
Zack  
Wilson

Volkswagen of america route 9W englewood, new jersey

**nov. 1-15**

**MODERN ARTISTS GUILD**



tues. oct. 13  
 8 p.m. - 10 p.m.  
 OPEN FORUM  
 exchange ideas  
 with the artist

- Cohen
- Daub
- Goldman
- Gozzo
- Hertzberg
- Hyams
- Kalaszewicz
- Lane
- Lecomte
- Marzell
- Merker
- Passaggio
- Pini
- Rosen
- Silvan
- Sznajderman
- Munno
- Weinik
- Witmond
- Weill
- Wilson
- Zack
- Wilson

# MODERN ARTISTS GUILD

**oct. 4 -29**

memorial auditorium montclair state college upper montclair, new jersey

reception oct. 4 3 p.m. - 6 p.m.

MODERN ARTISTS GUILD - EXHIBITION

JERSEY CITY MUSEUM - JANUARY 15 TO FEBRUARY 5, 1966

<u>MAURICE ABRAMSON</u> Bayonne, N. J.	1-"Sirocco", Oil	\$ 400.00
	2-"Black Cave", Mixed Media	350.00
	3-"Skyscape", Paper Collage	300.00
	4-"Stratigraphic Arrangement", Paper Collage	400.00
	5-"Necromancy", Oil	400.00
	6-"Five Phantom", Color Etching	50.00
<u>HENRY COHEN</u> New Milford, N. J.	1-"Drang", Oil	400.00
	2-"Cornaga", Oil	400.00
	3-"Crochero", Oil	200.00
<u>JOAN HUGHES DAUB</u> Tenafly, N. J.	1-"Breakers", Oil	350.00
	2-"Crest", Oil	300.00
	3-"Night-Light", Oil	350.00
	4-"My God, The Computer", Oil	300.00
<u>DOROTHY GLAZER</u> Englewood, N. J.	1-to9-incl. Ink Wash Drawings	50.00 ea.
<u>J. LIVINGSTONE GOZZO</u> Ridgewood, N. J.	1-"Cross", Painting Collage	150.00
	2-Composition "Cross", Painting Collage	200.00
	3-"Cross V", Painting Collage	200.00
	4-"Tell Me A Story", Painting Collage	150.00
	5-"In God We Trust", Painting Collage	150.00
<u>ROSE HERTZBERG</u> Ramsey, N. J.	1-"Fiesta", Oil and Collage	450.00
	2-"Canyon", Oil and Collage	500.00
	3-"Garden", Oil	450.00
	4-"Black Table", Oil and Collage	450.00
	5-"Junction", Oil and Collage	400.00
<u>HARRIET HYAMS</u> Teaneck, N. J.	1-"From the Primordial Ooze", Welded Steel	375.00
	2-"Mass Media", Welded Steel	150.00
	3-"Transition", Welded Steel	125.00
	4-"Pilgrimage", Welded Steel	450.00
<u>MARION LANE</u> Washington Township, N. J.	1-"Hanging Figure", Oil	500.00
	2-"Standing Figure", Oil	300.00
	3-"Receding Figure", Oil	400.00
	4-"View of Figure" Oil	500.00
<u>MIA LECOMTE</u> Closter, N. J.	1-"Good Bye Madre Maria-Ida", Acrylics	800.00
	2-"Taking A Walk In Prague", Acrylics	800.00
	3-"Lovers", Acrylics	125.00
	4-"Friends", Acrylics	250.00
<u>LILLIAN K. MARZELL</u> Paramus, N. J.	1-"Two Women", Oil and Enamel	500.00
	2-"Two Men", Oil and Enamel	500.00
	3-"Le Roi Jones", Acrylics	250.00
	4-"Father and Son", Oil and Enamel	500.00
<u>ALEXANDRA MERKER</u> Teaneck, N. J.	1-"Bullfight", Oil	\$ 700.00
	2-"Still Life", Oil	1000.00
	3-"Petroushka", Oil	1000.00
	4-"Seagulls", Oil	500.00
	5-"Watusis", Oil	500.00
	6-"Ringwood Forest", Oil	500.00
<u>STEVE MUNNO</u> Jersey City, N. J.	1-"The Colored Cross", Polymer	700.00
	2-"Dark City", Polymer	800.00
	3-"Blue Magnet", Polymer	750.00
	4-"Ascending Heat", Polymer	800.00
<u>VIRGINIA PASSAGIO</u> Dumont, N. J.	1-"Shell No-1", Oil	300.00
	2-"Shell No-2", Oil	300.00
	3-"Shell No-3", Oil	300.00
	4-"Shell No-4", Oil	300.00
<u>JUDY PECK</u> Mahwah, N. J.	1-"The Dark", Ebony	500.00
	2-"Parents", Granite and Jade	400.00
	3-"Happy Head", Jade	500.00

<u>LEONARD PIERRO</u> Jersey City, N. J.	1-"Four Over Twelve", Inkless Intaglio	25.00
	2-"Three Over Three", Inkless Intaglio	35.00
	3-"Proof"	25.00
	4-"Press"	35.00
	5-"Four Over Five"	35.00
	6-"Every One Envy the Yellow Circle", Monoprint	50.00
	7-"Monumental", Monoprint	50.00
	8-"Red Base", Monoprint	50.00
	9-"Building Slabs", Monoprint	50.00
<u>MARCUS H. PINI</u> New York City	1-"Altair", Oil	450.00
	2-"Leonis", Oil	450.00
	3-"Markab", Oil	450.00
	4-"Procyon", Oil	450.00
	5-"Vega", Oil	450.00
<u>ESTHER ROSEN</u> Teaneck, N. J.	1-"Trio", Oil	350.00
	2-"Study in Yellows and Greens", Oil	400.00
	3-"Felicity", Oil	350.00
	4-"Printemps", Oil	400.00
	5-"Harvey Cedars", Oil	400.00
<u>RITA SILVAN</u> Tenafly, N. J.	1-"Song of Life", Intaglio	75.00
	2-"Siblings", Intaglio	50.00
	3-"Portrait", Intaglio	50.00
	4-"We Are Different", Intaglio	45.00
	5-"The Minstrels", Intaglio	50.00
	6-"Yesterday and Today", Intaglio	50.00
	7-"Judy", Intaglio	35.00
<u>MARIUS SZNAJDERMAN</u> Hackensack, N. J.	1-"Tropics-Purple Harmony", Woodcut	35.00
	2-"Palms - Repeat", Woodcut	30.00
	3-"Tropics No-1", Woodcut	20.00
	4-"Palms No-1", Woodcut	20.00
	5-"Land of Canaan, Working Proof No-2", Woodcut	85.00
	6-"Gendarme", Woodcut	30.00
	7-"Rooster Still Life", Woodcut	30.00
	8-Woodcut Collage	45.00
<u>RICHARD F. VAN TIEGHEM</u> Ridgefield, N. J.	1-"Division", Plaster	300.00
	2-"Aviary", Metal	300.00
	3-"Marine", Plaster and Metal	300.00
<u>ERNA WEILL</u> Teaneck, N. J.	1-"Ingathering of the Eagles", Bronze	450.00
	2-"Rondo", Bronze	600.00
<u>SAM WEINIK</u> Hackensack, N. J.	1-"Rehearsal No 2, 1965", Oil	300.00
	2-"Animal Forms, 1961", Oil	200.00
	3-"Residual Forms, 1963", Oil	250.00
	4-"Family Abstraction, 1962", Oil	250.00
	5-"Painting No-11", Oil	1000.00
	6-"Painting No-3", Oil	1000.00
<u>BEN WILSON</u> Ridgefield, N. J.	1-"Rivals", Oil	600.00
	2-"Martye", Oil	350.00
	3-"Acrobats", Oil	350.00
	4-"Remnant", Oil	700.00
	5-"Gristle and Yellow Straws"	1000.00
<u>EVELYN WILSON</u> Ridgefield, N. J.	1-"Prometheus", Construction	500.00
	2-"Erde", Construction	400.00
	3-"The Lovers", Construction	200.00
	4-"Danse Macabre", Construction	200.00
	5-"Commemoration", Construction	100.00
	6-"Elements of Life", Construction	500.00

---

THE MODERN ARTISTS GUILD WAS FOUNDED IN 1960. THE GUILD HAS EXHIBITED AT:  
 THE Y. M. H. A., BERGEN COUNTY, N. J. - THE Y. M. H. A., ESSEX COUNTY, N. J. - THE  
 WOODRIDGE MEMORIAL LIBRARY, N. J. - THE HIGHGATE GALLERY, UPPER MONTCLAIR,  
 N. J. - THE RIVERSIDE MUSEUM, N. Y. C., N. Y. - THE KAUFMANN ART GALLERY,  
 Y. M. - Y. W. H. A., N. Y. C., N. Y. - PRENTICE HALL INC. N. J. - VOLKSWAGEN OF AMERICA,  
 ENGLEWOOD CLIFFS, N. J. - NEW JERSEY TERCENTENARY EXHIBIT, BERGEN MALL, N. J.  
 - RIDGEWOOD SCHOOL OF ART, RIDGEWOOD, N. J. - NEW JERSEY PAVILION, NEW YORK  
 WORLD'S FAIR, FAIRLEIGH DICKINSON UNIVERSITY, MADISON, N. J.

---

# **MODERN ARTISTS GUILD**



## **FIRST GROUP SHOW**

**APRIL 23 - MAY 10, 1961**

Preview Sunday April 23, 4 to 6 P.M.

**YMHA OF BERGEN COUNTY**

**211 Essex Street Hackensack, N.J.**

**Open Monday through Thursday, 10 A.M. - 10 P.M.**

**Friday and Sunday, 10 A.M. - 5 P.M.**



From a nucleus of three artists in Bergen County, in April of 1960, Modern Artists Guild was born. Determined to reach out to their fellow artists and to their immediate community. They are now thirteen in number.

Hoping: 1. — To present in this and succeeding exhibitions a vital art expression. 2. — to discover, encourage and foster talent by all means at their disposal. 3. — To enlist all available support for a continuing and comprehensive art program.

Above all to give the life of the community the depth and meaning which flows from discovering and developing the riches of its own human resources.

## **SPECIAL EVENTS** during the exhibition period.

1. — Thursday April 27th — 8.30 P.M. — Chamber Music — Ruth Marx, piano; Mervin Oakes, flute; Ruth Ricci, violin.
2. — Sunday April 30th — 3 P.M. Ceramic techniques demonstration — Jerry Goldman, sculptor.
3. — Thursday May 4th — 8:30 P.M. — Panel discussion: Role of Art and the Artist in the Community — led by Rita Silvan, Ben Wilson and laymen.

You and your friends are cordially invited.

---

# EXHIBITING ARTISTS

---

<b>JERRY GOLDMAN</b>	TEANECK
<b>MARION LANE</b>	WASHINGTON TOWNSHIP
<b>MIA LE COMTE</b>	ENGLEWOOD
<b>LILLIAN K. MARZELL</b>	PARAMUS
<b>ALEXANDRA VT. MERKER</b>	TEANECK
<b>VIRGINIA PASSAGGIO</b>	DUMONT
<b>ESTHER ROSEN</b>	TEANECK
<b>RITA SILVAN</b>	DUMONT
<b>MARIUS SZNAJDERMAN</b>	HACKENSACK
<b>ERNA WEILL</b>	TEANECK
<b>SAM WEINIK</b>	HACKENSACK
<b>BEN WILSON</b>	RIDGEFIELD
<b>EVELYN WILSON</b>	RIDGEFIELD

---



HENRY COHEN  
DOFOTHE GLAZER  
J. LIVINGSTON GOZZO  
JERRY GOLDMAN  
HARRIET HYAMS  
MARION LANE  
MIA LEDOMTE  
LILLIAN MARZELL  
ALEXANDRA MERKER  
RITA SILVAN  
VIRGINIA PASSAGGIO  
ESTHER ROSEN  
MARIUS SZNAJDERMAN  
SAM WEINIK  
ERNA WEILL  
EVELYN WILSON  
CAROL ZACK  
JEN WILSON

FEBRUARY 10th TO MARCH 3rd  
RIVERSIDE MUSEUM  
310 RIVERSIDE DRIVE (103rd ST.)  
NEW YORK CITY HOURS 1-5

# MODERN ARTISTS GUILD

PAINTING & SCULPTURE

RECEPTION SUNDAY, FEB. 10th 3 - 6 P.M.

SPECIAL EVENT SUNDAY, FEBRUARY 17th 8:30 P.M.  
17 ARTISTS SPEAK: THE EXHIBITING ARTISTS WILL BE  
PRESENT TO ANSWER QUESTIONS ABOUT THEIR WORK.

## Teaneck Artists Are Represented In Current Show

Four Teaneck artists are among members of the Modern Artists Guild exhibiting this month at the Wakeling Gallery of the Wood-Ridge Memorial Library. The show opened Wednesday and will continue through May 31.

The Teaneck artists are: Jerry Goldman, president of the Guild who has exhibited at the Pennsylvania Academy of Fine Arts, Syracuse University and elsewhere; Alexandra Merker, vice president, who has exhibited at the Festival International de Peinture in France and the Galleria San Marco in Rome and the National Academy; Esther Rosen who has exhibited at the Everhart and Blander museums and the Pennsylvania Academy of Art, and Erna Weill, sculptor, whose work has been seen at the Brooklyn, Montclair and Newark Museums, in the Tel-Aviv and Bezalel Museum in Israel.

Also exhibiting are Marius Sznajderman of Hackensack who is having a one-man show at the Brander Matthews Dramatic Museum at Columbia University; J. Livingstone Gozzo and Carol Zack of Ridgewood, Lillian K. Marzell of Paramus, Dorothy Glazer of Englewood, Marion Lane of Washington Township, Ben and Evelyn Wilson of Ridgefield, Rita Sylvan and Virginia Passagio of Dumont, Sam Weinik of Hackensack and Henry Coher of New Milford.



WHAT'S NEW

*at the*

WOOD-RIDGE  
MEMORIAL  
LIBRARY

231 HACKENSACK STREET  
WOOD-RIDGE, N. J.  
Geneva 8-2455

May, 1962

Arthur Wakeling Gallery

Presents

Paintings and Sculpture

by

Members of

Modern Artists Guild

\* \* \*

Modern Artists Guild is dedicated to the principle that art can flourish and give meaning to life only in a society that is alive to, and aware of the role and potential of the Arts. With an active interchange between the talented individual and the social group as a whole, both can establish patterns toward a fuller life.

\* \* \*

The artists will be present at the opening on Wednesday evening, May 2, from 8 till 10 o'clock, and will be glad to answer questions about their work.

9 9 9

1. Henry Cohen - Figures. (oil)
2. J. Livingstone Gozzo - Spirit of Columbus (oil)
3. Dorothy Glazer - The Musicians (oil)
4. Jerry Goldman - Female Figure (sculpture)
5. Marion Lane - Imagined Forms (collage)
6. Lillian K. Marzell - Opus #3 (oil)
7. Alexandra Merker - A Study (oil)
8. Rita Silvan - Sounds of Spring (oil)
9. Virginia Passaggio - Figure in Blue (oil)
10. Esther Rosen - Ambiguity (oil)
11. Marius Sznajderman - The Shepherd (collage)
12. Erna Weill - Ceres (sculpture)
13. Sam Weinik - Untitled (oil)
14. Ben Wilson - Night (oil)
15. Evelyn Wilson - Pigeons, alas (sculpture)
16. Carol A. Zack - Tree (sculpture)

\* Prices on request.

## About YOUR LIBRARY

**BOOKS AND MAGAZINES.** Except for a few titles in special demand, books may be borrowed for two weeks and renewed by telephone for two more. Magazines may be kept for one week. You may borrow as many as you please at one time.

**RESERVATIONS.** You may reserve any book which happens to be out. The Librarian will endeavor to borrow for you from Trenton any book we do not have in our collection.

**REFERENCE DEPARTMENT.** Encyclopedias, dictionaries, atlases, and up-to-date reference works on many subjects. If in doubt, consult the Librarian.

**MUSIC ROOM.** You may borrow any record—opera, classic, or modern—for one week to play at home or you may listen to them in the music room on the second floor.

**ART GALLERY.** Monthly exhibitions, mostly by professional artists, held in the second floor gallery.

**LECTURES AND INSTRUCTION.** These programs are held at intervals and individually announced in the local and county newspapers.

**LIBRARY HOURS.** Monday through Friday, 2 P.M. to 9 P.M. Saturdays, 10 A.M. to 5 P.M. (The Library is open on all but a few of the principal holidays; telephone when in doubt.)

**MEMORIAL LIBRARY PHONE . . . GENEVA 8-2455**

M O D E R N A R T I S T S G U I L D

4th Annual Exhibit of Painting and Sculpture

November 10 - November 27, 1963  
at the  
Y. M. H. A. OF BERGEN COUNTY

PRICE LIST

HENRY COHEN	Ptgs.	1-"The Island" oil	375.00
		2-"Mourners" oil	175.00
JOAN HUGHES DAUB	Ptgs.	3-"Sun Bathers" oil	300.00
		4-"Fifty Stars" oil	275.00
DOROTHY GLAZER	Ptgs.	5-"Zulfiqar and Racha" oil	300.00
		6-"Conversation with dessert" oil	250.00
		7-"Kochi women with Possessions" oil	150.00
J. LIVINGSTONE GOZZO		8-"Cottage Place" mixed media	200.00
		9-"Generating Plant" oil	75.00
JERRY GOLDMAN	Mosaics	10-"Roots and Rocks"	350.00
		11-"Earth"	400.00
		12-"Bigger ones and Smaller"	450.00
HARRIET HYAMS	Sculpt.	13-"Tivoli" welded steel	400.00
		14-"Woman" cherry wood	525.00
		15-"Rooster" brass	N.F.S.
MARION LANE	Ptgs.	16-"Seated Figure" oil	450.00
		17-"Yellow Abstraction"	450.00
MIA LECOMTE	Ptgs.	18-"Memory" oil	250.00
		19-"Red Umbrella" oil	250.00
		20-"The Rooster Chase" oil	350.00
LILLIAN K. MARZELL	Ptgs.	21-"Her No-1" oil	300.00
		22-"Mamma" oil	350.00
		23-"Grotte" oil	75.00
ALEXANDRA MERKER	Ptgs.	24-"Before the Storm" oil	175.00
		25-"During the Storm" oil	175.00
		26-"After the Storm" oil	175.00
VIRGINIA PASSAGGIO	Ptgs.	27-"Landscape No-1"	65.00
		28-"Landscape No-2"	65.00
		29-"Landscape No-3"	65.00
		30-"Landscape No-4"	65.00

ESTHER ROSEN	Ptgs.	31-"Nude Standing" oil	500.00
		32-"Harvey Cedars" oil	500.00
		33-"Rehearsal" oil	200.00
RITA SILVAN	Ptgs.	34-"Shapes at Play" oil	250.00
		35-"India Ink Drawing No-1"	50.00
		36-"India Ink Drawing No-2"	50.00
		37-"India Ink Drawing No-3"	30.00
		38-Enamel	50.00
		39-Enamel	50.00
MARIUS SZNAJDERMAN	Graphics	40-"Land of Canaan" woodblock	N.F.S.
		41-"Land of Canaan" working proof No-1	85.00
		42-"Land of Canaan" working proof No-2	85.00
SAM WEINIK	Ptgs.	43-"Burning Bush- mixed media on gesso construction	250.00
		44-"Private Ikon - Montage	250.00
		45-11.63.A. oil	135.00
		46-11.63.B. oil	135.00
		47-Collage	85.00
ERNA WEILL	Sculpt.	48-"Hora" unfinished Lime Stone	1000.00
		49-50-51-52-53-54-55-57 - Hand sketches for sculptures. Between 20.00 and 30.00 each.	
		58-"Dream", Bronze	400.00
EVELYN WILSON	Sculpt.	59-"Embryo"	500.00
		60-"Crouching Figure"	500.00
BEN WILSON	Ptgs.	61-"Malaga"	500.00
		62-"Portico"	750.00
CAROL ZACK	Sculpt.	63-"Reassembled forms No 2" Ceramic	150.00
		64-"Cabinet of Dr. Caligari" Ceramic	150.00
		65-"Kardboard Kaper" Cardboard	250.00



COHEN  
GAZZO  
GLAZER  
GOLDMAN  
LANE  
MARZELL  
MERKER  
SILVAN  
PASSAGGIO  
ROSEN  
SZNAJDERMAN  
WEILL  
WEINIK  
WILSON  
ZACK  
WILSON

# MODERN ARTISTS GUILD

## 2nd ANNUAL EXHIBIT OF PAINTING & SCULPTURE

March 25 - April 29, 1962

YMHA OF BERGEN COUNTY

211 Essex Street  
Hackensack, N. J.



MODERN ARTISTS GUILD IS DEDICATED TO THE PRINCIPLE THAT ART CAN FLOURISH AND GIVE MEANING TO LIFE ONLY IN A SOCIETY THAT IS ALIVE TO, AND AWARE OF THE ROLE AND POTENTIAL OF THE ARTS. WITH AN ACTIVE INTERCHANGE BETWEEN THE TALENTED INDIVIDUAL AND THE SOCIAL GROUP AS A WHOLE, BOTH CAN ESTABLISH PATTERNS TOWARD A FULLER LIFE.

## SPECIAL EVENTS

### "QUIZ THE ARTIST"

THE EXHIBITING ARTISTS WILL BE PRESENT TO ANSWER YOUR QUESTIONS ABOUT THEIR WORK. THURSDAY, APRIL 5th, 8 - 10 P.M.

### "ARTISTS AND MODELS DAY"

THE ARTISTS WILL SELECT MEMBERS FROM THE AUDIENCE AS SUBJECTS FOR PORTRAITURE. SUNDAY, APRIL 15th, 3 - 5 P.M.

## PREVIEW

SUNDAY, MARCH 25, 4 - 6 P.M.

YOU AND YOUR FRIENDS ARE CORDIALLY INVITED.

GALLERY HOURS: Mon. thru Thurs. 10 A.M. - 10 P.M.

Fri. and Sun. 10 A.M. - 5 P.M.

FEBRUARY 10th TO MARCH 3rd

RIVERSIDE MUSEUM

310 RIVERSIDE DRIVE (10th ST.)

NEW YORK CITY HOURS 1 - 5

# MODERN ARTISTS GUILD

PAINTING & SCULPTURE

RECEPTION SUNDAY, FEB. 10th 3 - 6 P.M.

SPECIAL EVENT SUNDAY, FEBRUARY 17th 8:30 P.M.

17 ARTISTS SPEAK: THE EXHIBITING ARTISTS WILL BE  
PRESENT TO ANSWER QUESTIONS ABOUT THEIR WORK.

HENRY DOHER  
DOROTHY GLAZER  
LIVINGSTON GOZZO  
JERRY GOLDBER  
HARRIET HYAMS  
HARION LANE  
MIA LECOMTE  
LILLIAN MARZELL  
ALEXANDRA MERRER  
RITA SILVAN  
VIRGINIA PASSAGGIO  
ESTHER ROSEN  
MARIUS SZNAJDERMAN  
SAM WEINIK  
EYNA WEILL  
EVELYN WILSON  
CAROL ZACK  
BEN WILSON



**MODERN ARTISTS GUILD**

**PAINTING & SCULPTURE**

**MODERN  
ARTISTS  
GUILD**

**MAY 13th - JUNE 2, 1962**

Opening Sunday, May 13th, 3 - 5 P.M.

Henry Cohen

J. Livingstone Gozzo

Dorothy Glazer

Jerry Goldman

Marion Lane

Lillian Marzell

Alexandra Merker

Rita Silvan

Virginia Passaggio

Esther Rosen

Marius Sznajderman

Erna Weill

Sam Weinik

Evelyn Wilson

Carol A. Zack

Ben Wilson

Gallery Hours: Mon. — Sat. 10 A.M. - 5 P.M.

Sunday 2 P.M. - 5 P.M. Evenings Mon. thru Thurs. 8 - 10 P.M.

**RIDGEWOOD SCHOOL OF ART**

74 OAK STREET  
PARKING 79 CHESTNUT STREET  
RIDGEWOOD, NEW JERSEY

AR 1417 3/8 ERNA WEILL COLLECTION

1963-1964

ART EXHIBITIONS: Union of American & Congregations

English 1963 ; 1964

ARCHITECTS ADVISORY PANEL  
of the  
UNION OF AMERICAN HEBREW CONGREGATIONS

Commission on Synagogue Administration  
838 Fifth Avenue, New York 21, N. Y.  
January, 1963



Membership Roster

CALIFORNIA

Beverly Hills  
Los Altos  
Los Angeles  
San Mateo

Sidney Eisenshtat, 144 So. Beverly Dr. (35)  
Goodwin B. Steinberg, 321 Second St.  
Robert Kliegman, 8588 Melrose (46)  
Leonard Michaels, 218 Fifth Ave.

CANADA

Toronto

Kaplan & Sprachman, 46 Yorkville Ave. (5)

COLORADO

Colorado Springs

Grant Wilson, 421 No. Capital Tejon St.

CONNECTICUT

Stamford  
Westport

Sherwood, Mills & Smith, 777 Summer St.  
Joseph Salerno, 544 Riverside Ave.

DISTRICT OF COLUMBIA

Washington

~~Satterlee & Smith, 3 Dupont Circle~~  
Nicholas Satterlee & Associates  
1820 Massachusetts Avenue, N.W.

ILLINOIS

Chicago

Loebl, Schlossman & Bennett, 333 North  
Michigan Ave. (1)  
Friedman, Alschuler & Sincere, &  
Ernest A. Grunsfeld, Jr., 130 North  
Franklin  
Walter H. Sobel - J. Stewart Stein,  
450 East Ohio St. (11)

LOUISIANA

Shreveport

Samuel G. Wiener & Assoc., Commercial  
National Bank Bldg.

MASSACHUSETTS

Boston

Isidor Richmond & Carney Goldberg,  
30 Newbury St. (16)

Springfield

Donald Gilman, 1618 Main Street

MICHIGAN

Detroit

William Kapp, 1842 Buhl Bldg.  
Louis G. Redstone, 10811 Puritan Ave. (38)

MISSOURI

Kansas City

Kivett & Myers, 1016 Baltimore (6)

NEW JERSEY

Elizabeth

George H. Levy, 7 West Grand St.  
Milton L. Scheingarten, 1143 E. Jersey St.

NEW YORK

Flushing

Simeon Heller, 38-11 Union St.

Hicksville

Hibner, Ellard & Staron, 120 W. John St.

New York City

Reino Aarnio, 244 Madison Ave. (16)  
Louis A. Abramson, 25 West 45th St.  
Bertram Bassuk, 70 West 3rd St.  
Peter Blake, 108 East 81st St.  
Bloch & Hesse, 18 East 41st St.  
Marcel Breuer & Assoc., 201 E. 57th St. (22)  
Davis, Brody & Wisniewski, 220 E. 23rd St. (10)  
Mortimer E. Freehof, ~~145 East 35th St.~~ 207 E. 37th St.  
Percival Goodman, 1860 Broadway (23)  
Kahn & Jacobs, 2 Park Ave. (16)  
Sidney L. Katz, 305 East 45th St.  
Kelly & Gruzen, 10 Columbus Circle  
Kramer & Kramer, 33 West 42nd St.  
Lapidus, Harle & Liebman, 139 E. 56th St. (22)  
William Lescase, 211 East ~~36th St.~~ 48th St.  
Harry M. Prince, 101 Park Ave. (17)  
Daniel M. Schwartzman, 12 East 36th St. (16)  
Schuman & Lichtenstein, 360 Lexington Ave.  
Arthur Silver, 21 East 40th St.  
Richard W. Snibbe, 200 East 37th St.

Schenectady

Van Der Bogert, Feibes & Schmitt, 311 State St.

NORTH CAROLINA

Asheville  
Greensboro

Six Associates, Inc.  
Lowenstein-Atkinson, 1030 E. Wendover Ave.

OHIO

Cincinnati  
Cleveland  
Youngstown

Bernard Pepinsky, 1501 Fifth, Third Bank Bldg. (2)  
John Terence Kelly, 4614 Prospect Ave.  
Morris W. Scheibel, 524 Tod Lane

PENNSYLVANIA

Philadelphia

Ehrlich & Levinson, 1 North 13th St. (7)  
Louis & Henry Magaziner, 2036 Rittenhouse Sq.

TENNESSEE

Memphis

Gassner, Nathan, Browne, 128 No. Court Sq. (3)

TEXAS

Houston

Leonard Gabert, 1315 Bell Ave.  
Mackie & Kamrath, 2713 Ferndale

Andulbert

x <sup>5</sup> Gummer <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup> <sup>18</sup> <sup>19</sup> <sup>20</sup> <sup>21</sup> <sup>22</sup> <sup>23</sup> <sup>24</sup> <sup>25</sup> <sup>26</sup> <sup>27</sup> <sup>28</sup> <sup>29</sup> <sup>30</sup> <sup>31</sup> <sup>32</sup> <sup>33</sup> <sup>34</sup> <sup>35</sup> <sup>36</sup> <sup>37</sup> <sup>38</sup> <sup>39</sup> <sup>40</sup> <sup>41</sup> <sup>42</sup> <sup>43</sup> <sup>44</sup> <sup>45</sup> <sup>46</sup> <sup>47</sup> <sup>48</sup> <sup>49</sup> <sup>50</sup> <sup>51</sup> <sup>52</sup> <sup>53</sup> <sup>54</sup> <sup>55</sup> <sup>56</sup> <sup>57</sup> <sup>58</sup> <sup>59</sup> <sup>60</sup> <sup>61</sup> <sup>62</sup> <sup>63</sup> <sup>64</sup> <sup>65</sup> <sup>66</sup> <sup>67</sup> <sup>68</sup> <sup>69</sup> <sup>70</sup> <sup>71</sup> <sup>72</sup> <sup>73</sup> <sup>74</sup> <sup>75</sup> <sup>76</sup> <sup>77</sup> <sup>78</sup> <sup>79</sup> <sup>80</sup> <sup>81</sup> <sup>82</sup> <sup>83</sup> <sup>84</sup> <sup>85</sup> <sup>86</sup> <sup>87</sup> <sup>88</sup> <sup>89</sup> <sup>90</sup> <sup>91</sup> <sup>92</sup> <sup>93</sup> <sup>94</sup> <sup>95</sup> <sup>96</sup> <sup>97</sup> <sup>98</sup> <sup>99</sup> <sup>100</sup> <sup>101</sup> <sup>102</sup> <sup>103</sup> <sup>104</sup> <sup>105</sup> <sup>106</sup> <sup>107</sup> <sup>108</sup> <sup>109</sup> <sup>110</sup> <sup>111</sup> <sup>112</sup> <sup>113</sup> <sup>114</sup> <sup>115</sup> <sup>116</sup> <sup>117</sup> <sup>118</sup> <sup>119</sup> <sup>120</sup> <sup>121</sup> <sup>122</sup> <sup>123</sup> <sup>124</sup> <sup>125</sup> <sup>126</sup> <sup>127</sup> <sup>128</sup> <sup>129</sup> <sup>130</sup> <sup>131</sup> <sup>132</sup> <sup>133</sup> <sup>134</sup> <sup>135</sup> <sup>136</sup> <sup>137</sup> <sup>138</sup> <sup>139</sup> <sup>140</sup> <sup>141</sup> <sup>142</sup> <sup>143</sup> <sup>144</sup> <sup>145</sup> <sup>146</sup> <sup>147</sup> <sup>148</sup> <sup>149</sup> <sup>150</sup> <sup>151</sup> <sup>152</sup> <sup>153</sup> <sup>154</sup> <sup>155</sup> <sup>156</sup> <sup>157</sup> <sup>158</sup> <sup>159</sup> <sup>160</sup> <sup>161</sup> <sup>162</sup> <sup>163</sup> <sup>164</sup> <sup>165</sup> <sup>166</sup> <sup>167</sup> <sup>168</sup> <sup>169</sup> <sup>170</sup> <sup>171</sup> <sup>172</sup> <sup>173</sup> <sup>174</sup> <sup>175</sup> <sup>176</sup> <sup>177</sup> <sup>178</sup> <sup>179</sup> <sup>180</sup> <sup>181</sup> <sup>182</sup> <sup>183</sup> <sup>184</sup> <sup>185</sup> <sup>186</sup> <sup>187</sup> <sup>188</sup> <sup>189</sup> <sup>190</sup> <sup>191</sup> <sup>192</sup> <sup>193</sup> <sup>194</sup> <sup>195</sup> <sup>196</sup> <sup>197</sup> <sup>198</sup> <sup>199</sup> <sup>200</sup> <sup>201</sup> <sup>202</sup> <sup>203</sup> <sup>204</sup> <sup>205</sup> <sup>206</sup> <sup>207</sup> <sup>208</sup> <sup>209</sup> <sup>210</sup> <sup>211</sup> <sup>212</sup> <sup>213</sup> <sup>214</sup> <sup>215</sup> <sup>216</sup> <sup>217</sup> <sup>218</sup> <sup>219</sup> <sup>220</sup> <sup>221</sup> <sup>222</sup> <sup>223</sup> <sup>224</sup> <sup>225</sup> <sup>226</sup> <sup>227</sup> <sup>228</sup> <sup>229</sup> <sup>230</sup> <sup>231</sup> <sup>232</sup> <sup>233</sup> <sup>234</sup> <sup>235</sup> <sup>236</sup> <sup>237</sup> <sup>238</sup> <sup>239</sup> <sup>240</sup> <sup>241</sup> <sup>242</sup> <sup>243</sup> <sup>244</sup> <sup>245</sup> <sup>246</sup> <sup>247</sup> <sup>248</sup> <sup>249</sup> <sup>250</sup> <sup>251</sup> <sup>252</sup> <sup>253</sup> <sup>254</sup> <sup>255</sup> <sup>256</sup> <sup>257</sup> <sup>258</sup> <sup>259</sup> <sup>260</sup> <sup>261</sup> <sup>262</sup> <sup>263</sup> <sup>264</sup> <sup>265</sup> <sup>266</sup> <sup>267</sup> <sup>268</sup> <sup>269</sup> <sup>270</sup> <sup>271</sup> <sup>272</sup> <sup>273</sup> <sup>274</sup> <sup>275</sup> <sup>276</sup> <sup>277</sup> <sup>278</sup> <sup>279</sup> <sup>280</sup> <sup>281</sup> <sup>282</sup> <sup>283</sup> <sup>284</sup> <sup>285</sup> <sup>286</sup> <sup>287</sup> <sup>288</sup> <sup>289</sup> <sup>290</sup> <sup>291</sup> <sup>292</sup> <sup>293</sup> <sup>294</sup> <sup>295</sup> <sup>296</sup> <sup>297</sup> <sup>298</sup> <sup>299</sup> <sup>300</sup> <sup>301</sup> <sup>302</sup> <sup>303</sup> <sup>304</sup> <sup>305</sup> <sup>306</sup> <sup>307</sup> <sup>308</sup> <sup>309</sup> <sup>310</sup> <sup>311</sup> <sup>312</sup> <sup>313</sup> <sup>314</sup> <sup>315</sup> <sup>316</sup> <sup>317</sup> <sup>318</sup> <sup>319</sup> <sup>320</sup> <sup>321</sup> <sup>322</sup> <sup>323</sup> <sup>324</sup> <sup>325</sup> <sup>326</sup> <sup>327</sup> <sup>328</sup> <sup>329</sup> <sup>330</sup> <sup>331</sup> <sup>332</sup> <sup>333</sup> <sup>334</sup> <sup>335</sup> <sup>336</sup> <sup>337</sup> <sup>338</sup> <sup>339</sup> <sup>340</sup> <sup>341</sup> <sup>342</sup> <sup>343</sup> <sup>344</sup> <sup>345</sup> <sup>346</sup> <sup>347</sup> <sup>348</sup> <sup>349</sup> <sup>350</sup> <sup>351</sup> <sup>352</sup> <sup>353</sup> <sup>354</sup> <sup>355</sup> <sup>356</sup> <sup>357</sup> <sup>358</sup> <sup>359</sup> <sup>360</sup> <sup>361</sup> <sup>362</sup> <sup>363</sup> <sup>364</sup> <sup>365</sup> <sup>366</sup> <sup>367</sup> <sup>368</sup> <sup>369</sup> <sup>370</sup> <sup>371</sup> <sup>372</sup> <sup>373</sup> <sup>374</sup> <sup>375</sup> <sup>376</sup> <sup>377</sup> <sup>378</sup> <sup>379</sup> <sup>380</sup> <sup>381</sup> <sup>382</sup> <sup>383</sup> <sup>384</sup> <sup>385</sup> <sup>386</sup> <sup>387</sup> <sup>388</sup> <sup>389</sup> <sup>390</sup> <sup>391</sup> <sup>392</sup> <sup>393</sup> <sup>394</sup> <sup>395</sup> <sup>396</sup> <sup>397</sup> <sup>398</sup> <sup>399</sup> <sup>400</sup> <sup>401</sup> <sup>402</sup> <sup>403</sup> <sup>404</sup> <sup>405</sup> <sup>406</sup> <sup>407</sup> <sup>408</sup> <sup>409</sup> <sup>410</sup> <sup>411</sup> <sup>412</sup> <sup>413</sup> <sup>414</sup> <sup>415</sup> <sup>416</sup> <sup>417</sup> <sup>418</sup> <sup>419</sup> <sup>420</sup> <sup>421</sup> <sup>422</sup> <sup>423</sup> <sup>424</sup> <sup>425</sup> <sup>426</sup> <sup>427</sup> <sup>428</sup> <sup>429</sup> <sup>430</sup> <sup>431</sup> <sup>432</sup> <sup>433</sup> <sup>434</sup> <sup>435</sup> <sup>436</sup> <sup>437</sup> <sup>438</sup> <sup>439</sup> <sup>440</sup> <sup>441</sup> <sup>442</sup> <sup>443</sup> <sup>444</sup> <sup>445</sup> <sup>446</sup> <sup>447</sup> <sup>448</sup> <sup>449</sup> <sup>450</sup> <sup>451</sup> <sup>452</sup> <sup>453</sup> <sup>454</sup> <sup>455</sup> <sup>456</sup> <sup>457</sup> <sup>458</sup> <sup>459</sup> <sup>460</sup> <sup>461</sup> <sup>462</sup> <sup>463</sup> <sup>464</sup> <sup>465</sup> <sup>466</sup> <sup>467</sup> <sup>468</sup> <sup>469</sup> <sup>470</sup> <sup>471</sup> <sup>472</sup> <sup>473</sup> <sup>474</sup> <sup>475</sup> <sup>476</sup> <sup>477</sup> <sup>478</sup> <sup>479</sup> <sup>480</sup> <sup>481</sup> <sup>482</sup> <sup>483</sup> <sup>484</sup> <sup>485</sup> <sup>486</sup> <sup>487</sup> <sup>488</sup> <sup>489</sup> <sup>490</sup> <sup>491</sup> <sup>492</sup> <sup>493</sup> <sup>494</sup> <sup>495</sup> <sup>496</sup> <sup>497</sup> <sup>498</sup> <sup>499</sup> <sup>500</sup> <sup>501</sup> <sup>502</sup> <sup>503</sup> <sup>504</sup> <sup>505</sup> <sup>506</sup> <sup>507</sup> <sup>508</sup> <sup>509</sup> <sup>510</sup> <sup>511</sup> <sup>512</sup> <sup>513</sup> <sup>514</sup> <sup>515</sup> <sup>516</sup> <sup>517</sup> <sup>518</sup> <sup>519</sup> <sup>520</sup> <sup>521</sup> <sup>522</sup> <sup>523</sup> <sup>524</sup> <sup>525</sup> <sup>526</sup> <sup>527</sup> <sup>528</sup> <sup>529</sup> <sup>530</sup> <sup>531</sup> <sup>532</sup> <sup>533</sup> <sup>534</sup> <sup>535</sup> <sup>536</sup> <sup>537</sup> <sup>538</sup> <sup>539</sup> <sup>540</sup> <sup>541</sup> <sup>542</sup> <sup>543</sup> <sup>544</sup> <sup>545</sup> <sup>546</sup> <sup>547</sup> <sup>548</sup> <sup>549</sup> <sup>550</sup> <sup>551</sup> <sup>552</sup> <sup>553</sup> <sup>554</sup> <sup>555</sup> <sup>556</sup> <sup>557</sup> <sup>558</sup> <sup>559</sup> <sup>560</sup> <sup>561</sup> <sup>562</sup> <sup>563</sup> <sup>564</sup> <sup>565</sup> <sup>566</sup> <sup>567</sup> <sup>568</sup> <sup>569</sup> <sup>570</sup> <sup>571</sup> <sup>572</sup> <sup>573</sup> <sup>574</sup> <sup>575</sup> <sup>576</sup> <sup>577</sup> <sup>578</sup> <sup>579</sup> <sup>580</sup> <sup>581</sup> <sup>582</sup> <sup>583</sup> <sup>584</sup> <sup>585</sup> <sup>586</sup> <sup>587</sup> <sup>588</sup> <sup>589</sup> <sup>590</sup> <sup>591</sup> <sup>592</sup> <sup>593</sup> <sup>594</sup> <sup>595</sup> <sup>596</sup> <sup>597</sup> <sup>598</sup> <sup>599</sup> <sup>600</sup> <sup>601</sup> <sup>602</sup> <sup>603</sup> <sup>604</sup> <sup>605</sup> <sup>606</sup> <sup>607</sup> <sup>608</sup> <sup>609</sup> <sup>610</sup> <sup>611</sup> <sup>612</sup> <sup>613</sup> <sup>614</sup> <sup>615</sup> <sup>616</sup> <sup>617</sup> <sup>618</sup> <sup>619</sup> <sup>620</sup> <sup>621</sup> <sup>622</sup> <sup>623</sup> <sup>624</sup> <sup>625</sup> <sup>626</sup> <sup>627</sup> <sup>628</sup> <sup>629</sup> <sup>630</sup> <sup>631</sup> <sup>632</sup> <sup>633</sup> <sup>634</sup> <sup>635</sup> <sup>636</sup> <sup>637</sup> <sup>638</sup> <sup>639</sup> <sup>640</sup> <sup>641</sup> <sup>642</sup> <sup>643</sup> <sup>644</sup> <sup>645</sup> <sup>646</sup> <sup>647</sup> <sup>648</sup> <sup>649</sup> <sup>650</sup> <sup>651</sup> <sup>652</sup> <sup>653</sup> <sup>654</sup> <sup>655</sup> <sup>656</sup> <sup>657</sup> <sup>658</sup> <sup>659</sup> <sup>660</sup> <sup>661</sup> <sup>662</sup> <sup>663</sup> <sup>664</sup> <sup>665</sup> <sup>666</sup> <sup>667</sup> <sup>668</sup> <sup>669</sup> <sup>670</sup> <sup>671</sup> <sup>672</sup> <sup>673</sup> <sup>674</sup> <sup>675</sup> <sup>676</sup> <sup>677</sup> <sup>678</sup> <sup>679</sup> <sup>680</sup> <sup>681</sup> <sup>682</sup> <sup>683</sup> <sup>684</sup> <sup>685</sup> <sup>686</sup> <sup>687</sup> <sup>688</sup> <sup>689</sup> <sup>690</sup> <sup>691</sup> <sup>692</sup> <sup>693</sup> <sup>694</sup> <sup>695</sup> <sup>696</sup> <sup>697</sup> <sup>698</sup> <sup>699</sup> <sup>700</sup> <sup>701</sup> <sup>702</sup> <sup>703</sup> <sup>704</sup> <sup>705</sup> <sup>706</sup> <sup>707</sup> <sup>708</sup> <sup>709</sup> <sup>710</sup> <sup>711</sup> <sup>712</sup> <sup>713</sup> <sup>714</sup> <sup>715</sup> <sup>716</sup> <sup>717</sup> <sup>718</sup> <sup>719</sup> <sup>720</sup> <sup>721</sup> <sup>722</sup> <sup>723</sup> <sup>724</sup> <sup>725</sup> <sup>726</sup> <sup>727</sup> <sup>728</sup> <sup>729</sup> <sup>730</sup> <sup>731</sup> <sup>732</sup> <sup>733</sup> <sup>734</sup> <sup>735</sup> <sup>736</sup> <sup>737</sup> <sup>738</sup> <sup>739</sup> <sup>740</sup> <sup>741</sup> <sup>742</sup> <sup>743</sup> <sup>744</sup> <sup>745</sup> <sup>746</sup> <sup>747</sup> <sup>748</sup> <sup>749</sup> <sup>750</sup> <sup>751</sup> <sup>752</sup> <sup>753</sup> <sup>754</sup> <sup>755</sup> <sup>756</sup> <sup>757</sup> <sup>758</sup> <sup>759</sup> <sup>760</sup> <sup>761</sup> <sup>762</sup> <sup>763</sup> <sup>764</sup> <sup>765</sup> <sup>766</sup> <sup>767</sup> <sup>768</sup> <sup>769</sup> <sup>770</sup> <sup>771</sup> <sup>772</sup> <sup>773</sup> <sup>774</sup> <sup>775</sup> <sup>776</sup> <sup>777</sup> <sup>778</sup> <sup>779</sup> <sup>780</sup> <sup>781</sup> <sup>782</sup> <sup>783</sup> <sup>784</sup> <sup>785</sup> <sup>786</sup> <sup>787</sup> <sup>788</sup> <sup>789</sup> <sup>790</sup> <sup>791</sup> <sup>792</sup> <sup>793</sup> <sup>794</sup> <sup>795</sup> <sup>796</sup> <sup>797</sup> <sup>798</sup> <sup>799</sup> <sup>800</sup> <sup>801</sup> <sup>802</sup> <sup>803</sup> <sup>804</sup> <sup>805</sup> <sup>806</sup> <sup>807</sup> <sup>808</sup> <sup>809</sup> <sup>810</sup> <sup>811</sup> <sup>812</sup> <sup>813</sup> <sup>814</sup> <sup>815</sup> <sup>816</sup> <sup>817</sup> <sup>818</sup> <sup>819</sup> <sup>820</sup> <sup>821</sup> <sup>822</sup> <sup>823</sup> <sup>824</sup> <sup>825</sup> <sup>826</sup> <sup>827</sup> <sup>828</sup> <sup>829</sup> <sup>830</sup> <sup>831</sup> <sup>832</sup> <sup>833</sup> <sup>834</sup> <sup>835</sup> <sup>836</sup> <sup>837</sup> <sup>838</sup> <sup>839</sup> <sup>840</sup> <sup>841</sup> <sup>842</sup> <sup>843</sup> <sup>844</sup> <sup>845</sup> <sup>846</sup> <sup>847</sup> <sup>848</sup> <sup>849</sup> <sup>850</sup> <sup>851</sup> <sup>852</sup> <sup>853</sup> <sup>854</sup> <sup>855</sup> <sup>856</sup> <sup>857</sup> <sup>858</sup> <sup>859</sup> <sup>860</sup> <sup>861</sup> <sup>862</sup> <sup>863</sup> <sup>864</sup> <sup>865</sup> <sup>866</sup> <sup>867</sup> <sup>868</sup> <sup>869</sup> <sup>870</sup> <sup>871</sup> <sup>872</sup> <sup>873</sup> <sup>874</sup> <sup>875</sup> <sup>876</sup> <sup>877</sup> <sup>878</sup> <sup>879</sup> <sup>880</sup> <sup>881</sup> <sup>882</sup> <sup>883</sup> <sup>884</sup> <sup>885</sup> <sup>886</sup> <sup>887</sup> <sup>888</sup> <sup>889</sup> <sup>890</sup> <sup>891</sup> <sup>892</sup> <sup>893</sup> <sup>894</sup> <sup>895</sup> <sup>896</sup> <sup>897</sup> <sup>898</sup> <sup>899</sup> <sup>900</sup> <sup>901</sup> <sup>902</sup> <sup>903</sup> <sup>904</sup> <sup>905</sup> <sup>906</sup> <sup>907</sup> <sup>908</sup> <sup>909</sup> <sup>910</sup> <sup>911</sup> <sup>912</sup> <sup>913</sup> <sup>914</sup> <sup>915</sup> <sup>916</sup> <sup>917</sup> <sup>918</sup> <sup>919</sup> <sup>920</sup> <sup>921</sup> <sup>922</sup> <sup>923</sup> <sup>924</sup> <sup>925</sup> <sup>926</sup> <sup>927</sup> <sup>928</sup> <sup>929</sup> <sup>930</sup> <sup>931</sup> <sup>932</sup> <sup>933</sup> <sup>934</sup> <sup>935</sup> <sup>936</sup> <sup>937</sup> <sup>938</sup> <sup>939</sup> <sup>940</sup> <sup>941</sup> <sup>942</sup> <sup>943</sup> <sup>944</sup> <sup>945</sup> <sup>946</sup> <sup>947</sup> <sup>948</sup> <sup>949</sup> <sup>950</sup> <sup>951</sup> <sup>952</sup> <sup>953</sup> <sup>954</sup> <sup>955</sup> <sup>956</sup> <sup>957</sup> <sup>958</sup> <sup>959</sup> <sup>960</sup> <sup>961</sup> <sup>962</sup> <sup>963</sup> <sup>964</sup> <sup>965</sup> <sup>966</sup> <sup>967</sup> <sup>968</sup> <sup>969</sup> <sup>970</sup> <sup>971</sup> <sup>972</sup> <sup>973</sup> <sup>974</sup> <sup>975</sup> <sup>976</sup> <sup>977</sup> <sup>978</sup> <sup>979</sup> <sup>980</sup> <sup>981</sup> <sup>982</sup> <sup>983</sup> <sup>984</sup> <sup>985</sup> <sup>986</sup> <sup>987</sup> <sup>988</sup> <sup>989</sup> <sup>990</sup> <sup>991</sup> <sup>992</sup> <sup>993</sup> <sup>994</sup> <sup>995</sup> <sup>996</sup> <sup>997</sup> <sup>998</sup> <sup>999</sup> <sup>1000</sup> <sup>1001</sup> <sup>1002</sup> <sup>1003</sup> <sup>1004</sup> <sup>1005</sup> <sup>1006</sup> <sup>1007</sup> <sup>1008</sup> <sup>1009</sup> <sup>1010</sup> <sup>1011</sup> <sup>1012</sup> <sup>1013</sup> <sup>1014</sup> <sup>1015</sup> <sup>1016</sup> <sup>1017</sup> <sup>1018</sup> <sup>1019</sup> <sup>1020</sup> <sup>1021</sup> <sup>1022</sup> <sup>1023</sup> <sup>1024</sup> <sup>1025</sup> <sup>1026</sup> <sup>1027</sup> <sup>1028</sup> <sup>1029</sup> <sup>1030</sup> <sup>1031</sup> <sup>1032</sup> <sup>1033</sup> <sup>1034</sup> <sup>1035</sup> <sup>1036</sup> <sup>1037</sup> <sup>1038</sup> <sup>1039</sup> <sup>1040</sup> <sup>1041</sup> <sup>1042</sup> <sup>1043</sup> <sup>1044</sup> <sup>1045</sup> <sup>1046</sup> <sup>1047</sup> <sup>1048</sup> <sup>1049</sup> <sup>1050</sup> <sup>1051</sup> <sup>1052</sup> <sup>1053</sup> <sup>1054</sup> <sup>1055</sup> <sup>1056</sup> <sup>1057</sup> <sup>1058</sup> <sup>1059</sup> <sup>1060</sup> <sup>1061</sup> <sup>1062</sup> <sup>1063</sup> <sup>1064</sup> <sup>1065</sup> <sup>1066</sup> <sup>1067</sup> <sup>1068</sup> <sup>1069</sup> <sup>1070</sup> <sup>1071</sup> <sup>1072</sup> <sup>1073</sup> <sup>1074</sup> <sup>1075</sup> <sup>1076</sup> <sup>1077</sup> <sup>1078</sup> <sup>1079</sup> <sup>1080</sup> <sup>1081</sup> <sup>1082</sup> <sup>1083</sup> <sup>1084</sup> <sup>1085</sup> <sup>1086</sup> <sup>1087</sup> <sup>1088</sup> <sup>1089</sup> <sup>1090</sup> <sup>1091</sup> <sup>1092</sup> <sup>1093</sup> <sup>1094</sup> <sup>1095</sup> <sup>1096</sup> <sup>1097</sup> <sup>1098</sup> <sup>1099</sup> <sup>1100</sup> <sup>1101</sup> <sup>1102</sup> <sup>1103</sup> <sup>1104</sup> <sup>1105</sup> <sup>1106</sup> <sup>1107</sup> <sup>1108</sup> <sup>1109</sup> <sup>1110</sup> <sup>1111</sup> <sup>1112</sup> <sup>1113</sup> <sup>1114</sup> <sup>1115</sup> <sup>1116</sup> <sup>1117</sup> <sup>1118</sup> <sup>1119</sup> <sup>1120</sup> <sup>1121</sup> <sup>1122</sup> <sup>1123</sup> <sup>1124</sup> <sup>1125</sup> <sup>1126</sup> <sup>1127</sup> <sup>1128</sup> <sup>1129</sup> <sup>1130</sup> <sup>1131</sup> <sup>1132</sup> <sup>1133</sup> <sup>1134</sup> <sup>1135</sup> <sup>1136</sup> <sup>1137</sup> <sup>1138</sup> <sup>1139</sup> <sup>1140</sup> <sup>1141</sup> <sup>1142</sup> <sup>1143</sup> <sup>1144</sup> <sup>1145</sup> <sup>1146</sup> <sup>1147</sup> <sup>1148</sup> <sup>1149</sup> <sup>1150</sup> <sup>1151</sup> <sup>1152</sup> <sup>1153</sup> <sup>1154</sup> <sup>1155</sup> <sup>1156</sup> <sup>1157</sup> <sup>1158</sup> <sup>1159</sup> <sup>1160</sup> <sup>1161</sup> <sup>1162</sup> <sup>1163</sup> <sup>1164</sup> <sup>1165</sup> <sup>1166</sup> <sup>1167</sup> <sup>1168</sup> <sup>1169</sup> <sup>1170</sup> <sup>1171</sup> <sup>1172</sup> <sup>1173</sup> <sup>1174</sup> <sup>1175</sup> <sup>1176</sup> <sup>1177</sup> <sup>1178</sup> <sup>1179</sup> <sup>1180</sup> <sup>1181</sup> <sup>1182</sup> <sup>1183</sup> <sup>1184</sup> <sup>1185</sup> <sup>1186</sup> <sup>1187</sup> <sup>1188</sup> <sup>1189</sup> <sup>1190</sup> <sup>1191</sup> <sup>1192</sup> <sup>1193</sup> <sup>1194</sup> <sup>1195</sup> <sup>1196</sup> <sup>1197</sup> <sup>1198</sup> <sup>1199</sup> <sup>1200</sup> <sup>1201</sup> <sup>1202</sup> <sup>1203</sup> <sup>1204</sup> <sup>1205</sup> <sup>1206</sup> <sup>1207</sup> <sup>1208</sup> <sup>1209</sup> <sup>1210</sup> <sup>1211</sup> <sup>1212</sup> <sup>1213</sup> <sup>1214</sup> <sup>1215</sup> <sup>1216</sup> <sup>1217</sup> <sup>1218</sup> <sup>1219</sup> <sup>1220</sup> <sup>1221</sup> <sup>1222</sup> <sup>1223</sup> <sup>1224</sup> <sup>1225</sup> <sup>1226</sup> <sup>1227</sup> <sup>1228</sup> <sup>1229</sup> <sup>1230</sup> <sup>1231</sup> <sup>1232</sup> <sup>1233</sup> <sup>1234</sup> <sup>1235</sup> <sup>1236</sup> <sup>1237</sup> <sup>1238</sup> <sup>1239</sup> <sup>1240</sup> <sup>1241</sup> <sup>1242</sup> <sup>1243</sup> <sup>1244</sup> <sup>1245</sup> <sup>1246</sup> <sup>1247</sup> <sup>1248</sup> <sup>1249</sup> <sup>1250</sup> <sup>1251</sup> <sup>1252</sup> <sup>1253</sup> <sup>1254</sup> <sup>1255</sup> <sup>1256</sup> <sup>1257</sup> <sup>1258</sup> <sup>1259</sup> <sup>1260</sup> <sup>1261</sup> <sup>1262</sup> <sup>1263</sup> <sup>1264</sup> <sup>1265</sup> <sup>1266</sup> <sup>1267</sup> <sup>1268</sup> <sup>1269</sup> <sup>1270</sup> <sup>1271</sup> <sup>1272</sup> <sup>1273</sup> <sup>1274</sup> <sup>1275</sup> <sup>1276</sup> <sup>1277</sup> <sup>1278</sup> <sup>1279</sup> <sup>1280</sup> <sup>1281</sup> <sup>1282</sup> <sup>1283</sup> <sup>1284</sup> <sup>1285</sup> <sup>1286</sup> <sup>1287</sup> <sup>1288</sup> <sup>1289</sup> <sup>1290</sup> <sup>1291</sup> <sup>1292</sup> <sup>1293</sup> <sup>1294</sup> <sup>1295</sup> <sup>1296</sup> <sup>1297</sup> <sup>1298</sup> <sup>1299</sup> <sup>1300</sup> <sup>1301</sup> <sup>1302</sup> <sup>1303</sup> <sup>1304</sup> <sup>1305</sup> <sup>1306</sup> <sup>1307</sup> <sup>1308</sup> <sup>1309</sup> <sup>1310</sup> <sup>1311</sup> <sup>1312</sup> <sup>1313</sup> <sup>1314</sup> <sup>1315</sup> <sup>1316</sup> <sup>1317</sup> <sup>1318</sup> <sup>1319</sup> <sup>1320</sup> <sup>1321</sup> <sup>1322</sup> <sup>1323</sup> <sup>1324</sup> <sup>1325</sup> <sup>1326</sup> <sup>1327</sup> <sup>1328</sup> <sup>1329</sup> <sup>1330</sup> <sup>1331</sup> <sup>1332</sup> <sup>1333</sup> <sup>1334</sup> <sup>1335</sup> <sup>1336</sup> <sup>1337</sup> <sup>1338</sup> <sup>1339</sup> <sup>1340</sup> <sup>1341</sup> <sup>134</sup>

Russel eleven. light

385

We have secured

1477

Job

Rabbi Seligman

Rabbi Symon  
or Rappaport

Abraham

---

Baron Nathan  
Kunst Kasner

---

Isaac - Kesse

Perz. Goodman

---

Thomas David  
Lieberman

Miss Riew

Martha Lapidus 139 8 56, Re 3 45 70

ALL SYNAGOGUE NEEDS

A. Raymond Katz.....523 Sixth Ave.....New York, N. Y.  
Leon Gordon Miller.....1220 Huron Road.....Cleveland, Ohio  
Perli Pelzig.....1642 Elevado St.....Los Angeles, Calif.  
Sidney Simon.....4 St. Marks Place.....New York, N. Y.  
Efrem Weitzman.....151 West 18th St.....New York, N. Y.  
Samuel G. Wiener, Jr.....431 East State St.....Westport, Conn.  
X Ludwig Wolpert.....1109 Fifth Ave.....New York, N. Y.

CALLIGRAPHER

Ismar David.....130 West 46th St.....New York, N. Y.  
Reuben Leaf.....324 East 18th St.....New York, N. Y.

CERAMIST

Lea Halpern.....827 Lake Drive.....Baltimore, Md.

CRAFTSMAN

X Hortense Amram.....431 New Jersey Ave., S.E.....Washington 3, D.C.  
Peter Ostuni.....c/o Virginia Frankel  
235 East 58th St.....New York, N. Y.  
Jan Yoors.....c/o Estelle Dodge  
239 East 79th St.....New York, N. Y.

GRAPHIC ART

Irv Koons.....8 East 48th St.....New York, N. Y.

PAINTER AND/OR MURALIST

David Aronson.....Sudbury, Mass.  
Max Band.....6401 Ivarene Ave.....Hollywood, Calif.  
Ben-Zion.....58 Morton St.....New York, N. Y.  
Philip Evergood.....c/o A.C.A. Gallery  
63 East 57th St.....New York, N. Y.  
Ruth Gikow.....160 West 95th St.....New York, N. Y.  
Yari Levine.....63 Hamlet Lane.....Levittown, N. Y.  
Ben Shahn.....Roosevelt, N. J.  
John Shayn.....62 West 46th St.....New York, N. Y.  
Mitchell Siporin.....300 Franklin St.....Newton 58, Mass.

SILVERSMITH

Peter Ehrenthal.....1164 Ave. of the Americas.....New York, N. Y.  
Kurt J. Matzdorf.....19 Apple Road.....New Paltz, N. Y.  
William B. Meyers.....158 Washington St.....Newark 2, N. J.

SCULPTOR

George Aarons.....35 Coolidge St.....Brookline, Mass.  
✓ Helen Beling.....287 Wayman Ave.....New Rochelle, N. Y.  
Arnold H. Bergier.....275 East 7th St.....New York, N. Y.  
Helaine Blum.....190 Riverside Drive.....New York, N. Y.  
✓ Robert Cronbach.....170 Henry St.....Westbury, N. Y.  
Ismar David.....130 West 46th St.....New York, N. Y.  
Herbert Ferber.....454 Riverside Drive.....New York, N. Y.  
Joseph J. Greenberg, Jr.....1529 Vine St.....Philadelphia 2, Pa.  
Milton Hebard.....2 West 67th St.....New York, N. Y.  
Willard Hirsch.....17 Exchange St.....Charleston, S. C.  
Milton Horn.....1932 No. Lincoln Ave.....Chicago, Illinois  
✓ Nathaniel Kaz.....252 Fulton St.....Brooklyn, N. Y.  
Jacques Lipschitz.....168 Warburton Ave.....Hastings-on-Hudson,  
N. Y.  
Seymour Lipton.....302 West 98th St.....New York, N. Y.  
✓ Moissaye Marans.....252 Fulton St.....Brooklyn, N. Y.  
Nehemiah Mark.....55 Sheridan Ave.....Mt. Vernon, N. Y.  
Walter Midener.....245 East Kirby.....Detroit, Mich.  
Emanuel Milstein.....41 Greenwich Ave.....New York 14, N. Y.  
Erna Weill.....886 Alpine Drive.....Teaneck, N. J.  
Efrem Weitzman.....151 West 18th St.....New York, N. Y.  
William Zorach.....Robinhood, Maine

STAINED GLASS

Jean-Jacques Duval.....58 West 15th St.....New York, N. Y.  
A. Raymond Katz.....523 Sixth Ave.....New York, N. Y.  
Leon Gordon Miller.....1220 Huron Road.....Cleveland, Ohio  
Efrem Weitzman.....151 West 18th St.....New York, N. Y.



ARCHITECTS ADVISORY PANEL  
of the  
Union of American Hebrew Congregations

CALIFORNIA

Los Angeles

Eugene Kinn Choy, 1344 Wilshire Blvd. (17)

San Mateo

Leonard Michaels, 1013 S. Claremont Street

CANADA

Toronto

Kaplan & Sprachman, 46 Yorkville Ave. (5)

COLORADO

Colorado Springs

Grant Wilson, 333 Independence Building

DISTRICT OF COLUMBIA

Washington

Satterlee & Smith, 3 Dupont Circle (6)

ILLINOIS

Chicago

Loebl, Schlossman & Bennett, 430 N. Michigan Ave. (1)

Friedman, Alschuler & Sincere, & Ernest A. Grunsfeld Jr.  
223 W. Jackson Blvd. (6)

MASSACHUSETTS

Boston

Isidor Richmond & Carney Goldberg, 16 Arlington St.

Springfield

Donald S. Gilman, 1618 Main Street

MICHIGAN

Detroit

William Kapp, 1842 Buhl Bldg. (26)

Louis G. Redstone, 10811 Puritan Ave. (38)

MISSOURI

Kansas City

Kivett & Myers & McCallum 1016 Baltimore (6)

NEW JERSEY

Elizabeth

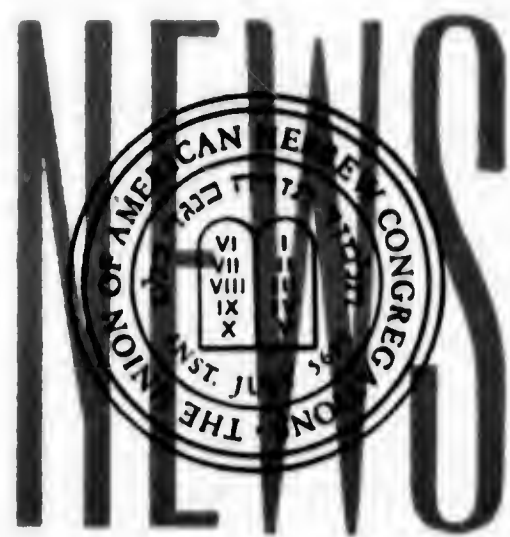
✓ Milton L. Scheingarten, 1147 E. Jersey St.

✓ George H. Levy, 1147 E. Jersey St.

NEW YORK

Flushing

Simeon Heller, 38-11 Union St.



# Union of American Hebrew Congregations

838 FIFTH AVENUE, NEW YORK 21, N. Y. • Telephone REgent 7-8200

Rabbi Samuel M. Silver  
Director of Public Relations

FOR IMMEDIATE RELEASE  
ATTENTION OF ART EDITOR

ERNA WEILL  
SCULPTURE STUDIO  
886 ALPINE DRIVE  
TEANECK, NEW JERSEY  
TEaneck 7-1627

## SCULPTURE EXHIBIT AT HOUSE OF LIVING JUDAISM

The sculpture of Erna Weill is now being exhibited in the lobby and the Fifth Avenue windows of the Union House of Living Judaism--Berg Memorial, 838 Fifth Avenue, New York City. Mrs. Weill's sculpture, concerned with Biblical figures, episodes, and Jewish ceremonial objects, will be on display throughout the summer.

Among the seven pieces being shown are: Ingathering of the Exiles; Moses Amid the Flags; The Lord Is My Banner; and Elijah Cast His Mantle Upon Elisha.

Born in Germany, Erna Weill studied in Frankfort with H. Von Beckerath who was a student of Rodin, the French master. She has had a one-man show at the Carlebach Gallery in New York City, and her sculptures have been in exhibitions abroad and in this country. Her work is currently in the permanent collections of the ~~Museum of Modern Art~~; Georgia State Museum, Athens, Ga.; the Hyde Park Library, Hyde Park, N.Y.; Bezalel Museum in Jerusalem, Israel; and the Tel Aviv Museum, Tel Aviv, Israel. She is a resident of Teaneck, N. J.

The House of Living Judaism--Berg Memorial is the national headquarters of Reform Judaism, including the Union of American Hebrew Congregations and the National Federations of Temple Brotherhoods, Sisterhoods and Youth.

#####

ARCHITECTS ADVISORY PANEL  
of the  
UNION OF AMERICAN HEBREW CONGREGATIONS

Commission on Synagogue Administration  
838 Fifth Avenue, New York 21, N. Y.  
January, 1963

Membership Roster

CALIFORNIA

Beverly Hills  
Los Altos  
Los Angeles  
San Mateo

Sidney Eisenshtat, 144 So. Beverly Dr. (35)  
Goodwin B. Steinberg, 321 Second St.  
Robert Kliegman, 8588 Melrose (46)  
Leonard Michaels, 218 Fifth Ave.

CANADA

Toronto

Kaplan & Sprachman, 46 Yorkville Ave. (5)

COLORADO

Colorado Springs

Grant Wilson, 421 No. Capital Tejon St.

CONNECTICUT

Stamford  
Westport

Sherwood, Mills & Smith, 777 Summer St.  
Joseph Salerno, 544 Riverside Ave.

DISTRICT OF COLUMBIA

Washington

~~Satterlee & Smith, 8 Dupont Circle~~  
Nicholas Satterlee & Associates  
1820 Massachusetts Avenue, N.W.

ILLINOIS

Chicago

Loebl, Schlossman & Bennett, 333 North  
Michigan Ave. (1)  
Friedman, Alschuler & Sincere, &  
Ernest A. Grunfeld, Jr., 130 North  
Franklin  
Walter H. Sobel - J. Stewart Stein,  
450 East Ohio St. (11)

LOUISIANA

Shreveport

Samuel G. Wiener & Assoc., Commercial  
National Bank Bldg.

MASSACHUSETTS

Boston

Isidor Richmond & Carney Goldberg,  
30 Newbury St. (16)

Springfield

Donald Gilman, 1618 Main Street

MICHIGAN

Detroit

William Kapp, 1842 Buhl Bldg.  
Louis G. Redstone, 10811 Puritan Ave. (38)

MISSOURI

Kansas City

Kivett & Myers, 1016 Baltimore (6)

NEW JERSEY

Elizabeth George H. Levy, 7 West Grand St.  
Milton L. Scheingarten, 1143 E. Jersey St.

NEW YORK

Flushing Simeon Heller, 38-11 Union St.

Hicksville Hibner, Ellard & Staron, 120 W. John St.

New York City Reino Aarnio, 244 Madison Ave. (16)  
Louis A. Abramson, 25 West 45th St.  
Bertram Bassuk, 70 West 3rd St.  
Peter Blake, 108 East 81st St.  
Bloch & Hesse, 18 East 41st St.  
Marcel Breuer & Assoc., 201 E. 57th St. (22)  
Davis, Brody & Wisniewski, 220 E. 23rd St. (10)  
Mortimer E. Freehof, ~~145 East 35th St.~~ 207 E. 37th St.  
Percival Goodman, 1860 Broadway (23)  
Kahn & Jacobs, 2 Park Ave. (16)  
Sidney L. Katz, 305 East 45th St.  
Kelly & Gruzen, 10 Columbus Circle  
Kramer & Kramer, 33 West 42nd St.  
*MORRIS LAPIDUS ASSOCIATES* Lapidus, Harle & Liebman, 139 E. 56th St. (22)  
*641 LEXINGTON AVE.* William Lescase, 211 East ~~36th St.~~ 48th St.  
Harry M. Prince, 101 Park Ave. (17)  
Daniel M. Schwartzman, 12 East 36th St. (16)  
Schuman & Lichtenstein, 360 Lexington Ave.  
Arthur Silver, 21 East 40th St.  
Richard W. Snibbe, 200 East 37th St.  
*JULIAN NESKI, 315 EAST 68th ST.*

Schenectady Van Der Bogert, Feibes & Schmitt, 311 State St.

NORTH CAROLINA

Asheville Six Associates, Inc.  
Greensboro Lowenstein-Atkinson, 1030 E. Wendover Ave.

OHIO

Cincinnati Bernard Pepinsky, 1501 Fifth, Third Bank Bldg. (2)  
Cleveland John Terence Kelly, 4614 Prospect Ave.  
Youngstown Morris W. Scheibel, 524 Tod Lane

PENNSYLVANIA

Philadelphia Ehrlich & Levinson, 1 North 13th St. (7)  
Louis & Henry Magaziner, 2036 Rittenhouse Sq.

TENNESSEE

Memphis Gassner, Nathan, Browne, 128 No. Court Sq. (3)

TEXAS

Houston Leonard Gabert, 1315 Bell Ave.  
Mackie & Kamrath, 2713 Ferndale

ACCREDITED LIST OF  
SYNAGOGUE ARTISTS AND CRAFTSMEN  
of the  
UNION OF AMERICAN HEBREW CONGREGATIONS

Commission on Synagogue Administration  
Union of American Hebrew Congregations  
838 Fifth Avenue  
New York, N. Y., 10021

December 1964

ALL SYNAGOGUE NEEDS

A. Raymond Katz .....523 Sixth Ave.....New York, N.Y.  
Leon Gordon Miller.....1220 Huron Road.....Cleveland, Ohio  
Emanuel Milstein.....41 Greenwich Ave.....New York 14, N.Y.  
Perli Pelzig.....1642 Elevado St.....Los Angeles, Calif.  
A. Rosti, The Rosti Workshop  
    for Architects.....Brewster Hill Rd.....Brewster, N. Y.  
Sidney Simon.....4 St. Marks Place.....New York, N. Y.  
Efrem Weitzman.....151 West 18th St.....New York, N. Y.  
Samuel G. Wiener, Jr.....431 East State St.....Westport, Conn.  
Ludwig Wolpert.....1109 Fifth Ave.....New York, N. Y.  
Albert Wood & Five Sons.....1 Pleasant Ave.....Port Washington, N.Y.  
Dr. Joseph L. Young,  
    Mosaic Workshop.....8426 Melrose Ave.....Los Angeles, Calif.

CALLIGRAPHER

Ismar David.....130 West 46th St.....New York, N. Y.  
Reuben Leaf.....324 East 18th St.....New York, N. Y.  
Emanuel Milstein.....41 Greenwich Ave.....New York 14, N.Y.

CERAMIST

Lea Halpern.....827 Lake Drive.....Baltimore, Md.

CRAFTSMAN

Sophia Adler.....18 Lion Lane.....Westbury, L.I., N.Y.  
Hortense Amram.....431 New Jersey Ave., S.E.....Washington 3, D.C.  
Peter Ostuni.....c/o Virginia Frankel  
    235 East 58th St.....New York, N.Y.  
Joan Schwartz.....Box 86, Route 2.....Carmel, Calif.  
Jan Yoors.....c/o Estelle Dodge  
    239 East 79th St.....New York, N. Y.

GRAPHIC ART

Irv Koons.....8 East 48th St.....New York, N. Y.

PAINTER AND/OR MURALIST

David Aronson.....Sudbury, Mass.  
Max Band.....6401 Ivarene Ave.....Hollywood, Calif.  
Ben-Zion.....58 Morton St.....New York, N. Y.  
Philip Evergood.....c/o A.C.A. Gallery  
    63 East 57th St.....New York, N. Y.  
Ruth Gikow.....160 West 95th St.....New York, N. Y.  
Yari Levine.....63 Hamlet Lane.....Levittown, N. Y.  
Ronald Satok.....197 Ravine Ave.....Yonkers, N. Y.  
Ben Shahn.....Roosevelt, N. J.  
John Shayn.....20 East 67th St.....New York, N. Y.  
Mitchell Siporin.....300 Franklin St.....Newton 58, Mass.

SILVERSMITH

Peter Ehrenthal.....1164 Ave. of the Americas.....New York, N. Y.  
Kurt J. Matzdorf.....19 Apple Road.....New Paltz, N. Y.  
William B. Meyers.....158 Washington St.....Newark 2, N. Y.

SCULPTOR

George Aarons.....35 Coolidge St.....Brookline, Mass.  
Helen Beling.....287 Wayman Ave.....New Rochelle, N.Y.  
Arnold H. Bergier.....275 East 7th St.....New York, N. Y.  
Helaine Blum.....190 Riverside Drive.....New York, N. Y.  
Robert Cronbach.....170 Henry St.....Westbury, N. Y.  
Ismar David.....130 West 46th St.....New York, N. Y.  
Lawrence S. Fane.....63 Pitman St.....Providence, R. I.  
Herbert Ferber.....454 Riverside Drive.....New York, N. Y.  
Joseph J. Greenberg, Jr.....1529 Vine St.....Philadelphia 2, Pa.  
Milton Hebard.....2 West 67th St.....New York, N. Y.  
Willard Hirsch.....17 Exchange St.....Charleston, S. C.  
Milton Horn.....1932 No. Lincoln Ave.....Chicago, Illinois  
Nathaniel Kaz.....252 Fulton St.....Brooklyn, N. Y.  
Jacques Lipschitz.....168 Warburton Ave.....Hastings-on-Hudson,  
N. Y.  
Seymour Lipton.....302 West 98th St.....New York, N. Y.  
Moissaye Marans.....127 Livingston St.....Brooklyn, N. Y.  
Nehemiah Mark.....55 Sheridan Ave.....Mt. Vernon, N. Y.  
Walter Midener.....245 East Kirby.....Detroit, Mich.  
Emanuel Milstein.....41 Greenwich Ave.....New York 14, N. Y.  
Erna Weill.....886 Alpine Drive.....Teaneck, N. J.  
Efrem Weitzman.....151 West 18th St.....New York, N. Y.  
William Zorach.....Robinhood, Maine

STAINED GLASS

Jean-Jacques Duval.....58 West 15th St.....New York, N. Y.  
A. Raymond Katz.....523 Sixth Ave.....New York, N. Y.  
Leon Gordon Miller.....1220 Huron Road.....Cleveland, Ohio  
Ronald Satok.....197 Ravine Ave.....Yonkers, N. Y.  
Robert Sowers.....154 Congress St.....Brooklyn 1, N. Y.  
Efrem Weitzman.....151 West 18th St.....New York, N. Y.



017-

ARCHITECTS ADVISORY PANEL  
of the  
UNION OF AMERICAN HEBREW CONGREGATIONS

Meeting at the  
Union House of Living Judaism

March 26, 1964

- 
1. Washington Seminar
  2. Brochure on Synagogue Planning
  3. Procedure for appointment to Architects Panel  
and Artists List
  4. Establishment of Conciliation Committee

WASHINGTON SEMINAR  
THE OCTAGON - MARCH 2-3, 1964

An Interdisciplinary and Interfaith Exploration  
Toward Research on Religious Building

The initial sponsoring groups for the Seminar and the Interfaith Research Program are:

The American Institute of Architects  
Commission on Synagogue Administration of the Union of American  
Hebrew Congregations and Central Conference of American Rabbis  
Department of Church Building and Architecture of the National  
Council of the Churches of Christ in the U.S.A.  
The Liturgical Conference (Roman Catholic)

Purpose of the Seminar

- a) to analyze our society and the ways its religious buildings can make possible a more meaningful expression of its religious convictions, and
- b) to describe techniques by which this analysis could be explored.

P R O G R A M

Robert L. Durham, FAIA, Moderator

MONDAY - March 2, 1964

9:30 A.M. Orientation: Purpose of Sessions - Mr. Durham

10:00 A.M. People

Question: What kind of people have we in relation to religion in contemporary American society?

Speaker: Sociology - Marshall Sklare, Ph.D.

Response: Psychiatry - Louis Linn, M.D.

Cultural Anthropology - Michael Moerman, Ph.D.

2:00 P.M. Civilization

Panel: What are the forces of today's civilization which mold the people and influence their relation to religion?

Science and Technology - S. Douglas Cornell, Ph.D.

Economics - Dexter M. Keezer

Urban Design - Carl Feiss, FAIA

History - James F. White, Ph.D.

*Handwritten notes:*  
religion is not necessary  
any more  
to build a few important temples & churches  
in the area & make religious life last long

Shall we get desks involved with  
Smith building + problems

TUESDAY - March 3, 1964

2.

9:30 A.M.

Environment

Question: What must be achieved in religious building to provide the environment in which contemporary American man can find religious fulfillment?

Speaker: Aesthetics - Wolfgang Zucker, Ph.D.

Response: Architect - Percival Goodman, FAIA  
Artist - Robert E. Rambusch  
Architect - Edward A. Sovik, AIA

12:00 Noon Luncheon - The Octagon

Theological Evaluation: The Rev. Godfrey Diekmann, O.S.B.  
Dean Stanley Hopper, Ph.D.  
Rabbi Eugene J. Lipman

2:30-5:00 P.M. - Joint meeting, AIA Religious Buildings Committee and Interfaith Research Project Steering Committee.

Preamble to the Long-Range Research Program

In view of the lack of a clear understanding of the factors which influence the building of churches and synagogues, as well as the rapidly changing nature of our society and the ever-increasing investment of funds in our religious buildings, it is deemed advisable that a thorough study of the several interrelated fields be undertaken

Scope of the Research Program

A comprehensive study, drawing together existing knowledge and thought of religious leaders, artists and architects, seeking new and essential information from related arts and sciences to provide a better basis for present and future planning:

This project would:

- a) encompass an examination of the past and present scholarship in such fields as bible and theology, liturgy and ecclesiology, as well as the cultural, sociological, aesthetic, psychological, economic and ethical factors related to the creations of contemporary religious environment;
- b) explore the relationship between such studies and the architects and their collaborators in the use of form, material, interior and exterior space, color and light;
- c) initiate new studies to provide a better understanding of the role and function of religious buildings in our changing urban, suburban and rural communities;
- d) develop an evaluation process through exhibitions, publications, or other means under the direction of The American Institute of Architects.

The experience of all who are aware of the condition of religious architecture today is an underlying factor in their concern for quality design in this field.

The work now being done suggests that designers are approaching their work without any common basic understanding of religion and its relation to architecture. And the wretched quality of much of the current work suggests that there are no clear criteria, ambitions, or aims existing in the minds of many architects and churchmen. The benefits which potentially could accrue to the profession, the religious bodies and to society at large from this enterprise are important ones.

St. Michael's School, Deptford  
London, S.E. 14



11

Dear Sirs -  
Mr. Green

100 St. Michael's School

Deptford, London

Dear Sirs -  
I am writing to you  
to say that I have  
just received your  
letter of the 10th  
and I am glad to  
hear from you.  
I am well and hope  
this finds you the same.  
Yours faithfully,  
John Smith

AR 1417 319 ERNA WEILL COLLECTION

1955 - 1967

ART EXHIBITIONS: VARIOUS CATALOGUES OF EXHIBITIONS

ENGLISH

1955 - 1967

WITH ERNA WEILL

EXHIBITION  
BY MEMBERS  
OF THE  
KEW FOREST ART ASSOCIATION

JUNE 7 THROUGH JUNE 14, 1952

---

KEW GARDENS ART CENTER  
84-03 CUTHBERT ROAD (Near Lefferts Blvd.)  
KEW GARDENS, L. I., N. Y.

Virginia 9-5070

Associate Members



ELSA BAUM

EDNA CHRISTENSEN

LEOPOLD FECHTNER

MADELINE SCHULZE

PHILIP WAGNER



NEWSLETTER

November 1, 1955

New York Society of Ceramic Arts  
1155 Park Ave., New York 28, N.Y.  
Gertrude Hartman, President.

DINNER MEETING Mon. November 14th at 6:45 P.M.---\$2.00  
Times Building, 229 West 43 Street in the  
Service Lunch Room on the 11th floor.

Business meeting will begin promptly at 8 P.M.  
Agenda: election of Nominating Committee, plans for  
Annual Exhibition. Please return enclosed postcard  
promptly to help the Arrangements Committee.

ANNUAL EXHIBITION Opening is planned for March 1. The committee is already  
hard at work on arrangements, and it is hoped that everyone will sub-  
mit some of his newest and best pieces.

Jurying for admission of NEW MEMBERS: Their work will be judged on  
the same day as the Advance Jurying for publicity and catalog photo-  
graphs--about January 8th. Admission to membership permits them to  
submit work at the time of the show. Please send names and addresses  
of prospective members to Rozsika Blackstone.

Catalogue: will be about 5½" x 8", with a simple but striking cover.  
Members are urged to send in to Rose Krebs suggested designs or em-  
blems to be used in conjunction with the title: "Ceramics - 1956".

Mailing List: is now being compiled, particularly for use at the  
time of the annual show. Any names you wish included should be sent  
to Freda Zuend.

DIRECTORY Members' directory will go to press shortly. Members who want to be  
listed must immediately check, sign and return the questionnaire card  
mailed to them last August.

PUBLICITY COMMITTEE Oppi Untracht is serving as Co-Chairman in place of  
Esther Greenleaf, who was not able to continue. Muriel Turoff is  
assisting on the committee as Editor of the Newsletter. Items of  
interest--either personal or about ceramic events will be welcome.  
(See address below.)

OCTOBER 14th MEETING In spite of an angry storm, over 60 members attended the  
meeting of the Architectural League on the night of October 14th.  
They were hardly aware of the crowded and overheated room, so absorbed  
and enthusiastic were they in watching FRANZ WILDENHAIN'S masterly  
demonstration on the wheel. In quick succession, he threw a flower  
pot, a tall bottle shape, a large pitcher, a tall two-piece pot, and  
a large bowl. Displayed were many pieces of Mr. Wildenhain's stone-  
ware pottery which members were free to examine and discuss. Roberta  
Leber charmingly introduced Mr. Wildenhain at the outset of the meet-  
ing, and referred to his years at the "Brauhaus". She meant, of course,

the "Bauhaus." Well, we all could have used a cool drink. Thank you, Roberta and Gertrude Englander, for arranging this fine program.

NEWS ITEMS Vivika and Otto Heino are welcomed back to active membership. They are opening a new studio and shop in Los Angeles, and teaching at the Chouinard School there. Last year they taught at U.S. C., and had three shows: in L. A., Albuquerque, and in May at the Art Alliance in Philadelphia (100 pieces). They made all the pots for the "Egyption" --751!---and did it in four weeks.

At the Brooklyn Museum Art School Alumni Exhibition Sept. 15 to Oct. 9 the following members exhibited: Rozsika Blackstone, Jo Boyar, Doris Klein, Jacqueline Fong, and Bertha Mason. The latter two received awards. Phyllis Blundell was on the Jury.

Our best wishes to Billy Spencer Bacharach and her husband, and to Mr. and Mrs. Ka Kwong Hui, newlyweds this summer.

Erna Weill's sculpture on biblical themes was exhibited in the Union House of Living Judaism on Fifth Avenue. Mrs. Weill is permanently represented in the Georgia State Museum, the Hyde Park Library, Bezalel Museum in Jerusalem, and the Tel Aviv Museum.

Please note new address for our Corresponding Secretary:  
Geraldine Driscoll, 239 East 19th St., New York, N. Y.

News of our society's activities reached "down under". An Australian newspaper printed an item about our last annual exhibition at Cooper Union Museum with photographs of two of the pieces, a lamp and a sculpture.

There seems to have been some misunderstanding about the costs of previous shows. It was not due to decorators' participation that the Museum of Natural History shows were so expensive. The decorators paid their share for two years.

Members, please send all your news items to editor,  
Muriel P. Turoff, 5450 Netherland Avenue, Riverdale 71, N.Y.

Enclosure--postcard.

tor, have also been set there.

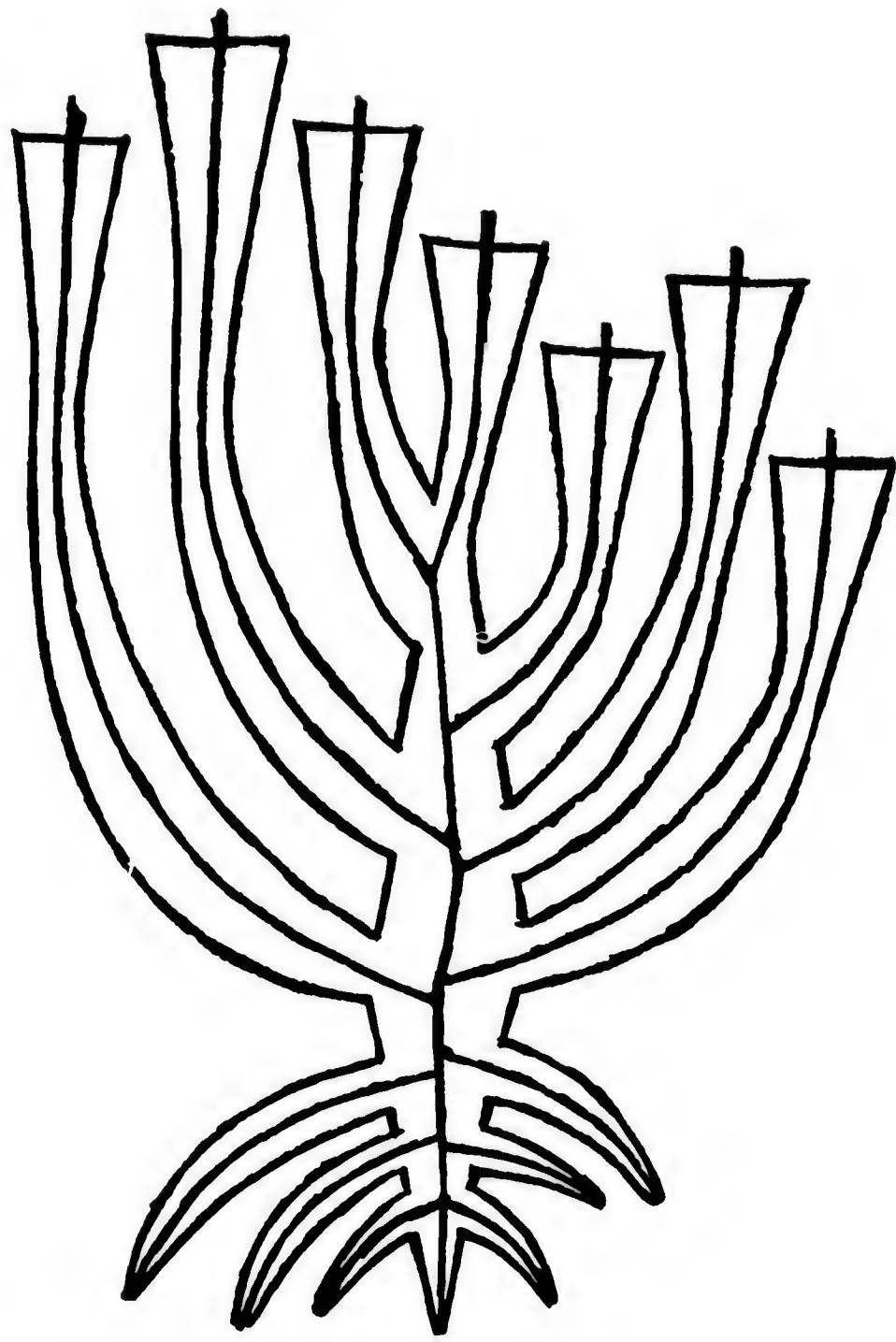
Rooms are painted in muted tones. The lobby and sanctuary are painted in a beige-gray color. A bronze bas-relief depicting the story of Jacob and the Ladder by Erna Weill, Center member, adorns a wall. Other significant plaques such as a founders' plaque will be placed in the lobby and formally dedicated in the future.

An illuminated plaque of the Commandments embraced by a tree, symbolic of the Tree of Life in Judaism, is set high on the marble facade of the pillared entrance. The significant sculpt was executed in bronze by a Palestinian artist.

ditioned structure was

# ART IN JUDAISM

*Past and Present*



A P R I L 1 1 • J U N E 1 6 , 1 9 5 7  
T H E N E W A R K M U S E U M

## NOTE

The Museum is happy to present this second exhibition in the series showing art in relation to the religions of the world in the past and today. Through presentations such as this, it is our hope to create a wider understanding and appreciation of the part the creative and practical arts play in the expression of man's deep religious feeling in various times and places.

Certain loans in this exhibition have involved a sacrifice on the part of the lenders in making available to us consecrated ritual objects in current use. Our sincere gratitude is expressed to the following lenders for the generosity and understanding which has afforded us the privilege of exhibiting their treasured possessions:

Baltimore Hebrew Congregation, Maryland  
Congregation B'nai Israel, Millburn, New Jersey  
The Congregation Shearith Israel, New York, New York  
The Jewish Theological Seminary of America, New York, New York  
Milton Steinberg House of the Park Avenue Synagogue, New York, New York  
Oheb Shalom Congregation, Newark, New Jersey  
Temple Beth-El, Gary, Indiana  
Temple Beth-El of Great Neck, Long Island, New York

Our thanks also go to all who have given assistance in this complex undertaking, especially to Dr. Stephen Kayser, Curator of The Jewish Museum of The Jewish Theological Seminary of America, and to all lenders listed below for making this exhibit possible.

Ben-Zion, New York, New York  
Arnold Bergier, New York, New York  
Braverman & Halperin, Architects, Cleveland, Ohio  
Erich Cohn, New York, New York  
Congregation Emanu El, Houston, Texas  
Ishmar David, New York, New York  
Herbert Ferber, New York, New York  
Percival Goodman, Architect, New York, New York  
Adolph Gottlieb, Brooklyn, New York  
Harrison & Abramovitz, Architects, New York, New York  
Heinigke and Smith, New York, New York  
Jewish Education Association, Newark, New Jersey  
Philip Johnson, Architect, New York, New York  
A. Raymond Katz, New York, New York  
Nathaniel Kaz, Brooklyn, New York

Kelly & Gruzen, Architects, New York, New York  
Kivett and Myers and McCallum, Architects, Kansas City,  
Missouri  
Kootz Galleries, New York, New York  
Reuben Leaf, New York, New York  
MacKie and Kamrath, Architects, Houston, Texas  
Mrs. Eric Mendelsohn, San Francisco, California  
Leon Gordon Miller, Cleveland, Ohio  
Earl Morse, New York, New York  
The Museum of Modern Art, New York, New York  
Fritz Nathan, New York, New York  
Saul Raskin, New York, New York  
Richmond and Goldberg, Architects, Boston, Massachusetts  
Dr. Jacob Philip Rudin, Great Neck, New York  
Ilya Schor, New York, New York  
Sidney Simon, New City, New York  
Temple Beth-El, South Bend, Indiana  
Temple Emanuel, Grand Rapids, Michigan  
Temple Israel, Canton, Ohio  
Union of American Hebrew Congregations, New York,  
New York  
Mrs. Erna Weill, Teaneck, New Jersey  
West Suburban Temple, River Forest, Illinois  
Ludwig Wolpert, New York, New York

To Mrs. Milton Lowenstein goes credit for the research which formed the basis of the exhibition, and for the selection of the material included in it.

KATHERINE COFFEY

*Director*

## ART IN JUDAISM — PAST AND PRESENT

The objects in the first section of this exhibition belong mainly to the 16th through the 19th centuries; in the second section they belong to the present. Viewed separately, or contrasted, they give a glimpse of the role of art in Judaism. Although there is interesting and provocative contemporary painting and sculpture of Jewish religious inspiration, this exhibition confines itself, due to space limitations, to material directly related to the ritual of Judaism.

With its central need for synagogue and ritual as media for the interpretation of its way of life, Judaism has consistently sponsored architecture and artistic craftsmanship. Sporadically it has sponsored mural painting and other of the representational arts in the decoration of the synagogue and religious books.

In Judaism, art serves a purpose. Although there is no Jewish art style, the subject matter peculiar to Judaism leads to the development of the synagogue in architecture, and in ritual art to such forms as the Menorah, the Hanukkah lamp, the Torah adornments, the spice box and others.

Two interlocking factors bear upon the art styles through which the Jews express themselves religiously. These are: (1) the influences of the surrounding culture and (2) the pervading interpretation of the Second Commandment. The intent of this Commandment is to forbid the practice of idolatry by prohibiting the creation of forms which could be worshipped. It never referred to architecture or to the applied arts. As fear of idolatry disappeared, its interpretation tended to fluctuate between a literal and a liberal construction.

From late antiquity to the Dark Ages, the Second Commandment was liberally interpreted, there was widespread art activity among the Jews, and Jewish art became a link between pagan and Christian art. From the Middle Ages to the Modern Era, the Commandment generally was interpreted rigidly, art styles became more abstract, and architecture and manuscript illumination were the paramount arts among the Jews. Although Jews have entered freely all fields of art since the period of the French Revolution, the restraining influences of the Second Commandment are still evident in the synagogue and its decoration.

The second area of this exhibition aims at interpreting the recent trend toward integration of the arts of architect, painter, sculptor and craftsman in the service of the synagogue. This is a notable phenomenon (also evident in the modern church) in a world where art and religion have come to be almost completely separated. As part of an overall plan which integrates functional elements with vital art elements, the new synagogue architecture provides a focus for the other arts. Though not exclusive, the use of abstract art in this scheme is pronounced. Since abstract concepts are natural to Judaism, such a trend is especially fortuitous for the synagogue.

The strengths inherent in this growing cooperation between artist and religious institutions already are proving sufficient to overcome the obvious obstacles of tradition and conservatism. A vital modern religious art seems to be evolving.

## A BRIEF GUIDE TO THE EXHIBITION

### *The Past*

DURA-EUROPOS BIBLICAL MURAL PAINTING  
A.D. 245

Copy of original by Herbert Gute

(Case 1, 2) ILLUMINATED MANUSCRIPTS 13th-18th  
centuries

Siddur, Mahzor, Haggadahs, Megillahs, Judeo-  
Persian Manuscript

(Case 3) TORAH MANUSCRIPT Leather. Dressed Torah;  
silver Torah adornments

TORAH ARK Polychromed wood  
Weilheim, South Germany 1720

(Case 4, 5) RITUAL SILVER for Sabbath and holidays

RITUAL BRASS, COPPER AND PEWTER

POLISH SYNAGOGUE ARKS Water color  
illustrations SAUL RASKIN

HEBREW ALPHABET DESIGNS  
REUBEN LEAF

### *The Present*

HAGGADAH Three original Haggadah pages  
Water color BEN SHAHN

BIBLICAL ETCHINGS from Old Testament Series  
MARC CHAGALL

BIBLICAL ETCHINGS: Book of Ruth; from Job;  
from the Song of Songs BEN-ZION

STAINED GLASS WINDOWS Drawing  
Temple Beth Emeth, Albany, N. Y.  
ROBERT SOWERS



*The Present* (continued)

BRONZE SCULPTURES expressive of the orientation  
in Judaism toward prayer and study:

*The Talmudist* NATHANIEL KAZ

*Miracle II, 1947* JACQUES LIPCHITZ

SILVER ARK DOORS—36 silver panels on wood  
for Temple Beth-El of Great Neck, Long Island, New  
York ILYA SCHOR

(Case 6) CONTEMPORARY RITUAL SILVER  
ILYA SCHOR

CONTEMPORARY RITUAL SILVER  
LUDWIG WOLPERT

WROUGHT BRASS ETERNAL LIGHT  
for B'nai Abraham Zion Temple, Oak Park, Illinois  
A. RAYMOND KATZ

SYNAGOGUE DECORATIONS  
A. RAYMOND KATZ

RITUAL OBJECTS ERNA WEILL

SABBATH AND HANUKKAH LAMPS  
ISHMAR DAVID

BRONZE SANCTUARY MENORAHS Models  
NATHANIEL KAZ

ARK CURTAIN for Congregation B'nai Israel,  
Millburn, N. J. ADOLPH GOTTLIEB

BRONZE HANUKKAH SANCTUARY  
MENORAH for Baltimore Hebrew Congregation,  
Maryland ARNOLD BERGIER

BRONZE SANCTUARY MENORAH Model  
Original at Temple Israel, Jamaica, Long Island, N. Y.  
ARNOLD BERGIER

BRONZE EXTERIOR SCULPTURE, 4 ft. model  
Original at Temple of Aaron Congregation, St. Paul,  
Minnesota HERBERT FERBER

*The Present* (continued)

BRONZE CHAPEL MENORAH for Temple  
Beth-El, Gary, Indiana                      SEYMOUR LIPTON

TRANSPARENCIES: Brandeis Jewish Chapel,  
Waltham, Massachusetts  
                                    HARRISON & ABRAMOVITZ, Architects

Congregation K.T.I., Portchester, New York  
                                    PHILIP JOHNSON, Architect

BRONZE AND GLASS TOTEMIC SCULPTURE  
for Temple Beth Abraham, Tarrytown, New York  
                                    SIDNEY SIMON

THREE SYNAGOGUE MODELS

Congregation Beth-El, Springfield, Massachusetts  
                                    PERCIVAL GOODMAN, Architect

Temple Emanuel, Englewood, New Jersey  
                                    KELLY & GRUZEN, Architects

The Jewish Community Center, White Plains,  
New York                      FRITZ NATHAN, Architect

SANCTUARY MENORAH for the Milton  
Steinberg House, Park Avenue Synagogue,  
New York, New York                      CALVIN ALBERT

STAINED GLASS FACADE executed by Heinigke  
and Smith, Kelly & Gruzen, Architects  
                                    ADOLPH GOTTLIEB

Cover: Drawing of bronze Sanctuary Menorah  
made for Temple Israel, Jamaica, Long  
Island, by Arnold Bergier

INTER-BRANCH EXHIBITION AND SALE  
APRIL 11, 12 AND 13, 1959

# art

CONTEMPORARY AMERICAN AND EUROPEAN

## the branches

New York Section National Council of Jewish Women  
9 EAST 69TH STREET, NEW YORK • LEHIGH 5-5900

YOU ARE CORDIALLY INVITED

COCKTAILS: Saturday, April 11 from 6 to 11 PM  
Admission: \$2.50 per person

Sunday and Monday, April 12 and 13 from 1 to 10 PM  
No admission fee

BENEFIT COUNCIL'S COMMUNITY WELFARE SERVICES

# art exhibition and sale

## HONORARY PATRONS

Mrs. E. Robert Glauber  
Mrs. Herbert H. Lehman

Mrs. David M. Levy  
Mrs. Robert Wagner

## PATRONS

Mrs. Benjamin Abraham  
Mrs. Jacques Bloch  
Mr. & Mrs. Robert Bloch  
Mrs. Norman Block  
Mr. & Mrs. William L. Brilliant  
Peter Corman & Son  
Mr. & Mrs. T. Denmark  
Dr. & Mrs. Michael Engel  
Mr. & Mrs. Louis Fried  
Mrs. Margaret S. Furst  
Mr. & Mrs. Louis Goldberg  
Mr. & Mrs. A. Jesse Goldstein  
Mr. & Mrs. Joseph Grumbacher  
Mr. & Mrs. Stanley Grumbacher  
Mrs. Minnie Karmel  
Mr. & Mrs. Chauncey J. Katsch  
Col. & Mrs. Abraham Kaufman  
Mrs. Harry Lanzner

Mrs. Benjamin Moss  
Mr. & Mrs. Ira Murray  
Mr. & Mrs. Louis H. Plain  
Mr. Charles Schlesinger  
Mr. & Mrs. Saul S. Sharison  
Mr. & Mrs. Michael Singer  
Mr. and Mrs. Samuel Spector  
Mrs. Laurence W. Stern  
Mr. & Mrs. William Stern  
Mr. & Mrs. Jesse Susskind  
Mr. & Mrs. David A. Teichman  
Mr. & Mrs. Norman Tishman  
Miss Theresa Waldinger  
Mr. & Mrs. Marty Walker  
Mrs. Leo Weil  
Mr. & Mrs. Charles Weingarten  
Mr. Maurice Weir

Co-Chairmen: Dahli-Sterne, F.R.S.A. and Mrs. Louis Plain

Co-ordinating Chairman: Mrs. Saul S. Sharison

## CHAIRMEN OF COMMITTEES

Finance .....	Mrs. Abraham Kaufman
Promotion .....	Mrs. Fred Shore
Patrons .....	Mrs. Louis Goldberg
Display .....	Mrs. Louis Stone
Hostesses .....	Mrs. David Weber
Hospitality .....	Mrs. William Brilliant
Secretary Branch Office .....	Mrs. Frances Bonnell

## ADVISORY COMMITTEE

Mildred Tommy Atkins  
Leonard Blackman, F.R.S.A.  
Michael M. Engel, L.L.D.  
Henry Gasser, F.R.S.A.  
Minna Harkavy

Mrs. Theodore Prince  
Judy Rappaport  
Mrs. Sanford Samuel  
Alfred Schwabacher  
Winnie Borne Sherman

## artists 1959

Alston, Charles	Hammer, Sid	Pels, Albert
Ascher, Mary	Harkavy, Minna	Phillip, Robert
Atkin, M. Tommy	Heiloms, May	Presser, Josef
Austrian, Ray	Hirsch, Joseph	Preston, William
Avery, Milton	Hondius, Gerrit	Rappaport, Judy
Badmar, Bertalom	Huff, Lily S.	Raskin, Joseph
Barile, Xavier		Raskin, Saul
Beline, George	Jaediker, Max	Redein, Alex
Bernstein, Theresa	Joseph, Ernestine	Reiss, Lee
Blackman, Leonard		Renoir
Blatas, Arbit	Kaplan, Joseph	Renouard, George
Boal, Sarah	Klee, Paul	Ret, Etienne
Chagall	Khoury, Alfred	Rose, Herman
Chavez, Edward	Kurasch	Rosenberg, Saul
Chen Chi		Rosendale, Harriet
Cikovsky, Nicolai	Law, Pauline	Ross, Charlotte
Citron, Minna	Lee, Robert J.	Rouault
Cotton, Lillian	Lee-Smith, Hughie	Salerno, Charles
Cusumano, Stephano	Lenhard, Josef	Schaefer, Rockwell D.
Dahli-Sterne	Lenney, Annie	Schrag, Karl
Davison, Robert	Levey, Jeff	Schwieder, Arthur
Denemark, Augusta	Lindenfeld, Emil	Shapshak, Rene
Diller, Mary Black	Linton	Sherman, Winnie Borne
Di Martini, Joseph	Lorne, Naomi	Shoulberg, Harry
Dufy, Raoul		Simonson, Mildred
Eilshemius, Louis	McKinley, Hazel	Slottman, Helen
Ellender, Raphael	Magafan, Ethel	Soyer, Moses
Elman, Emily Schorr	Maldarelli, Oronzio	Spencer, Jean
Erlanger, Elizabeth	Marder, Dorie	Stone, Robert
Etnier, Stephen	Margulies, Joseph	Teichman, Sabina
Fiene, Ernest	Martin, Fletcher	Wechsler, Samuel
Fondiller, Elizabeth R.	Matzon, Greta	Weill, Erna
Gasser, Henry	Miró	Whinston, Charlotte
Gropper, William	Mendes de Sola, Marion	Wilson, Sol
Gross, Chaim	Meyerowitz, William	Zichy, Countess
Groth, John	Murphy, Alice	Ziegler, Siegfried
Gutman, Ruth	Nemerov, David	Zucker, Jacques

## the branches

**New York Section National Council of Jewish Women**  
9 EAST 69TH STREET, NEW YORK • LEHIGH 5-5900

YOU ARE CORDIALLY INVITED

COCKTAILS: Saturday, April 11 from 6 to 11 PM

Admission: \$2.50 per person

Sunday and Monday, April 12 and 13 from 1 to 10 PM

No admission fee

**BENEFIT COUNCIL'S COMMUNITY WELFARE SERVICES**

## sponsors

Dr. Solomon Ager  
Miss Mary G. Ascher

Mrs. Alvin S. Baer  
Mr. & Mrs. Jack Ballinger  
Bauman, Inc.  
Mr. & Mrs. Julius Beckhard  
Dr. & Mrs. M. Besas  
Mr. & Mrs. Leonard Blackman  
Mrs. Ira Blumberg  
Mrs. Joseph Boneparth  
Dr. & Mrs. N. Botwin  
Mrs. Louis J. Brecker  
Mr. & Mrs. Sidney Broder  
Mrs. Louis Broido  
Mr. & Mrs. Edward I. Brown  
Mr. & Mrs. Irwin Cashman  
Mrs. Victor J. Cohen

Mr. & Mrs. Werner Dannheisser  
Mr. & Mrs. Murry Davis  
Dr. & Mrs. Bruno Destler  
Mrs. Joseph G. Druss

Mrs. Nathaniel S. Einstein  
Mr. & Mrs. Herman Eitelberg  
Mr. & Mrs. Arthur Ellins  
Mrs. Herbert J. Erdman  
Dr. & Mrs. Samuel Eschwege  
Mr. & Mrs. Samuel Falk  
Dr. & Mrs. H. Finkelstein  
Mr. & Mrs. Arthur Freedman  
Mrs. Richard Fondiller  
Mrs. Percy M. Frowenfeld

Mr. & Mrs. Frank Gindoff  
Mrs. E. Robert Glauber  
Mrs. Arthur W. Glick  
Mr. & Mrs. Harry Goldberg  
Mrs. Jack Goldfarb  
Mr. & Mrs. Arnold Goldschmidt  
Mr. & Mrs. R. Golembe  
Mrs. A. H. Goodman

Mrs. A. Goodman  
Mr. & Mrs. A. Greenwald  
Mr. & Mrs. Charles Hefter  
Mrs. Bernard Heineman  
Mr. & Mrs. David L. Hendler  
Mrs. Leonard Hess

Dr. & Mrs. Edward Jacobs  
Mr. & Mrs. M. Jaediker  
Mr. & Mrs. Joseph Jame  
Mr. & Mrs. Jack Kaplan  
Mrs. Anna Kaufman  
Dr. & Mrs. Martin L. Kaye  
Mr. & Mrs. Theodore Kempe  
Mr. & Mrs. Alfred Kleinberger  
Mrs. Emery E. Klineman

Mr. & Mrs. Carl Leff  
Mr. & Mrs. Don Leitman  
Mr. Ben Harvey Lipson  
M. Lowenstein & Sons, Inc.

Mrs. Minnie Mager  
Dr. & Mrs. Marcus M. Maier  
Mrs. Lawrence Malkin  
Dr. John J. Mayers  
Mr. & Mrs. Joseph F. Mazzone  
Mr. & Mrs. David Meshirer  
Mr. & Mrs. Bernard Morris  
Mr. & Mrs. Irving S. Moss  
Mrs. Paula Moss

Mr. David Nemerov  
Mr. L. Nicholas

Mr. & Mrs. Samuel Ogus  
Dr. & Mrs. Julian Pack  
Mrs. Pearl K. Persky  
Mr. & Mrs. Morris Plapler

Mrs. Murray Rappaport  
Mr. & Mrs. Arthur G. Reisman  
Dr. & Mrs. Charles Ressler

Mrs. Mortimer Roaman  
Mrs. Herman Robinove  
Mrs. Leon A. Rosenbaum  
Mrs. Irwin H. Rosenberg  
Mr. & Mrs. Sigmund Rosenthal  
Dr. & Mrs. Jacob M. Ross  
Miss Flora R. Rothenberg  
Mrs. Elsie Rothman  
Mr. & Mrs. Alexander Rubins  
Mrs. Sanford Samuel  
Mr. & Mrs. Irving Schiff  
Mr. & Mrs. Alfred Schwabacher  
Mr. & Mrs. Milton Seaman  
Mr. & Mrs. Leo Seidman  
Mrs. Jules A. Selig  
Mrs. Esther Shagrin  
Mrs. David Sher  
Mr. & Mrs. Lee Sherman  
Mr. & Mrs. Fred Shore  
Mrs. Henry Shuldiner  
Mr. & Mrs. Stanley Silver  
Dr. & Mrs. J. R. Silverman  
Mr. & Mrs. M. Smolka  
Mr. & Mrs. I. Jonas Speciner  
Mr. Sidney Speller  
Mr. & Mrs. Roger M. Stern  
Mr. & Mrs. Louis A. Stone  
Mr. & Mrs. Lewis Sumin  
Mrs. Else Szamatafsky  
Mr. & Mrs. Samuel Tobias  
Mr. & Mrs. Albert L. Turk  
Mr. & Mrs. Harry M. Umane  
Mrs. Leon L. Watters  
Mr. & Mrs. David Weber  
Mrs. Harry F. Wechsler  
Mr. & Mrs. M. William Weil  
Mrs. A. H. Woldow  
Mrs. Julius Wolff  
Mr. & Mrs. Harry Wynroth  
Mrs. Karl Zimmerman

### Council's Community Welfare Services

Katharine Engel Center for Older People  
Service for Foreign Born  
Metropolitan Hospital Children's Program  
Welfare Island Services  
Council Youth Program — Department of Correction  
Overseas Activities



ART  
MUSIC  
DANCE  
DRAMA  
ARCHITECTURE

EVENTS  
and *Catalogue* of EXHIBITION

# *Newark's first* ARTS FESTIVAL

Newark's first Arts Festival comes at an appropriate time—a stimulating period of surging nationwide rebirth of public interest in the arts.

Newark has played an active part in this renaissance. Its fine colleges, Library and The Newark Museum, whose 50 years of outstanding achievement we are celebrating this year, attest to the city's artistic heritage. Its writers, artists, musicians, dancers, and actors reflect the best of today's artistic endeavor.

Newark is world-famed for its industry and business, but the measure of a city's greatness is not only its maze of productive plants and towering office buildings. Its industrial and economic climate must be paralleled by an equally invigorating cultural climate.

Newarkers can proudly say their city has both.

CHARLES W. ENGELHARD, Chairman  
Newark Arts Festival

JUNE 1-7, 1959



May 21, 1959

Mr. Charles Engelhard  
General Chairman  
Newark Arts Festival  
Newark Museum  
Newark, New Jersey

Dear Mr. Engelhard:

On behalf of the City of Newark, I would like to extend official greetings to the many artists who have made possible the Newark Arts Festival.

I know the public joins me in a word of appreciation to those citizens responsible for this one-week festival in Washington Park which certainly will serve to further cultural development in the City of Newark.

Sincerely yours

LEO P. CARLIN  
Mayor

*A community event to mark the 50th Anniversary  
of The Newark Museum—*

The Museum's Fiftieth Anniversary has provided the happy occasion for Newark's first Arts Festival, and we acknowledge with sincere thanks the help from many sources which has made this event possible. It is indeed the highlight of the year's celebration, focusing, as it does, attention on Newark's cultural life.

The arts play a vital role in the building of the New Newark, and I speak for the Museum—its Trustees and Staff—in saying that our utmost energies will continue to be devoted to nurturing them and keeping them alive. It is heartening to witness the results of cooperative effort in pointing up the vitality of the creative workers in our midst, and we are greatly in their debt for making life in our city better, brighter, and happier.

FRANKLIN CONKLIN, JR.  
President, The Newark Museum Association

## Committees: NEWARK *Arts* FESTIVAL

THE HONORABLE LEO P. CARLIN, Mayor,  
*Honorary Chairman*

MR. CHARLES W. ENGELHARD, *Chairman*

### EXECUTIVE COMMITTEE

MR. BRADFORD COCHRAN, *Chairman*,  
Finance Committee

MR. FRANKLIN CONKLIN, JR., *Member-*  
*at-large*

MR. FREDERICK GROEL, *Chairman*,  
Sponsoring Committee

MR. WILLIAM A. HUGHES, *Chairman*,  
Steering Committee

MR. CARLOS D. KELLY, *Chairman*,  
Promotion and Publicity Committee

### FINANCE COMMITTEE

MR. BRADFORD COCHRAN, *Chairman*  
MR. ROBERT GUTHMULLER, *Vice Chair-*  
*man*

### SPONSORING COMMITTEE

MR. FREDERICK GROEL, *Chairman*  
MR. J. ADDISON ROBB, *Vice Chairman*  
ADVERTISING CLUB OF NEW JERSEY  
ASSOCIATED COMMUNITY COUNCILS OF  
NEWARK  
CIVIC CLUBS COUNCIL OF NEWARK  
COUNCIL OF SOCIAL AGENCIES OF NEW-  
ARK, IRVINGTON AND WEST HUDSON  
ESSEX COUNTY PARK COMMISSION  
ESSEX TRADES COUNCIL  
GREATER NEWARK DEVELOPMENT COUN-  
CIL  
NEWARK BOARD OF EDUCATION  
NEWARK CHAMBER OF COMMERCE  
NEWARK COLLEGE OF ENGINEERING  
NEWARK DOWNTOWN ASSOCIATION  
NEWARK ECONOMIC DEVELOPMENT COM-  
MITTEE  
NEWARK JUNIOR CHAMBER OF COM-  
MERCE  
NEWARK MINISTERIAL ASSOCIATION  
NEWARK MUNICIPAL COUNCIL  
NEWARK NEWS  
NEWARK STAR-LEDGER

NEWARK STATE COLLEGE  
NEWARK Y OF THE JEWISH COMMUNITY  
CENTER OF ESSEX COUNTY  
NEW JERSEY HISTORICAL SOCIETY  
NEWARK COLLEGES, RUTGERS UNIVERSITY  
PUBLIC LIBRARY OF NEWARK  
THE RABBINICAL COUNCIL  
THE ROMAN CATHOLIC ARCHDIOCESE OF  
NEWARK  
SETON HALL UNIVERSITY COLLEGE, NEW-  
ARK DIVISION  
STATION WNTA  
YM & YWCA OF NEWARK AND VICINITY

### STEERING COMMITTEE

MR. WILLIAM A. HUGHES, *Chairman*  
MRS. JEANNETTE ADAMS, Civic Clubs  
Council of Newark  
MR. JAMES E. BRYAN, The Public Li-  
brary of Newark  
MR. PAUL BUSSE, Newark Economic  
Development Committee  
MR. CHARLES E. CAMERON, JR., Lauter  
Piano Co.  
MR. ROBERT F. CAMPBELL, Engelhard  
Industries, Inc.  
MR. KENNETH CARBERRY, Newark Cham-  
ber of Commerce  
MR. BRADFORD COCHRAN, National  
Newark & Essex Banking Company

MR. THEODORE O. FIERSTEIN, Mayor's Cultural Committee  
 MR. FREDERICK GROEL, Prudential Insurance Company of America  
 MR. CARLOS D. KELLY, Fidelity Union Trust Company  
 MR. EARL R. MELLEN, Greater Newark Development Council Cultural Committee  
 MR. WILLIAM NORTH, Newark Junior Chamber of Commerce  
 MR. J. ADDISON ROBB, Prudential Insurance Company of America  
 MR. JOHN THOMPSON, Engelhard Industries, Inc.  
 MR. FRANKLYN TITUS, Board of Education  
 MISS KATHERINE COFFEY, Director, The Newark Museum

MRS. MILDRED BAKER, Associate Director, The Newark Museum  
 MISS MARJORIE H. WOODRUFF, Supervisor, Programs and Publications, The Newark Museum

PROMOTION AND PUBLICITY COMMITTEE

MR. CARLOS D. KELLY, *Chairman*  
 MR. WILLIAM NORTH, *Vice Chairman*  
 MISS LORE FIEDLER, Engelhard Industries, Inc.  
 MR. HENRY GASSER, Prudential Insurance Company of America  
 MR. LESTER SHAPIRO, Engelhard Industries, Inc.  
 MR. JOHN P. HEMELESKI, The Newark Museum

SUB-COMMITTEES

*Architecture*

MR. BERNARD J. GRAD, Frank Grad & Sons  
 MR. JOHN D. KING, President, Newark Chapter, New Jersey Society of Architects

*Art*

MR. BEN F. CUNNINGHAM, Newark School of Fine and Industrial Arts  
 MR. RALPH LORDI, Director of Art Education, Board of Education  
 MISS JULIA SABINE, Supervising Art & Music Librarian, Public Library of Newark  
 MR. GEORGE W. WEBER, JR., Art Department, Newark Colleges, Rutgers University  
 MRS. MILDRED BAKER, Associate Director, The Newark Museum  
 MR. WILLIAM H. GERDTS, Curator, Painting and Sculpture, The Newark Museum  
 MISS MARJORIE H. WOODRUFF, Supervisor, Programs and Publications, The Newark Museum

*Dance and Drama*

MR. FRED DANIELI, Holiday Theatre  
 MRS. STEPHANIE P. KOPLIN, Dept. of Physical Education and Recreation, Board of Education  
 MR. WILLIAM THISTLE, Assistant in Charge of Publicity, Bamberger's, New Jersey

*Music*

MR. CHARLES E. CAMERON, JR., Lauter Piano Company  
 MR. JAMES DOUGLAS, Music Department, Newark Colleges, Rutgers University  
 DR. ALFRED MANN, Head, Music Department, Newark Colleges, Rutgers University  
 MR. ANDREW J. ROBERTS, Local #16, American Federation of Labor  
 DR. WILLIAM M. WEISS, Director of Music, Board of Education

## Contributors: NEWARK *Arts* FESTIVAL

The Newark Arts Festival has been made possible through the generosity of many donors of funds, materials, and labor, and we acknowledge indebtedness to the following for their part in making this event possible:

THE AMERICAN INSURANCE COMPANY  
BAMBERGER'S-NEW JERSEY  
MR. JOHN CERVAESE  
CHESEBRO-WHITMAN COMPANY, INC.  
MR. FRANKLIN CONKLIN, JR.  
A. W. CROSS INC., N. J. DIVISION OF  
PANDICK PRESS  
DEPARTMENT OF PUBLIC WORKS. CITY  
OF NEWARK  
MR. LEONARD DREYFUSS  
MR. CARL EGNER  
MR. WILSON C. ELY  
ENGELHARD INDUSTRIES, INC.  
ESSEX COUNTY DISTRICT COUNCIL OF  
CARPENTERS AND WHEELWRIGHTS  
FIDELITY UNION TRUST COMPANY  
FIRE DEPARTMENT, CITY OF NEWARK  
FIREMEN'S INSURANCE COMPANY  
MRS. JOHN R. HARDIN  
THE HOWARD SAVINGS INSTITUTION  
MR. HARRY W. JONES  
KENYON-BAKER CO., INC.  
KRESGE-NEWARK, INC.  
LAUTER PIANO COMPANY  
LOCAL 16, AMERICAN FEDERATION OF  
MUSICIANS  
MR. RALPH E. LUM, JR.  
MUSIC PERFORMANCE TRUST FUNDS OF  
THE RECORDING INDUSTRIES. SAMUEL  
R. ROSENBAUM, TRUSTEE

MUTUAL BENEFIT LIFE INSURANCE  
COMPANY  
NATIONAL NEWARK & ESSEX BANKING  
COMPANY  
NATIONAL STATE BANK OF NEWARK  
NEWARK COLLEGES, RUTGERS UNIVER-  
SITY  
NEWARK SCHOOL OF FINE AND INDUS-  
TRIAL ARTS  
NEWARK STAR-LEDGER  
NEW JERSEY BELL TELEPHONE COM-  
PANY  
POLICE DEPARTMENT, CITY OF NEWARK  
PRUDENTIAL INSURANCE CO. OF AMERICA  
THE PUBLIC LIBRARY OF NEWARK  
PUBLIC SERVICE CO-ORDINATED TRANS-  
PORT  
PUBLIC SERVICE ELECTRIC AND GAS  
COMPANY  
PUDER & PUDER  
ROBERT TREAT COUNCIL, BOY SCOUTS  
OF AMERICA  
ROBERT TREAT HOTEL  
MRS. RODNEY SAYLOR  
MR. W. CLARK SYMINGTON  
TRANSPORTATION DISPLAYS, INC.  
UNITED STATES SAVINGS BANK OF  
NEWARK  
WESTINGHOUSE ELECTRIC CORP.  
WISS SONS, INC.

## Events: NEWARK *Arts* FESTIVAL Week

June 1-7

Throughout the Week. *ADMISSION FREE.*

- **NEW JERSEY ARTISTS AND CRAFTSMEN:** An outdoor exhibition under three tents in Washington Park arranged by The Newark Museum. Paintings, sculpture, prints, drawings, and crafts by artists and craftsmen living or working in New Jersey.  
Place: Washington Park. Open daily 10 a.m. to 9 p.m.
- **THE LOOK OF NEWARK:** The Architects' Contribution to the Newark Arts Festival.  
Place: The Newark Public Library, 5 Washington Street, 2nd and 3rd floor galleries. Open Monday through Friday 9 a.m. to 9 p.m., Saturdays 9 a.m. to 5 p.m., closed Sundays.
- **ART EXHIBITION OF STUDENT WORK** at Rutgers-Newark: Newark Colleges of Arts and Sciences and the Extension Division.  
Place: Rooms 101 and 102, 18 Washington Place. Open daily 10 a.m. to 9 p.m.

Monday, June 1  
1:30 p.m.

**OPENING OF NEWARK ARTS FESTIVAL AND EXHIBITION.** The Hon. Robert B. Meyner, Governor, and The Hon. Leo P. Carlin, Mayor, to speak. Charles W. Engelhard, Arts Festival Chairman, presiding. Presentation of Awards.

Place: Washington Park. *ADMISSION FREE.*

Tuesday, June 2  
8:30 p.m.

**NEWARK LITTLE SYMPHONY.** Frank Scocozza conducting. A program of Mozart, Bach, Frescobaldi, Roussel, and Holst. Soloists: Genevieve Hall, flutist, and Daniel Vandersall, cellist.

Presented in cooperation with the Music Performance Trust Funds of the Recording Industries, Samuel R. Rosenbaum, Trustee, and through the courtesy of Local No. 16, American Federation of Musicians.

Place: Pelican Room, Mutual Benefit Life Insurance Building. *ADMISSION FREE*, tickets obtainable at The Newark Museum.

Wednesday, June 3  
8 p.m.

**SCENES AND SONGS FROM PORGY AND BESS,** featuring DIAHANN CARROLL and color scenes from the forthcoming film with commentary.

Place: The Newark Museum. *ADMISSION FREE*, tickets obtainable from The Newark Museum and Bamberger's.

Thursday, June 4  
8:30 p.m.

**AN EVENING OF JAZZ,** with JOHN S. WILSON, noted critic and lecturer. A musical review from New Orleans style to present-day jazz performed by groups totaling forty musicians.

Presented in cooperation with the Music Performance Trust Funds of the Recording Industries, Samuel R. Rosenbaum, Trustee, and through the courtesy of Local No. 16, American Federation of Musicians.

Place: Pelican Room, Mutual Benefit Life Insurance Building. *ADMISSION FREE*, tickets obtainable at The Newark Museum.

- Friday, June 5  
8 p.m.      A PROGRAM OF BALLET, presented by HOLIDAY THEATRE:  
LES SYLPHIDES, PUNCH, DIVERTIMENTO, CARNIVAL.  
Place: Clinton Place Junior High School. *ADMISSION: \$1.50.*  
Tickets available at Holiday Theatre, 9 West Park Street, MA  
3-0591, and The Newark Museum.
- Saturday, June 6  
2:30 p.m.      A PROGRAM OF BALLET presented by HOLIDAY THEATRE:  
LES SYLPHIDES, PUNCH, DIVERTIMENTO, CARNIVAL.  
Place: Clinton Place Junior High School. *ADMISSION: \$1.*  
Tickets available at Holiday Theatre, 9 West Park Street, MA  
3-0591, and The Newark Museum.
- Sunday, June 7  
8 p.m.      AN EVENING OF SONG BY NEWARK CHORAL GROUPS:  
Newark Choral Society, Prudential Chorus, New Jersey Bell  
Choral Society, Men's Chorus and Women's Chorus of the Wilbur  
B. Driver Company, Boys' Glee Club of the Essex County Voca-  
tional High School at Newark. The Roseville Singers.  
Place: The Newark Museum. *ADMISSION FREE.*

## NEW JERSEY *Artists and Craftsmen*

### A Juried Exhibition

The art exhibition of the Newark Arts Festival follows the pattern established for the Museum's Triennial. It was an open exhibition to which work was submitted to a jury of recognized artists, museum directors, and authorities on the arts, invited by the Sub-Committee on Art for the Festival. This method of selection has long been recognized as a most satisfactory one to obtain representative and diversified exhibitions of quality.

In the case of the current exhibition, 437 artists submitted works in the fields of painting, sculpture, and crafts. From this number the jury selected the 164 paintings, prints, and drawings, 24 pieces of sculpture, and 28 crafts displayed in the three tents in Washington Park. Although each artist and craftsman was entitled to enter three works, he was to be represented by only one example in a given category, except in the field of crafts in which entries were so few in number, it was deemed advisable to include more than one example by a craftsman. From the final selection, the jury singled out for the prizes offered, the works listed on the following page.

To the jury named below goes our appreciation for a job conscientiously and well done. It is our hope that the results of their deliberations will win a wide audience in the community for what promises to be an outstanding event in Newark's first Arts Festival.

MILDRED BAKER  
For the Sub-Committee on Art

## AWARDS

### *Painting*

1st prize—\$500	JOANN GEDNEY	<i>Landscape</i>	Oil
2nd prize—\$250	DOROTHY GORCHSKI	<i>Dance of Spring</i>	Oil
Honorable mention	SARA PROVAN	<i>Tellurian Envoy</i>	Oil

### *Sculpture*

(no 1st prize awarded)

2nd prize—\$250	CORNELIUS RICHARD, JR.	<i>Standing Draped Figure</i>	Direct Plaster
-----------------	------------------------	-------------------------------	----------------

### *Graphic Arts and Drawing*

1st prize—\$50	LOUIS LOZOWICK	<i>Coastline Nova Scotia</i>	Lithograph
2nd prize—\$25	SEYMOUR SHAPIRO	<i>Midnight Mournings</i>	Drawing

### *Crafts*

1st prize—\$75	RUTH B. KENLY	Stoneware pot	Ceramic
2nd prize—\$50	HOWARD SCOTT HUNTER	Bowl	Silver
3rd prize—\$25	CHAYAT	Necklace and earring set	Lapis lazuli and sterling silver
Honorable mention	DONALD ERIK ERIKSON	<i>The Prophet</i>	Stained glass

## JURY OF SELECTION AND AWARDS

EDWIN DICKINSON: painter; faculty, Art Students League and Brooklyn Museum Art School

JOHN HELIKER: painter; faculty, School of Painting and Sculpture, Columbia University

HARRIS K. PRIOR: Director, The American Federation of Arts

CONCETTA SCARAVAGLIONE (juror for sculpture): sculptor; faculty, Art Department, Vassar College

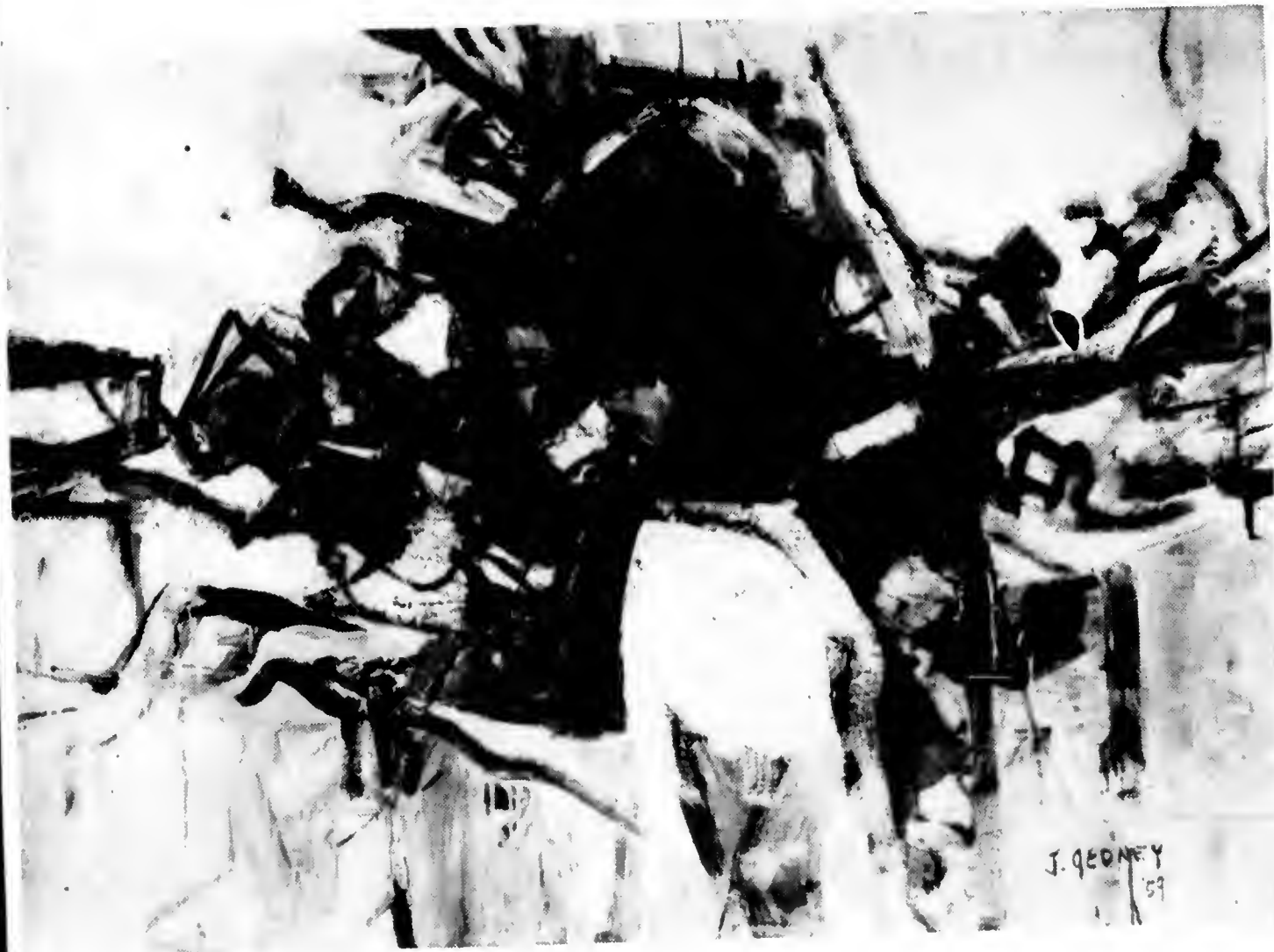
THOMAS S. TIBBS (juror for crafts): Director, Museum of Contemporary Crafts

## Catalogue of the EXHIBITION

1. ABRAMSON, MAURICE (484 Broadway, Bayonne)	<i>Toreador</i> <i>Totem</i>	Oil	300.00
2. ACORN, JOHN (84 Dewey Avenue, Totowa Boro)	<i>Suspended</i> <i>Figure</i>	Plaster	250.00
3. AMES, HELEN (135 Mayhew Drive, South Orange)	<i>The Verdant</i> <i>Homo Pollex</i>	Oil	500.00
4. ANDKJAR, HELGA E. (R. D. 1, Box 26-H, Sparta)	<i>X Motif</i>	Water Color	100.00
5. ASKLING, ROY A., JR. (366 Belleville Avenue, Belleville)	<i>The Angler's</i> <i>Dream</i>	Tempera	N. F. S.
6. AST, DORIS (74 Woodland Avenue, Verona)	<i>Rhapsody</i> <i>in Blue</i>	Oil	300.00
7. BACKSTROM, FLORENCE (48 West Church Street, Bergenfield)	<i>The Church</i> <i>St. Crossing</i>	Water color	250.00
8. BAILIN, HELLA (829 Bishop Street, Union)	<i>Barnyard</i> <i>Boss</i>	Water color	200.00
9. BARBOUR, ARTHUR J. (116 Park Avenue, Paterson)	<i>Rainscept</i>	Water color	200.00
10. BAROOSHIAN, MARTIN (275 Grove Street, Montclair)	<i>Alice in</i> <i>Wonderland</i>	Oil	400.00
11. BELL, ENID (701 Columbia Avenue, North Bergen)	<i>Odalisque</i>	Mosaic	350.00
12. BENJAMIN, GERSHON (328 Emerson Lane, Berkeley Heights)	<i>My Garden</i>	Oil	300.00
13. BLOOM, DON (40 Hale Street, New Brunswick)	<i>Impulse</i>	Oil	200.00
14. BOGATKO, MARY F. (14 Stanley Oval, Westfield)	<i>Early Spring</i>	Oil	P. O. R.
15. BOLLEY, IRMA (869 Valley Road, Watchung)	<i>Waiting</i>	Oil	325.00
16. BORDEN, HERBERT (R. D. 4, Box 550, Freehold)	<i>City #8</i>	Oil	325.00
17. BOSTROM, THOR F. (41 Yantecaw Avenue, Bloomfield)	<i>Composition</i> <i>with Figures</i>	Oil	475.00
18. BREDEL, EDWARD F. (718 South 20th Street, Newark 3)	<i>Night</i> <i>Watchman</i>	Wood (chestnut)	350.00
19. BROSS, ALBERT L., JR. (64 South Street, New Providence)	<i>Reservation</i>	Oil	300.00



20. BROSTOSKI, STANLEY (506 South 16th Street, Newark 3)	<i>Autumn Woods</i>	Oil	300.00
21. BROWN, ANN LUCHKO (24 Alfred Lane, Bloomfield)	<i>Circus</i>	Oil	100.00
22. BROWN, MIRIAM (37 Parkside Lane, Bayonne)	<i>Vanquished</i>	Terra cotta	300.00
23. BRZOSTOSKI, JOHN (587 West Front Street, Red Bank)	<i>Mudra</i>	Oil	200.00
24. BUCKINGHAM, VIRGINIA K. (125 South Harrison Street, East Orange)	<i>East A. M.</i>	Oil	25.00
25. BUGBIRD, MARY BAYNE (28 Overhill Road, Summit)	<i>Miriam</i>	Oil	N. F. S.
26. BUTONI, P. X. (20 Pitney Street, West Orange)	<i>Nude</i>	Oil	100.00
27. BURDETT, EVELYN (10 Suydam Street, New Brunswick)	<i>Lands End II</i>	Casein	65.00
28. BURGER, W. CARL (26 Holly Street, Cranford)	<i>Little Ships</i>	Water color	85.00
29. BURKE, ALMA (43 Harvey Drive, Summit)	<i>Greenery</i>	Oil	100.00
30. CAFARELLI, MICHELE A. (324 Frances Street, Teaneck)	<i>Angelo Six Months Old</i>	Oil	N. F. S.
31. CANINO, JOSEPH (Preston Drive, R. F. D. 1, Gillette)	<i>Reflections of a Prelude</i>	Oil on gesso	350.00
32. CARLIN, JAMES (73 Cathedral Avenue, Nutley 10)	<i>Paris Composite</i>	Oil	750.00
33. CARLSON, S. O. (9 Lawrence Avenue, West Orange)	<i>Seascape</i>	Oil	200.00



60. LANDSCAPE,  
by Joann Gedney  
1st Prize, Paintings

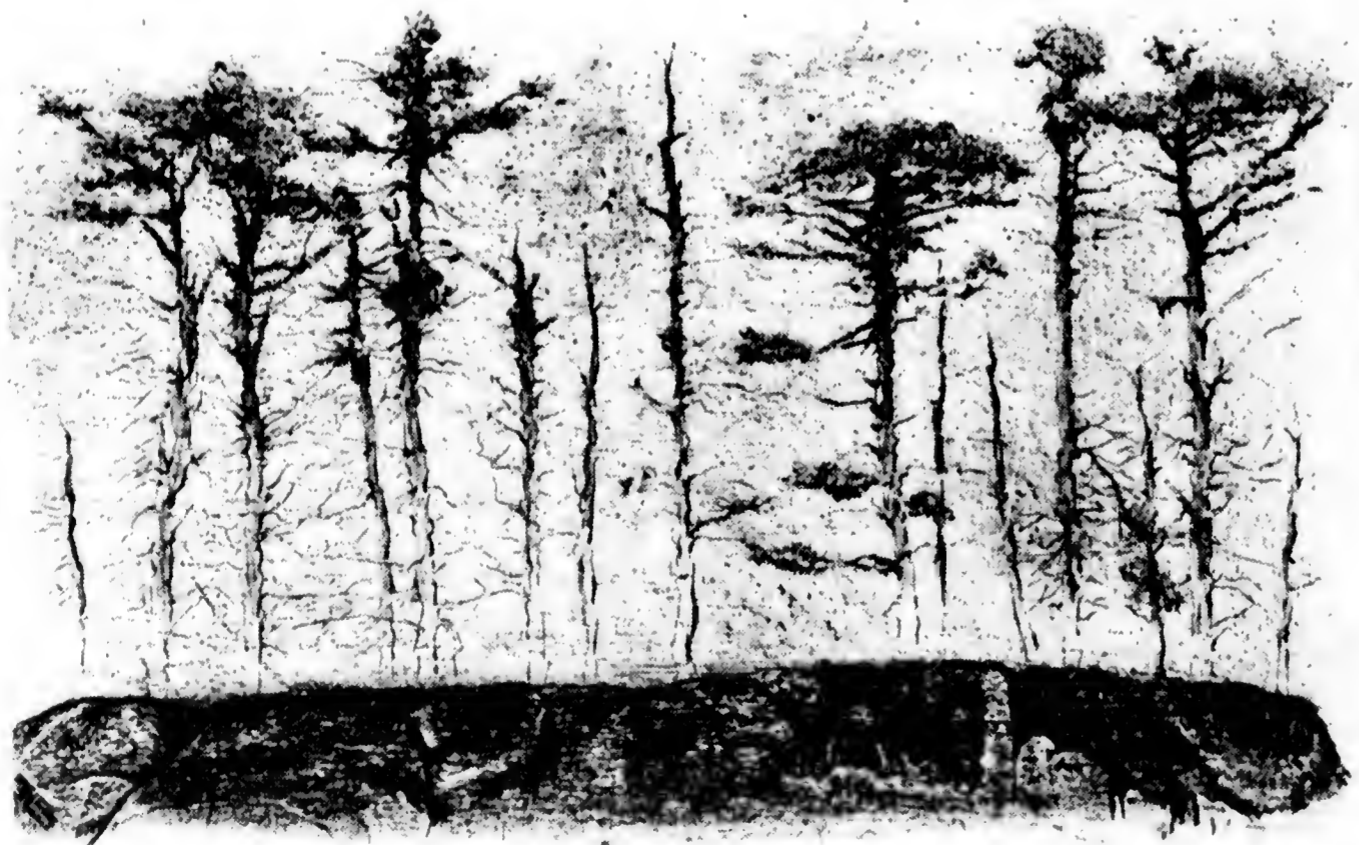
34. CASCIO, GERMAINE (187 Summer Avenue, Newark 4)	<i>City Lumber Yard</i>	Oil	150.00
35. CHRISTIE, NINA C. (469 Summer Avenue, Newark 4)	<i>Sunflowers in Design</i>	Block print	20.00
36. CHUBATOVSKY, JEANNETTE (YONINA) (100 Passaic Avenue, Passaic)	<i>Fantasy</i>	Water color	75.00
37. CICERO, CARMEN (68 Lehigh Avenue, Newark)	<i>Untitled</i>	Oil	450.00
38. COURTNEY, SAMUEL W. (28 Vista Lane, New Providence)	<i>Autumn Leaves</i>	Oil	150.00
39. CRAWLEY, LAWRENCE (157 Isabella Avenue, Newark 6)	<i>Teutonic Still life</i>	Oil & casein	150.00
40. CROCKER, DICK (94 South Munn Avenue, East Orange)	<i>The Old and the New</i>	Water color	200.00
41. DAVIS, GERALD V. (86 Elm Street, Summit)	<i>Flower Composition II</i>	Oil	P. O. R.
42. DE CROOMS, PAUL (623 Belmont Avenue, Newark 8)	<i>Fleur et Feuillage</i>	Oil	300.00
43. DEE, LEO J. (556 High Street, Newark 2)	<i>Yesterday— still life</i>	Oil	75.00
44. DE HELLEBRANTH, ELENA M. (109 S. Frankfort Avenue, Ventnor)	<i>Summer Alone</i>	Tempera	200.00
45. DEL GROSSO, HELEN A. (413 Cortlandt Street, Belleville 9)	<i>Integration</i>	Oil	300.00
46. DOCZI, VERA (Columbia Road, Morristown)	<i>Mary</i>	Ink	
47. DOMINO, JANET (22 Park Road, Maplewood)	<i>Blue Sails</i>	Tempera	
48. EISENSTAT, BEN (438 Camden Avenue, Moorestown)	<i>Storm</i>	Casein	250.00
49. EISENSTAT, JANE SPERRY (438 Camden Avenue, Moorestown)	<i>Dead Opposum</i>	Oil	250.00
50. FARNHAM, ALEXANDER (R. D. 2, Stockton)	<i>Time and Tide</i>	Oil	1,000.00
51. FORMAN, BERNARD (528 Pennington Street, Elizabeth)	<i>Gingerbread</i>	Lithograph	15.00
52. FTERA, CONSTANCE (c/o Bond, East Saddle River Road, Saddle River)	<i>Dune Growth</i>	Oil	150.00
53. GAGE, BETTY (Llewellyn Park, West Orange)	<i>Watery Glen</i>	Casein	75.00

65. DANCE OF SPRING,  
by Dorothy Gorchski  
2nd Prize, Paintings



54. GAINS, JACOB (494 Broadway, Bayonne)	<i>Big Rock</i>	Oil	250.00
55. GALIOTO, PETER (Oakwood Lake, Bloomingdale)	<i>Arlequin Avec Narcisse De Pres</i>	Oil	500.00
56. GARY, JAN (752 Boulevard, Bayonne)	<i>Opera House</i>	Wash	100.00
57. GARRETT, PATRICIA (26 Leland Avenue, Plainfield)	<i>Ruth</i>	Brazed bronze	350.00
58. GASSER, HENRY (654 Varsity Road, South Orange)	<i>The Grey Steps</i>	Water color	350.00
59. GEAYER, JANE (55 Forty-sixth Street, Weehawken)	<i>The Marble Maze</i>	Wood cut	35.00 (unframed)
60. GEDNEY, JOANN (550 Springdale Avenue, East Orange)	<i>Landscape</i>	Oil	200.00
61. GIANNINI, UGO (480 Scotland Road, Orange)	<i>Violets on Black</i>	Pastel	225.00
62. GILSON, PRISCILLA (134 Pine Grove Avenue, Summit)	<i>Mélange</i>	Oil	300.00
63. GIRONA, JULIO (53 Genesee Avenue, Teaneck)	<i>Spring</i>	Oil	500.00

64. GOMMOLL, HARRY J. (152 Roseville Avenue, Newark 7)	<i>Campus Evening</i>	Oil	75.00
65. GORCHSKI, DOROTHY (143 Coit Street, Irvington 11)	<i>Dance of Spring</i>	Oil	125.00
66. GORMAN, WILLIAM D. (752 Boulevard, Bayonne)	<i>Sign of the Fish</i>	Casein	200.00
67. GULICK, HENRY T. (Middletown)	<i>Holland Road in Spring</i>	Oil	500.00
68. HALYE, MARVIN (168 Beechwood Drive, Wayne)	<i>Skyline Drive, N. J.</i>	Water color	125.00
69. HELFOND, RIVA (218 East Front Street, Plainfield)	<i>Gondolas</i>	Oil	450.00
70. HENDRICKS, GEOFFREY (Douglass College, New Brunswick)	<i>Thicket</i>	Oil	350.00
71. HERBST, FRANK (Room 308, 635 Broad Street, Newark 2)	<i>March Snow, Military Park</i>	Oil	35.00
72. HOCKER, HELEN DRAKE (9 Ferncliff Terrace, Short Hills)	<i>Studio Relics</i>	Oil	100.00
73. HOENIG, ANN (83 Main Street, Franklin)	<i>Homestead</i>	Water color	25.00
74. HOWARD, JUDITH (9 Lowell Place, West Orange)	<i>Suspended</i>	Oil	300.00
75. HULSIZER, ANN PHELPS (887 Ray Avenue, Union)	<i>Stonecrusher</i>	Water color	150.00
76. HYAMS, HARRIET (210 Van Buren Avenue, Teaneck)	<i>Head</i>	Amethyst	300.00
77. IANNELLI, VINCENT (189 Hunterdon Street, Newark 3)	<i>The Metropolis</i>	Oil	P. O. R.



105. COASTLINE NOVA SCOTIA,  
by Louis Lozowick  
*1st Prize, Graphics*

78. JACOBS, PHYLLIS R. (35 Collamore Terrace, West Orange)	<i>On the Beach</i>	Oil	500.00
79. JOHNSON, LILLIAN (143 Baltusrol Way, Springfield)	<i>Relevé</i>	Wood	250.00
80. JONES, RONALD HOVEY (3 Highland Terrace, Upper Montclair)	<i>Housing Project, Newark, N. J.</i>	Oil	300.00
81. JULIANA (92 Park Avenue, Rutherford)	<i>Julie</i>	Pastel	25.00
82. JUROW, MAE W. (111 South Harrison Street, East Orange)	<i>Yellow Mobile</i>	Oil	300.00
83. KALMUS, MURIEL (159 Walker Road, West Orange)	<i>Burning Bright</i>	Oil	200.00
84. KAPLAN, RHODA B. (151 Scheerer Avenue, Newark 12)	<i>Bride's Bouquet</i>	Oil	110.00
85. KAPP, ALBERT (287 Tillon Road, South Orange)	<i>Waterfront II</i>	Glazed casein	100.00
86. KAUFMAN, STUART (36-05 High Street, Fair Lawn)	<i>The Reluctant Model</i>	Oil	300.00
87. KEARNS, JAMES (15 E. Fairview Avenue, Dover)	<i>Seated Model</i>	Bronze	500.00
88. KERNER, BETTY (39 Bayview Avenue, Newark 12)	<i>The Ride on a Horse</i>	Oil	500.00
89. KIEHM, WILLIAM A. (36 Ridgeview Terrace, Wayne)	<i>Construction Pattern</i>	Oil	N. F. S.
90. KNOBLER, MILTON (1829 Manor Drive, Union)	<i>Still Life</i>	Casein	150.00
91. KOBAYASHI, ANNE U. (424 Westwood Avenue, Long Branch)	<i>Bamboo</i>	Japanese ink & water color	40.00
92. KOBAYASHI, ANNE U. (424 Westwood Avenue, Long Branch)	<i>Bird</i>	Wood	N. F. S.
93. KOLBACH, LEE K. (34 Glenwood Road, Fanwood)	<i>Where Next?</i>	Oil	150.00
94. KONRAD, ADOLF (16 Central Avenue, Newark 2)	<i>House in Newark</i>	Oil	350.00
95. KOZLOW, SIGMUND (Finesville)	<i>Mt. Joy</i>	Oil	400.00
96. KRAETZER, KATHERINE (352 North Mountain Avenue, Upper Montclair)	<i>Outpost</i>	Collage	100.00
97. KRIEGER, RUTH M. (33 Winding Way, West Orange)	<i>Chachkas</i>	Oil	350.00

98. KUNKEL, GEORGE (R. D. Frenchtown)	<i>Morning Sea</i>	Lacquer	350.00
99. LANDSMAN, SEYMOUR M. (583 Parker Street, Newark 4)	<i>Eternal Material</i>	Monotype	30.00
100. LEE, PATRICIA ANN (5 Roosevelt Avenue, East Orange)	<i>Oxford Baroque</i>	Oil	N. F. S.
101. LENSON, MICHAEL (16 Enclosure, Nutley 10)	<i>Wall Images</i>	Oil	450.00
102. LEON, RALPH (88 Ashland Avenue, East Orange)	<i>Robin's Refuge</i>	Oil	350.00
103. LIEBMANN, ABE (59 Broadway, Newark 4)	<i>Painting 259</i>	Oil	100.00
104. LONIAK, STANLEY (30—22nd Street, Irvington 11)	<i>Face Two</i>	Oil	150.00
105. LOZOWICK, LOUIS (62 Massel Terrace, South Orange)	<i>Coastline Nova Scotia</i>	Lithograph	30.00
106. LYNN, LOUIS (370 Sixth Avenue, Newark 7)	<i>Cellar Studio</i>	Oil	250.00
107. MACK, RUTH D. (155 Glenview Road, South Orange)	<i>Of Life</i>	Wood (lignum vitae)	500.00
108. MAGLIACAME, VICTOR (% Spanier, 23 Branch Brook Drive, Belleville 9)	<i>Drawing</i>	Conté crayon	N. F. S.
109. MANDERS, FRED (E. Landis Avenue, R. D. 5, Vineland)	<i>The Pushcart</i>	Color woodcut	30.00 (framed) 20.00 (unframed)
110. MARANTZ, IRVING (198 Sixth Avenue, New York, N. Y.)	<i>On the Cape</i>	Oil	800.00
111. MAREINISS, ROSE (37 Oakland Road, Maplewood)	<i>Lady in Lace</i>	Oil	350.00
112. MARGULIES, HERMAN (258 Davey Street, Bloomfield)	<i>Self Portrait</i>	Oil	100.00
113. MARIS, VALDI S. (26 Langley Place, New Brunswick)	<i>Lockport, N. Y.</i>	Oil	260.00
114. MARTIN, MIMI (R. D. #1, Mendham)	<i>Standing Lady</i>	Plaster	250.00
115. MATTEN, JACQUELINE (49 Pomona Avenue, Newark 12)	<i>Floral Pattern #1</i>	Hydrocal	100.00
116. MATZ, VIVIAN (125 Northfield Avenue, West Orange)	<i>Composition</i>	Drawing	N. F. S.
117. MAURICE, E. INGERSOLL (215 South Mountain Avenue, Montclair)	<i>On the Hill</i>	Water color	250.00

118. McILVAIN, DOUGLAS L. (257 Navesink River Road, Red Bank)	<i>Contentment</i>	Alabaster	P. O. R.
119. McKAY, RENE (4 Montview Road, Summit)	<i>This is Today</i>	Oil	500.00
120. McLEAN, DESMOND (4th Street & Nordacs Avenue, New Brunswick)	<i>Thaw</i>	Oil	80.00
121. MEISNER, MARIAN K. (31 Woodcrest Avenue, Short Hills)	<i>City Street</i>	Casein	50.00
122. METOYER, VICTOR, JR. (360 Pacific Avenue, Jersey City 4)	<i>Self-Propelled Crane</i>	Water color	100.00
123. MEYER, FRANK HILDBRIDGE (Box 151, Menlo Park)	<i>Tom and the Tohams</i>	Oil	1000.00
124. MORRIS, CHATHAM L. (% Meltzer, 597 Pleasant Valley Way, West Orange)	<i>Three Graces</i>	Oil	100.00
125. MOSCHENROSS, MADELEINE (775 North Broad Street, Elizabeth)	<i>The Painted Stair</i>	Oil	
126. MUSICANT, TOBIAS (% Crystals Inc., 123 Woodland Avenue, Westwood)	<i>Geisha in Ghent</i>	Oil	150.00



144. STANDING DRAPED FIGURE,  
by Cornelius Richard, Jr.  
*2nd Prize, Sculpture*

127. MURPHY, LESTER (212 Ayliffe Avenue, Westfield)	<i>The Arrow's Return to Earth</i>	Cold Solder	N. F. S.
128. NAGENGAST, WILLIAM J., JR. (174 Van Buren Street, Newark 5)	<i>Candlestick</i>	Oil	100.00
129. NATELSON, BERNARD H. (2 Broad Street, Red Bank)	<i>Bird Landing</i>	Plaster	150.00
130. NEWMAN, GRETA F. (20 Constantine Place, Summit)	<i>Coast Guard Station at Gay Head</i>	Tempera	150.00
131. NIESE, HENRY (Hackettstown)	<i>Goats</i>	Oil	750.00
132. NIEWIAROWSKI, STANISLAW (105 Union Avenue, Irvington 11)	<i>Child and Dogs</i>	Oil	200.00
133. OLIVER, JANE (20 Park Avenue, Maplewood)	<i>The Farm</i>	Water color	300.00
134. PETRIK, ISABELLE R. (1516 Brookside Drive, Union)	<i>Belford, N. J.</i>	Oil	P. O. R.
135. PHILLIPS, THOMAS (105 Milligan Place, South Orange)	<i>The Seed</i>	Oil	300.00
136. PILLMAN, RUTH W. (18 Great Hills Road, Short Hills)	<i>Spring Rhythms</i>	Oil	150.00
137. POMEROY, FLORENCE W. (Llewellyn Park, West Orange)	<i>Roosters</i>	Water color	150.00
138. PRESTON, MAGGY (315 Chestnut Street, Moorestown)	<i>Boy in the Window</i>	Oil	175.00
139. PRINCE, EDITH (Rock Ridge Lake, Denville)	<i>Studio Objects #44</i>	Oil	N. F. S.
140. PROKOPOFF, STEPHEN (429 E. 80th Street, New York 21)	<i>Desert</i>	Oil	300.00
141. PROVAN, SARA (26 Parmly Road, Eatontown)	<i>Tellurian Envoy</i>	Oil	500.00
142. QUANCHI, LEO (Upper Saddle River)	<i>Variations in Blue</i>	Oil	500.00
143. REALE, NICHOLAS (1000 Salem Avenue, Hillside)	<i>Modern Naples</i>	Casein	200.00
144. RICHARD, CORNELIUS, JR. (Bonnie Burn Road, Watchung)	<i>Standing Draped Figure</i>	Direct Plaster	500.00
145. ROGOFF, SHEILA (62 Roosevelt Street, Nutley 10)	<i>Forsythia</i>	Oil	350.00
146. ROSE, ROSLYN (% Blou, 2 Keer Avenue, Newark 12)	<i>12 Mount Lane</i>	Oil	100.00



159. MIDNIGHT MOURNINGS,  
by Seymour Shapiro  
2nd Prize, Graphics



147. RUBAN, JAMES (20 Willow Avenue, North Plainfield)	<i>Composition</i>	Oil	600.00
148. SAHRBECK, EVERETT (4 Hathaway Lane, Verona)	<i>Skyline</i>	Water color	250.00
149. SANDOL, MAYNARD (16 Union Avenue, Nutley 10)	<i>Larkling Xyster</i>	Oil	400.00
150. SANDOL, MAYNARD (16 Union Avenue, Nutley 10)	<i>Zaphroscopic II</i>	Red Clay	350.00
151. SANDOR, THOMAS (128 Luddington Avenue, Clifton)	<i>Sitting by the Window</i>	Oil	N. F. S.
152. SASLOW, HERBERT (568 Thurnau Drive, Westwood)	<i>The Visitor</i>	Oil	450.00
153. SCHAFFER, ROSE (85 Gregory Ave., West Orange)	<i>Net Tender</i>	Woodcut	40.00 (framed) 30.00 (unframed)
154. SCHNEIDER, JOHN (Woodstown-Harrisonville Road, Woodstown)	<i>Pastoral</i>	Tempera	150.00
155. SCHONWALTER, JEAN (67 Fielding Court, South Orange)	<i>Jacob and the Angel</i>	Oil	P.O.R.
156. SCHUSTRIN, WILLIAM (88 Huntington Terrace, Newark 12)	<i>Still Life</i>	Oil	
157. SCHWACHA, GEORGE (273 Glenwood Avenue, Bloomfield)	<i>Manhattan Vista</i>	Water color	150.00
158. SELEY, CLARA (232 East 84th Street, New York 28)	<i>Portrait (Lent by David Kaplan)</i>	Camphor wood	N. F. S.

159. SHAPIRO, SEYMOUR (92 Park Avenue, Rutherford)	<i>Midnight Mournings</i>	Drawing	50.00
160. SILVAN, RITA (73 White Beeches Drive, Dumont)	<i>Swinging Things</i>	Oil	200.00
161. SHERMAN, JEAN DESBECKER (6 White Oak Drive, North Caldwell)	<i>The Third Position</i>	Plaster	200.00
162. SIMPSON, MAXWELL STEWART (Old Raritan Road, Scotch Plains)	<i>Spring Landscape</i>	Oil	P.O.R.
163. SOUDER, BERT (1547 Coles Avenue, Mountainside)	<i>Early Fog</i>	Oil	150.00
164. SOZIO, ARMANDO (664 Varsity Road, South Orange)	<i>Spring Outing</i>	Oil	P.O.R.
165. SPINDLER, LOUIS (4 Melman Terrace, Maplewood)	<i>Houses in Belleville</i>	Oil	500.00
166. SPOFFORD, SALLY (Box 443, Bernardsville)	<i>Zoo</i>	Water color	150.00
167. STAER, LEXCY (78 Ravine Drive, Matawan)	<i>Eventide</i>	Oil	200.00
168. STEIN, HENRY A. (1 Winthrop Place, Maplewood)	<i>Serenity</i>	Oil	150.00
169. STEVENS, EDWARD JOHN (621 Palisade Avenue, Jersey City)	<i>The Coral Isles</i>	Gouache	450.00
170. STEWART, SAMUEL S. (145 Hunterdon Street, Newark 3)	<i>Nature</i>	Oil	100.00
171. STROMSTED, ALF (22 Sherman Avenue, Summit)	<i>Flower Facets</i>	Oil	350.00
172. TAR, LASLO (6 Sheffield Drive, Newark 4)	<i>Branch Brook Park</i>	Oil	500.00
173. TARR, GEORGE (53 Homestead Park, Newark 8)	<i>Eve</i>	Wood	400.00
174. TESTER, JEFFERSON (2331 Morris Avenue, Union)	<i>Mexican Family</i>	Oil	500.00
175. THOMPSON, PAUL L. (130 North Avenue, Plainfield)	<i>White Table</i>	Oil	200.00
176. TOIA, ALPHONSE J. (26 Crestview Hill Road, Livingston)	<i>Portrait</i>	Oil	70.00
177. TRIANO, ANTHONY (551 Belgrove Drive, Arlington)	<i>Lysistrata</i>	Oil	500.00
178. VAN RAMP, JOSEPH (128 Broadway, Ocean Grove)	<i>Beach Scene</i>	Oil	350.00
179. VINCENT, TOM (172 Gates Avenue, Montclair)	<i>Winter Moon</i>	Oil	600.00

180. WALDRON, THEODORA (22 Wilson Road, Princeton)	<i>The River</i>	Casein	100.00
181. WALTERS, LUCILLE CZESLAWA (399 Lincoln Avenue, Orange)	<i>Hicks Island</i>	Oil & gouache	250.00
182. WEILL, ERNA (886 Alpine Drive, Teaneck)	<i>Dream</i>	Bronze	400.00
183. WEINGAERTNER, HANS (312 Lake Avenue, Lyndhurst)	<i>Saturday P. M. Quiet</i>	Water color	350.00
184. WILLIAMS, ETHEL K. (653 Valley Road, Watchung, Plainfield)	<i>Still Life</i>	Oil	150.00
185. WILSON, BEN (596 Broad Avenue, Ridgefield)	<i>Travels in the Wilderness</i>	Water color	200.00
186. WILSON, EVELYN O. (596 Broad Avenue, Ridgefield)	<i>Snake Charmer</i>	Cast stone	250.00
187. YASYMSKI, HELEN (718 South 20th Street, Newark 3)	<i>Serenity</i>	Terra cotta	N. F. S.
188. ZERLIN, ROBERT (R. D. 4, Freehold)	<i>Owl #7</i>	Stoneware	300.00



206. SILVER BOWL,  
by Howard Scott Hunter  
2nd Prize, Crafts

189. ACKERMAN, SYDEL R. (88 West McClellan Avenue, Livingston)	<i>Basket</i>	Reed	20.00
190. ACKERMAN, SYDEL R. (88 West McClellan Avenue, Livingston)	<i>Basket</i>	Reed	15.00
191. ARMSTRONG, WILLIAM (782 Springfield Avenue, Irvington 11)	<i>Mosaic</i>	Glass	135.00

192. BANCROFT, LYDIA (82 Valley Road, Montclair)	<i>Table runner</i>	Handwoven linen	25.00
193. CHANDLESS, ED (43 Morton Street, New York 14)	<i>Covered jar, blue</i>	Ceramic	N. F. S.
194. CHANDLESS, ED (43 Morton Street, New York 14)	<i>Footed bowl, grey</i>	Ceramic	N. F. S.
195. CHANDLESS, ED (43 Morton Street, New York 14)	<i>Hooked rug</i>	Wool	85.00
196. CHAYAT (Clinton)	<i>Pendant-pin</i>	Malachite & sterling	75.00
197. CHAYAT (Clinton)	<i>Necklace &amp; earring set</i>	Lapis lazuli & sterling	75.00
198. COLE, CHARLES H. (134 Woodridge Place, Leonia)	<i>Brooch</i>	14K gold, coral & tourmaline	65.00
199. DENMARK, DENNY (70 South Arlington Avenue, East Orange)	<i>Candle holders</i>	Sterling silver	100.00
200. ERIKSON, DONALD ERIK (40 East Sumner Avenue, Roselle Park)	<i>Bowl</i>	Ceramic	N. F. S.
201. ERIKSON, DONALD ERIK (40 East Sumner Avenue, Roselle Park)	<i>The Prophet</i>	Stained glass	N. F. S.
202. FLOYD, ARTHUR (200 East 20th Street, New York 3)	<i>Stoneware bowl</i>	Ceramic	20.00
203. FLOYD, ARTHUR (200 East 20th Street, New York 3)	<i>Stoneware bowl</i>	Ceramic	15.00
204. FOX, NORMA A. (65 Karen Way, Summit)	<i>Woven Rya Rug</i>	Wool	150.00
205. GREENLEAF, ESTHER (27 Woodcrest Avenue, Short Hills)	<i>Stoneware bowl</i>	Ceramic	40.00

208. STONEWARE POT.  
by Ruth B. Kenly  
*1st Prize, Crafts*



206. HUNTER, HOWARD SCOTT (414 First Avenue, Haddon Heights)	<i>Bowl</i>	Silver	N. F. S. (75.00)
207. KAUFMAN, BETTE 9 Roseld Court, Deal	<i>Via Appia</i>	Mosaic	125.00
208. KENLY, RUTH B. (9 Bishops Lane, Short Hills)	<i>Stoneware pot</i>	Ceramic	12.00
209. KENLY, RUTH B. (9 Bishops Lane, Short Hills)	<i>Casserole</i>	Ceramic	16.00
210. LARSON, DOROTHY and BUCHNER, MARTIN STAN (Rt. 10, Hanover)	<i>Occasional table</i>	Wood (Walnut) & laminated glass	185.00
211. LOWY, TED (33 Kendal Avenue, Maplewood)	<i>Ring</i>	14K gold & cultured pearl	35.00
212. PARCELS, ELIZABETH B. (6 Oak Lane-Rancocas Woods, Mt. Holly)	<i>Sugar &amp; creamer</i>	Sterling silver	N. F. S. (100.00)
213. PARCELS, ELIZABETH B. (6 Oak Lane-Rancocas Woods, Mt. Holly)	<i>Pendant &amp; chain</i>	Sterling silver	N. F. S. (35.00)
214. PETRIK, ISABELLE (15-16 Brookside Drive, Union)	<i>Porcelain bowl, copper &amp; iron reduction</i>	Ceramic	N.F.S.
215. RAINEY, SARITA (64 Valley Road, Montclair)	<i>Still Life of Flowers</i>	Enamel	N.F.S.
216. SHARP, MRS. O. A. (407 Manor Ave., Cranford)	<i>Abstract No. 5</i>	Enamel	40.00

#### SALES FROM THE EXHIBITION:

Most of the items in the Exhibition are for sale. Actual sales should be negotiated by prospective purchasers with the artist or craftsman. Prices of items for sale and addresses of artists and craftsmen appear in the catalogue listing. The Arts Festival will charge no commission.

CONTEMPORARY AMERICAN AND EUROPEAN

# art

EXHIBITION AND SALE  
APRIL 15-18, 1961

9 East 69th Street

## sponsors — 1961

Senor George Aceves  
 Dr. Herbert S. Adelman  
 Dr. Solomon Ager  
 Mr. & Mrs. Norman Allmayer  
 Mr. & Mrs. A. K. Arnold  
 Mr. & Mrs. David Ascher  
 Mrs. Alvin S. Baer  
 Dr. & Mrs. Emanuel Bailyn  
 Mrs. Jesse Barkin  
 Mrs. Harold W. Baron  
 Mr. Maurice Bauman  
 Mr. & Mrs. Julius Beckhard  
 Mr. & Mrs. Siegfried Bendheim  
 Mrs. Lawrence A. Benenson  
 Mr. & Mrs. Alfred Bergmann  
 Mr. & Mrs. Samuel Berman  
 Mr. & Mrs. Leon M. Bing  
 Mr. & Mrs. Leonard Blackman  
 Mrs. Norman Block  
 Mrs. Ira Blumberg  
 Mr. & Mrs. Leo Blumberg  
 Mr. & Mrs. Morton Blumberg  
 Dr. & Mrs. Nathan Botwin  
 Mr. & Mrs. Sidney Broder  
 Mr. & Mrs. Edward I. Brown  
 Mrs. Ida Brownstein  
 Mr. & Mrs. Walter Burger  
 Mr. & Mrs. Victor J. Cohen  
 Miss Madelaine Cole  
 Mr. & Mrs. Bernard S. Crystal  
 Mr. & Mrs. Jerome Dansker  
 Mr. & Mrs. Jerome Davidson  
 Mr. & Mrs. Murry Davis  
 Mr. & Mrs. T. Denmark  
 Dr. & Mrs. Bruno Destler  
 Mrs. John DiGregorio  
 Mrs. Selwyn Dreyfus  
 Dr. & Mrs. Joseph G. Druss  
 Mr. Donald W. Edwards  
 Mr. & Mrs. Harry Eisenberg  
 Mr. & Mrs. Herman Eitelberg  
 Mr. & Mrs. William Epstein  
 Dr. Samuel Eschwege  
 Mr. & Mrs. Stephen Fay  
 Mrs. Hans B. Fehr  
 Mr. & Mrs. Meyer Feinberg  
 Mrs. Al Feit  
 Mrs. Jack J. Feldman  
 Lew David Feldman  
 Dr. & Mrs. Herbert M. Felner  
 Dr. & Mrs. Hyman Finkelstein  
 Mr. & Mrs. Abraham Fisher  
 Miss Susan Flock  
 Mr. & Mrs. Leon Forst  
 Mr. & Mrs. Fred Freystadt  
 Mr. & Mrs. Louis Fried  
 Mrs. Jesse Friedman  
 Mrs. Margaret S. Furst  
 Mrs. Bennett G. Galef  
 Mrs. Benjamin J. Garfunkel  
 Mrs. H. James Gediman  
 Mr. & Mrs. Herbert Gitlin  
 Mrs. E. Robert Glauber  
 Dr. & Mrs. Arthur W. Glick  
 Mrs. Maxwell M. Goalwin  
 Mr. & Mrs. Aaron Goldenberg  
 Mr. & Mrs. Sol S. Golub  
 Mr. Arnold Goldschmidt  
 Mrs. A. H. Goodman  
 Miss Lillian Graetz  
 Mr. & Mrs. Maurice S. Green  
 Mrs. David Greene  
 Mr. Murray W. Greif  
 Mrs. Rosalynd A. Grinthal  
 Mr. & Mrs. Louis Hanfling  
 Mr. & Mrs. David G. Haskins  
 Mrs. Caroline Hazan  
 Mr. & Mrs. Charles Hefter  
 Mrs. Bernard Heineman  
 Mr. & Mrs. David L. Hendler  
 Mr. & Mrs. Asher Henkin  
 Mr. & Mrs. Stanford L. Hermann  
 Mrs. Robert I. Herzog  
 Mr. & Mrs. Leonard J. Hess  
 Mr. & Mrs. Herbert Holzer  
 Mr. & Mrs. Herman Hubsch  
 Mr. & Mrs. Max Jaediker  
 Mr. & Mrs. Leonard James  
 Mr. Milton W. Jiler  
 Mrs. Hildegard Kallmann  
 Mr. & Mrs. Nat Kalman  
 Mr. & Mrs. Irving L. Kass  
 Mrs. Abraham Kaufman  
 Dr. & Mrs. Martin L. Kaye  
 Miss Dorris D. Kelly  
 Mr. & Mrs. Theodore Kempe  
 Mrs. Emery E. Klineman  
 Mrs. David Kluger  
 Mrs. Jeanette S. Koerner  
 Mrs. Saul Krugman  
 Mrs. Henry L. Lambert  
 Mr. & Mrs. Harold Lebe  
 Mrs. M. Leff  
 Mrs. Victor Lesser  
 Miss Fanny Levy  
 Mr. & Mrs. Joseph J. Lieber  
 Dr. & Mrs. Herman S. Lieberman  
 Ben Lipson Studio Associates  
 Dr. & Mrs. Edward Liss  
 Mrs. Louis Lorence  
 Mrs. Murray Ludmer  
 Mrs. Albert S. Lyons  
 Mr. & Mrs. David I. Margolis  
 Mr. & Mrs. Joseph Mazzone  
 Mrs. Robert E. Mebel  
 Mr. & Mrs. Martin Merritt  
 Mr. & Mrs. David Meshirer  
 Mr. & Mrs. Arch Meyers  
 Mr. & Mrs. George Mittleman  
 Mr. & Mrs. Bernard Morris  
 Mr. & Mrs. Jack Morris  
 Mr. & Mrs. Irving S. Moss  
 Moss & Wagner  
 Mrs. Mamie R. Neiman  
 Mr. & Mrs. Robert S. Nelson  
 L. Nicholas  
 Mr. & Mrs. Samuel Ogus  
 Mr. & Mrs. M. Oltarsh  
 Mrs. Julian Pack  
 Mr. & Mrs. Morris Plapler  
 Mr. & Mrs. Gordon Pringle  
 Mrs. Albert A. Raphael  
 Mrs. Murray Rappaport  
 Mr. & Mrs. Arthur Reisman  
 Mr. & Mrs. Louis Reiter  
 Mr. & Mrs. Sol Ringel  
 Mrs. Ida Robeson  
 Mr. & Mrs. Herman Robinove  
 Mr. & Mrs. A. A. Rosen  
 Mr. & Mrs. Richard Rosen  
 Mrs. Leon A. Rosenbaum  
 Mr. & Mrs. Abraham Rosenberg  
 Gladys Shelley Rosenthal  
 Mr. & Mrs. Siegmund Rosenthal  
 Mr. & Mrs. Sidney G. Roth  
 Miss Flora R. Rothenberg  
 Mr. & Mrs. Philip Rothman  
 Mrs. Marcus A. Rothschild  
 Mrs. Harry Rubin  
 Mrs. Maurice Rubinger  
 Mr. & Mrs. Robert Rubinger  
 Dr. & Mrs. Murray N. Rubinstein  
 Mrs. Theodore M. Sanders  
 Mrs. Lloyd S. Schaper  
 Mr. & Mrs. Irving Schiff  
 Mr. & Mrs. David Schwartz  
 Mrs. Frances L. Schwartz  
 Mr. & Mrs. Nathan Schweitzer, Jr.  
 Mr. & Mrs. Milton Seaman  
 Mr. & Mrs. Leo Seidman  
 Mrs. Saul A. Shames  
 Mrs. George Shaskan  
 Mrs. David S. Sheldon  
 Mr. & Mrs. David Sher  
 Mr. & Mrs. Fred Shore  
 Mr. & Mrs. Henry D. Shuldiner  
 Dr. & Mrs. Jacob R. Silverman  
 Mrs. Francis Sommerfield  
 Mr. & Mrs. I. Jonas Speciner  
 Mr. & Mrs. Samuel Spector  
 Mr. & Mrs. Sydney Speller  
 Mr. & Mrs. Frank F. Stark  
 Mrs. Rose Lehman Stein  
 Mrs. Louis C. Stierer  
 Mr. & Mrs. Morris Stolz  
 Mr. & Mrs. Louis A. Stone  
 Dr. Eliot R. Strum  
 Mrs. Milton Stuart  
 Mrs. Leon N. Sussman  
 Mr. & Mrs. Alexander Thomas  
 Mrs. Ben Touster  
 Mr. & Mrs. Albert Turk  
 Mr. & Mrs. Everett Turk  
 Mrs. Harry Victor  
 Wagner & Margulis, Inc.  
 Mr. & Mrs. Leo Wallbrun  
 Mrs. Leon L. Watters  
 Mr. & Mrs. David Weber  
 Mrs. Maurice Wegier  
 Mrs. Edward Weinfeld  
 Mr. & Mrs. Abraham Weinstein  
 Mr. & Mrs. Isadore Weinstock  
 Mrs. Julius Wolff  
 Mr. & Mrs. Harry S. Wynroth  
 Young New Yorkers  
 Mrs. William Zimmerman  
 Mrs. K. K. Zimmermann  
 (and others)

## Council's Community Welfare Services

Council Youth Program — Department of Correction  
 Council Workshop for Senior Citizens  
 Katharine Engel Center for Older People  
 Metropolitan Hospital Children's Program  
 Overseas Activities  
 Service for Foreign Born  
 Welfare Island Services

## art exhibition and sale

### HONORARY PATRONS

Mrs. Eleanor Roosevelt  
 Mrs. Nelson A. Rockefeller  
 Hon. Caroline K. Simon  
 Mrs. Herbert H. Lehman  
 Mrs. Siegfried Kramarsky  
 Mr. James N. Rosenberg

Mrs. Robert F. Wagner  
 Mme. Helena Rubinstein  
 Mrs. Maurice Wertheim  
 Ed Sullivan

### PATRONS

Mrs. Benjamin Abraham  
 Mrs. Jules Backman  
 Mr. & Mrs. Nat Bader  
 Mr. & Mrs. Frederick Baum  
 Mr. & Mrs. Robert M. Bloch  
 Mr. & Mrs. Selig Burrows  
 Mr. & Mrs. William L. Brilliant  
 Mrs. Lena Cohen  
 Dr. & Mrs. Michael M. Engel  
 Mrs. Diana Forchheimer  
 Mr. Samuel Friedman  
 Mr. & Mrs. Louis Goldberg  
 Mr. & Mrs. Jack Goldfarb  
 Mr. & Mrs. Joseph Grumbacher  
 Mr. & Mrs. Stanley Grumbacher  
 Mr. Harry Harding  
 Mr. & Mrs. Samuel Hausman  
 Mrs. Alfred Hecht  
 Mr. & Mrs. Milton S. Heller  
 Mr. & Mrs. Nat Herman  
 Mrs. Ellen Hill  
 Mr. & Mrs. Ben F. Joel  
 Mrs. Minnie Karmel  
 Mr. & Mrs. Chauncey J. Katsh  
 Mr. & Mrs. Abraham Kaufman  
 Mrs. Gertrude Kleinfeld  
 Mr. & Mrs. Carl Leff  
 Mr. & Mrs. Alfred M. Lichtman  
 Dr. & Mrs. Henry W. Louria  
 Mrs. Marvin Lyons

Mr. & Mrs. Herbert Meyer  
 Mr. & Mrs. Leon Mnuchin  
 Mrs. Ben Moss  
 Mr. & Mrs. Ira Murray  
 Mr. David Peskin  
 Mr. & Mrs. Louis Plain  
 Mr. & Mrs. Hilliard Rentner  
 Dr. & Mrs. Charles Ressler  
 Mrs. Gladys Ritter  
 Mr. & Mrs. M. Roaman  
 Mrs. Israel Rogosin  
 Mr. & Mrs. Jack Rothenberg  
 Mrs. Victoria Rubinfeld  
 Mrs. Sanford Samuel  
 Mr. & Mrs. Henry Schneider  
 Dr. & Mrs. Otto Schwarzkopf  
 Mrs. Daisy V. Shapiro  
 Mr. & Mrs. Saul S. Sharison  
 Mr. & Mrs. Stanley R. Silver  
 Mrs. Morris Sprayregen  
 Mr. & Mrs. Laurence W. Stern  
 Mrs. Leon N. Stern  
 Mr. & Mrs. William Stern  
 Mr. David A. Teichman  
 Mrs. Norman Tishman  
 Mrs. Theresa Waldinger  
 Mrs. Leo Weil  
 Mr. & Mrs. Charles Weingarten  
 Dr. & Mrs. Joseph Wilner  
 (and others)

### COMMITTEE

Chairman: Mrs. Abraham Kaufman  
 Art Consultant: Mrs. Saul S. Sharison  
 Art Director: Dahli-Sterne, F.R.S.A.

Coordination  
 Correspondence and Printing  
 Hospitality

Patrons and Sponsors  
 Sales — Hostesses  
 Publicity  
 Display

Reception  
 Announcements — Lists  
 Prizes  
 Artists' Information  
 Secretary Branch Office

Mrs. Bernard Morris  
 Mrs. Charles Ressler  
 Mrs. William Brilliant  
 Mrs. Hilliard Rentner  
 Mrs. Murry Davis  
 Mrs. Louis Plain  
 Mrs. David Weber  
 Mrs. J. Alexander Leventhal  
 Mrs. Louis Stone  
 Mrs. Mildred Simonson  
 Mrs. Helen Serger  
 Miss Beatrice Potter  
 Mrs. Louis Goldberg  
 Mrs. Ira Murray  
 Mrs. Maurice Green  
 Mrs. Frances Bonnell

### artists — 1961

Agostinelli, Mario  
 Ascher, Mary  
 Atkin, Tommy M.  
 Austrian, Ray  
 Avery, Milton

Beaurepaire, Andre  
 Beline, George  
 Bernstein, Theresa  
 Blackman, Leonard  
 Blum Gladys B.  
 Boudin, Eugene  
 Bressler, Harry S.  
 Brichta, Yela  
 Brown, Anita

Cadmus, Paul  
 Carter, Clarence H.  
 Carvallo, Suzanne  
 Cassatt, Mary  
 Castel, Larry  
 Catty  
 Chagall, Marc  
 Chen-Chi  
 Cheney, Philip  
 Cikovsky, Nicolai  
 Citron, Minna  
 Corot, Jean B. P.  
 Correa, Victor R.  
 Coriss  
 Crimi, Alfred D.

Darling, Philip  
 Davidson, Jo  
 De Ruth, Jan  
 Di Gregorio, John  
 Diller, Mary Black  
 Dodson, Howard  
 Domjan, Joseph  
 Dryfoos, Nancy  
 Dunn, Nate

Eitshemius, Louis  
 Elkay, G.  
 Epstein, Sir Jacob  
 Erlanger, Elizabeth

Farruggio, Remo  
 Feininger, Lionel  
 Fisher, John  
 Forain, Jean Louis

Gasser, Henry  
 Gilman, Esther  
 Glinsky, Vincent  
 Goldberg, Max  
 Goldstein, Evelyn  
 Goodelman, Aaron  
 Goodman, Estelle  
 Grant, Gordon  
 Green, Maurice  
 Greene, Lyn  
 Greene, Nat  
 Gropper, William  
 Gross, Chaim  
 Grosz, George  
 Gutman, Ruth

Haim, Mula Ben  
 Harkavy, Minna  
 Hartwig, Cleo  
 Hassam, Childe  
 Hanfling, Pauline  
 Hayden, Henri  
 Heiloms, May  
 Henri, Robert  
 Higginbottom, Evelyn  
 Higgins, Eugene  
 Hill, Lolla  
 Hirsch, Joseph  
 Hondius, Gerrit  
 Hoover, Ellison  
 Huvos, Leslie

Jackson, Lee  
 Joseph, Erne  
 Jules, Merwin

Kalm, Chester  
 Kamm, Richard  
 Kanalba  
 Kappel, R. Rose  
 Khouri, Alfred  
 Kingman, Dong  
 Kline, Harriet  
 Korn, Edward  
 Kreindler, Doris  
 Lancaster, Jean

Landis, Lily  
 Lansky, Andre  
 Laurencin, Marie  
 Le Sidaner, Henri Eugene

Liebman, Oscar  
 Livingston, Sidnee  
 Lorgou, Bernard  
 Lorne, Naomi  
 Lozowick, Louis

Maldarelli, Oronzio  
 Mangravite, Peppino  
 Marder, Doris  
 Margulies, Joseph  
 Martin, Fletcher  
 Matisse, Henry  
 Matson, Greta  
 Mayers, Mollie  
 Mendes, Marion de Sola  
 Meyerowitz, William  
 Mittleman, Ann  
 Morisot, Berthe  
 Moy, Seong  
 Mula, Ben Haim

Nadell, Marjorie  
 Newman, Marilyn

Olander, W. E.  
 Paley, Lillian  
 Paris, Dorothy  
 Pels, Albert  
 Post, Ann  
 Presser, Josef

Rappaport, Judith  
 Raskin, Joseph  
 Raskin, Saul  
 Ratkai, George  
 Reed, Doel  
 Reiss, Lee  
 Rhana, Lisa  
 Rhoden, John  
 Robinson, Jay  
 Robus, Hugo  
 Rodin  
 Rose, Herman  
 Rose, Iver  
 Rosen, Mona  
 Rosenberg, Saul

Rosendale, Harriet  
 Rubin, E. G.

Saunders, Andre

Schaeffer, Rockwell B.  
 Schlam, Murray J.  
 Schmeidler, Blanche  
 Schulein, Julius  
 Schwacha, George  
 Schwieder, Arthur  
 Sebastiano, Frank  
 Serger, Frederick B.  
 Sherman, Winnie Borne  
 Shore, Beatrice  
 Shoulberg, Harry  
 Simon, Bernard  
 Simonson, Mildred  
 Sinnard, Elaine  
 Skulte, Alice  
 Skulte, Voldemars  
 Slobodkin, Seymour  
 Sobossek, Stanley  
 Solojoff, D.  
 Soyer, Moses  
 Spar, Anna M.  
 Steinhardt, Blanche W.  
 Sterinbach, Natalie  
 Sternberg, Harry  
 Sterne, Dahli  
 Stone, Robert  
 Strouse, Irving

Taylor, Sydney  
 Touster, Irwin

Vallee, Jack  
 Van Caulaert  
 Vuillard

Weber, Arnold  
 Weill, Erna  
 Weinberger, Dela  
 Wenger, John  
 Wesler, Alan  
 Wilner, Marie  
 Whorf, John  
 Wilson, Selma  
 Wilson, Sol  
 Wolins, Joe  
 Wulf, Peter Lipman

Zichy, Countess Maria  
 (and others)

sponsored by the branches

### New York Section National Council of Jewish Women

9 EAST 69TH STREET NEW YORK • LEHIGH 5 5900

Preview Cocktail Party 6 to 11 P.M. • Saturday, April 15th  
 Champagne Reception 4 to 6 P.M. • Sunday, April 16th  
 By invitation to Patrons, Sponsors, Artists and Donors  
 Gala Public Opening 1 to 10 P.M. • Sunday, April 16th  
 Admission \$1.00  
 Show Days 1 to 10 P.M. • Monday and Tuesday  
 No Admission charge April 17th and 18th

BENEFIT COUNCIL'S COMMUNITY WELFARE SERVICES



*New York Section, National Council of Jewish Women  
cordially invites*

*Miss Erna Heill*

*to its*

*INTER-BRANCH ART EXHIBIT and SALE*

*Preview Cocktail Party, Saturday, April 15, 1961, 6 to 11 p.m.*

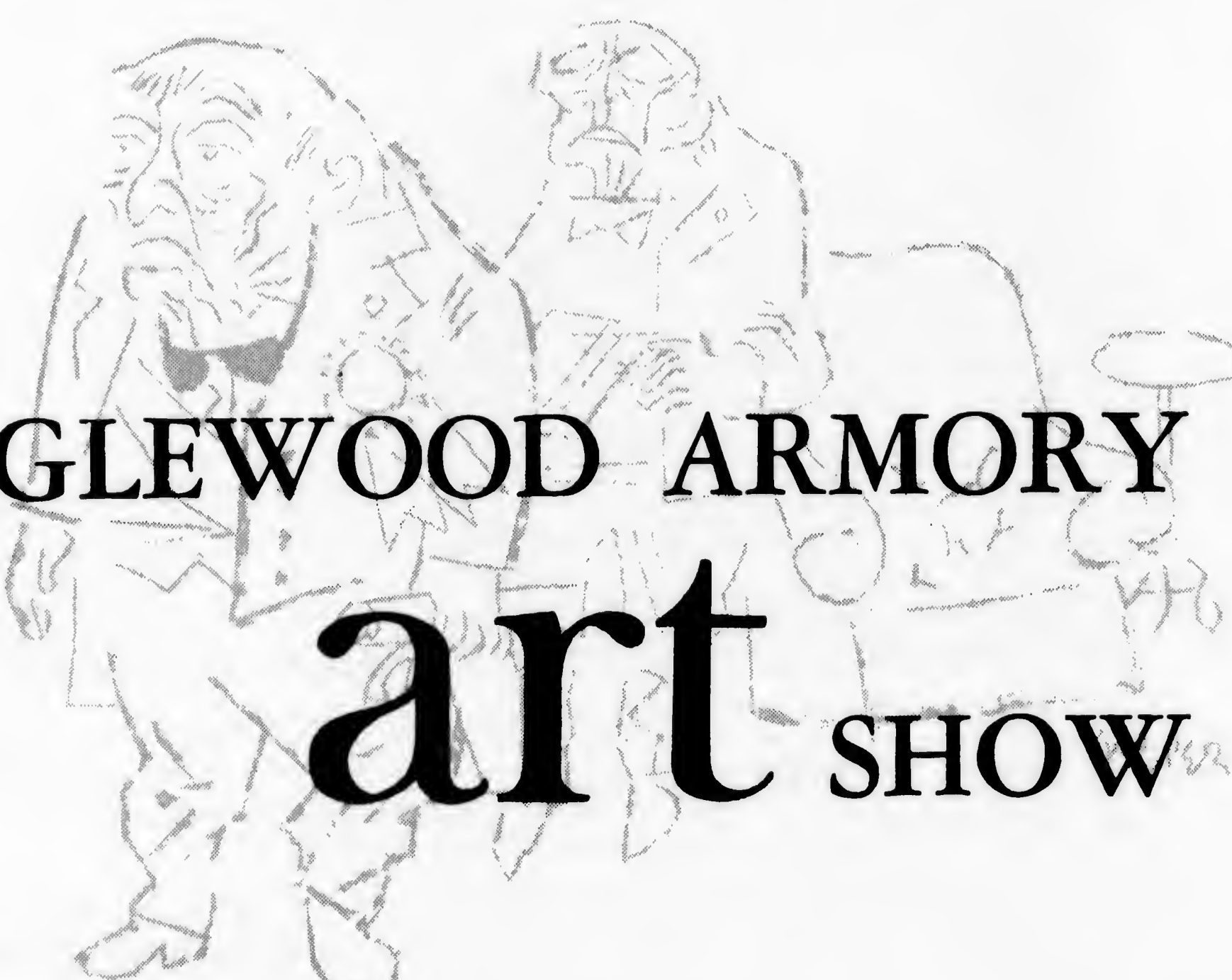
*Opening Champagne Reception, Sunday, April 16, 1961, 4 to 6 p.m.*

*9 East 69th Street, New York City*

*Admit Two  
Saturday and Sunday*

*Show Hours  
Sunday thru Tuesday } 1 to 10 P. M.  
April 16th — 18th*

NATIONAL COUNCIL OF JEWISH WOMEN NORTHERN VALLEY SECTION



ENGLEWOOD ARMORY  
**art** SHOW

OCTOBER 18, 19, 20, 21, 1964

The ARMORY, ENGLE STREET, ENGLEWOOD, NEW JERSEY

## GREETINGS

The Northern Valley Section, National Council of Jewish Women, welcomes you to its Third Annual Art Show. With your continued support we have again expanded. This year, as you walk around, you will see artists and sculptors of national and international repute represented in both the main portion of our show and in the group devoted to the Young Collectors. In line with our policy of offering the best, we have gathered many more unframed watercolors and graphics for your pleasure.

Your financial support has enabled us to continue our community service work on a larger scale. This includes:

- NURSERY SCHOOL (Helped to establish this service at the Jewish Community Center)
- SCHOLARSHIPS (Awarded to Nursery School, Camp and College)
- FRIENDLY NEIGHBORS (Co-Sponsor club for older adults)
- VISITING HOMEMAKER SERVICE OF BERGEN COUNTY (Co-Founder of Service to provide trained help to keep families together when illness strikes)
- SERV-A-COMMITTEE (aid County group packaging items for Armed Forces use)
- EAST ORANGE VETERAN'S HOSPITAL (provide gifts and entertainment for hospitalized veterans)
- THRIFT SHOP (participate in merchandise shop whose profits benefit Council, local church projects and Memorial House)
- SCHOLARSHIP PROGRAM (for education leaders and social workers from foreign countries for further study in the United States)
- SHIP-A-BOX (sending needed play and education materials to child care centers in Israel)
- HEBREW UNIVERSITY HIGH SCHOOL (building a model High School at the John Dewey School of Education)
- PRE-KINDERGARTEN VOLUNTEER PROGRAM (assist teachers)
- AFTER-SCHOOL STUDY HALLS (study hall supervision)
- DAY CARE CENTER (in planning stage)

We hope to continue to warrant your gratifying response.

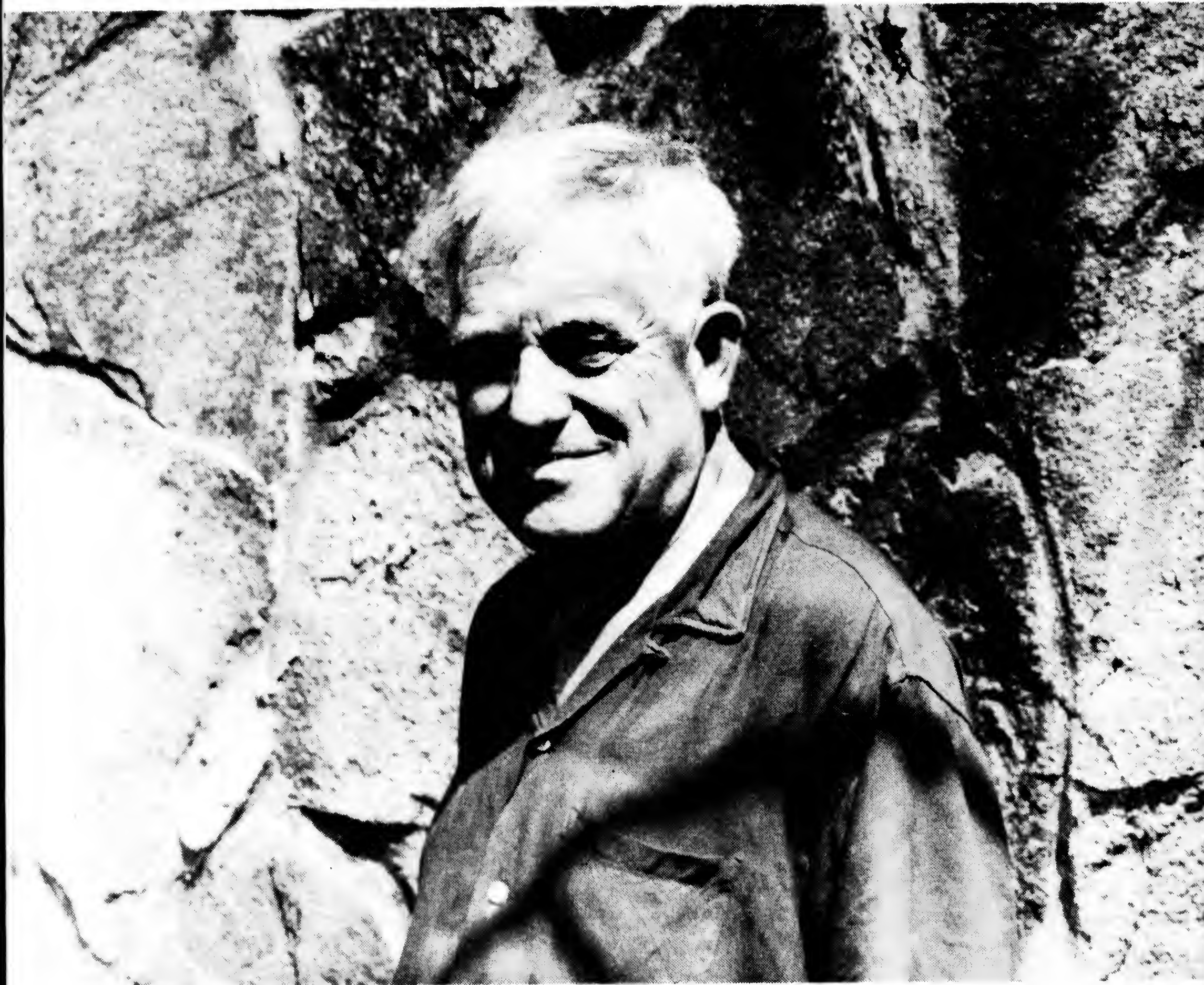
Sincerely,

JUDITH JAFFIN, *President*

## OFFICERS 1964 - 1965

<i>President</i> .....	MRS. HERBERT JAFFIN
<i>Vice-Pres. of Administration</i> .....	MRS. LEONARD PREMINGER
<i>Vice-Pres. of Education</i> .....	MRS. GEORGE HALPERN
<i>Vice-Pres. of Community Services</i> .....	MRS. MARTIN FICHTENHOLTZ
<i>Treasurer</i> .....	MRS. GEORGE KATZ
<i>Financial Secretary</i> .....	MRS. SIDNE HECHT
<i>Recording Secretarys</i> .....	MRS. RUBIN MILLER MRS. ROBERT JACOBS
<i>Corresponding Secretary</i> .....	MRS. EUGENE ALLYN
<i>Directors</i> .....	MRS. DAVID GILBERT MRS. ROBERT SIEGEL

*meet* WILLIAM GROPPER . . .



Once again, it has become our pleasure to present as a gift to our sponsors, a signed limited edition graphic created especially for us by a leading contemporary artist.

This year, we are proud to offer a two-color lithograph designed by William Gropper.

Mr. Gropper, well known as a lithographic artist and painter, is represented in the leading museums and private collections throughout this country and abroad. This includes The Metropolitan Museum of Art, The Museum of Modern Art, The Library of Congress, the Encyclopedia Britannica Collection, Tel-Aviv Museum in Israel, Brooklyn Museum, the Joseph Hirshorn Collection, the National Gallery of Prague and the St. Louis Museum. He has executed murals for government buildings and is the author of several books, among which are "American Folklore Lithographs", "Caprichios", and "Your Brother's Blood Cries Out", a collection of drawings dedicated to the memory of the Warsaw Ghetto.

Born in New York City, Mr. Gropper studied under Robert Henri, George Bellows and Howard Giles, as well as at the National Academy of Design and the New York School of Fine and Applied Art. He has exhibited widely and been the recipient of many awards.

## SPONSORS

Mr. and Mrs. Harold N. Abrams	Mr. and Mrs. Sydne Hecht
Mr. and Mrs. Eugene Allyn	Mr. and Mrs. Bernard Hein
Mr. and Mrs. Jerome Alpern	Mr. and Mrs. Robert Jacobs
Dr. and Mrs. Kenneth Z. Altshuler	Mr. and Mrs. Eugene Jacobson
Mr. and Mrs. Marvin Barsky	Dr. and Mrs. Herbert Jaffin
Mr. and Mrs. Sidney Barzman	Mr. and Mrs. Herman Kahn
Mr. and Mrs. Alexander Beck	Mr. and Mrs. George Katz
Mr. and Mrs. Alan Bernstein	Mr. and Mrs. Joseph Kolodny
Mr. and Mrs. Leonard Brody	Mr. and Mrs. Norman J. Landau
Mr. and Mrs. Charles Chapler	Dr. and Mrs. Mark Lang
Mr. and Mrs. Alex Chestnov	Mrs. Abraham Lenkowsky
Mr. and Mrs. David Coleman	Miss Estelle Levithan
Mr. and Mrs. Reuben Cooper	Mr. and Mrs. Louis Levithan
Mr. and Mrs. Nat. J. Dembrow	Mr. and Mrs. Harvey Liebergall
Mr. and Mrs. Leon Dolgins	Mr. and Mrs. Herbert Lippin
Mr. and Mrs. Stanford Eisenberg	Mr. and Mrs. Jerry Lippman
Mr. and Mrs. H. Enzensperger	Lucinda Ltd.
Mr. and Mrs. Irving Etish	Mrs. Irene Marer
Mr. and Mrs. Clifford Evans	Mr. and Mrs. Theodore Meltzer
Mr. and Mrs. Arnold Fein	Mr. and Mrs. Ben Milberg
Mr. and Mrs. Martin Fichtenholtz	Mr. and Mrs. Leonard Milberg
Dr. and Mrs. Avram Finger	Mr. and Mrs. Rubin Miller
Mr. and Mrs. Andrew Frankel	Mr. and Mrs. Robert Nelson
Mrs. Felicia Franklin	Mr. and Mrs. Seymour Pass
Dr. and Mrs. Seymour Fried	The Powder Box
Mr. and Mrs. David Gilbert	Mr. and Mrs. Leonard Preminger
Mr. and Mrs. Albert Ginsburg	Judge and Mrs. Milton Prigoff
Dr. and Mrs. Louis Goldberg	Mr. and Mrs. Bernard Richman
Mr. and Mrs. Lloyd Goodman	Miss Irene Rosen
Mrs. Isaac Louis Gordon	Mr. and Mrs. Harold Rosenberg
Mr. and Mrs. Edmond Greenberger	Dr. and Mrs. Carl Rothschild
Mr. and Mrs. Jerome Greenfield	Mr. and Mrs. Walter Rothchild
Dr. and Mrs. Arthur Grossman	Mr. and Mrs. Arthur Rous
Mr. and Mrs. Donald Gurry	Mr. and Mrs. Leon Sabar
Mr. and Mrs. George Halpern	Mr. and Mrs. John R. Saril

Mr. and Mrs. Jacob Schneider  
Mr. and Mrs. Edward Schreiber  
Mr. and Mrs. Bertram Shepard  
Mr. and Mrs. George Shub  
Mr. and Mrs. Robert E. Siegel  
Mr. and Mrs. Sidney Slauson  
Mr. and Mrs. Seymour A. Smith  
Mr. and Mrs. Irving Sorkow  
Mr. and Mrs. Stephen Steinbrecher  
Mr. and Mrs. David Strassler  
Mr. and Mrs. Reuben Thomas

Mr. and Mrs. Jerome Weissman  
Mr. and Mrs. Samuel White  
Mr. and Mrs. Morris Winograd  
Mr. and Mrs. Oscar Winograd  
Mr. and Mrs. Irwin Zahn  
Dr. and Mrs. Benj. Barolsky  
Mr. Irwin Coff  
Mr. and Mrs. Norman Cooper  
Mr. and Mrs. Charles Denis  
Dr. and Mrs. Stanley M. Remez  
Mr. and Mrs. Samuel Stein

---

PATRONS

Mr. and Mrs. Seymour Ackerman  
Mr. and Mrs. Joseph Allen  
Mr. and Mrs. Herbert Axelrod  
Mr. and Mrs. Irving Bayane  
Mr. and Mrs. Seymour Berger  
Dr. and Mrs. Robert Bernstein  
Dr. and Mrs. Max Braitman  
Mr. and Mrs. Eugene Braverman  
Mr. and Mrs. Bernard Brightman  
Mr. and Mrs. Alan Brody  
Mr. and Mrs. Jay Casper  
Dr. and Mrs. Merritt Cohen  
Mr. and Mrs. Murray Cohen  
Mr. and Mrs. Robert Cohen  
Mr. and Mrs. Jason Cooper  
Mr. and Mrs. Sander Cowan  
Mr. and Mrs. Robert Cowen  
Mr. and Mrs. Edward Cramer  
Dr. and Mrs. Morton De Scherer  
Mr. and Mrs. George Dorf  
Mr. and Mrs. Samuel Dorfman  
Mr. and Mrs. Benjamin Doktor  
Mrs. Flora Englehardt  
Mr. and Mrs. Joseph Feigelis  
Mr. and Mrs. Charles Feigenson

Mr. and Mrs. Robert Finger  
Mrs. Libby Fishberg  
Mrs. Audrey Firestone  
Mr. and Mrs. Irving Flax  
Mr. and Mrs. Malcom Foster  
Mr. and Mrs. Reuven Frank  
Mr. and Mrs. Walter Frank  
Mrs. Gladys Franklin  
Mr. and Mrs. Jay Franklin  
Mr. and Mrs. Raymond Freisinger  
Mr. and Mrs. Lawrence Frieder  
Mr. and Mrs. Maxwell Gold  
Mr. and Mrs. Samuel Goldstein  
Mr. and Mrs. Seymour Graye  
Mr. and Mrs. Samuel Greene  
Mr. and Mrs. Meyer Halpern  
Mr. and Mrs. Joseph Harris  
Mr. and Mrs. Norman Herr  
Rabbi and Mrs. Arthur Hertzberg  
Mr. and Mrs. Albert Hillman  
Mr. and Mrs. Leon Hillman  
Mr. and Mrs. Albert Hodes  
Mr. and Mrs. Henry Hohneker  
Mr. and Mrs. Seymour Hurwitt  
Mr. and Mrs. Sidney Isen

	Mr. and Mrs. Nathan Israel	Mr. and Mrs. Jack Schulman
	Mr. and Mrs. Leonard Karp	Mr. and Mrs. Benjamin Schwed
Mr	Mr. and Mrs. Harold Keller	Mr. and Mrs. Donald Seixas
Mr	Mr. and Mrs. Joseph Kleiner	Mr. and Mrs. Seymour Shapiro
Mr	Mr. and Mrs. Harry Klinger	Mr. and Mrs. Harvey Sherman
Dr	Mr. and Mrs. Irving Kornstein	Dr. and Mrs. Robert Shomer
Mr	Mrs. Louis Kriegel	Mr. and Mrs. Norman Siegel
Mr	Mr. and Mrs. Paul Kunz	Mr. and Mrs. Irwin Silberman
Mr	Mr. and Mrs. Marvin Lander	Mr. and Mrs. Herman Sinowitz
Mr	Judge and Mrs. Abram Lebson	Dr. and Mrs. Raphael Soll
Mr	Mr. and Mrs. David Lebson	Mr. and Mrs. Lawrence Solomon
Mr	Mr. and Mrs. Lewis Lesser	Mr. and Mrs. Warren Sprayregen
Mr	Mr. and Mrs. Sherwin Lester	Mr. and Mrs. Moses Sternlieb
Mr	Dr. and Mrs. Perry Levinsohn	Mr. and Mrs. Irving Swire
Mr	Mr. and Mrs. Bernard Levine	Mr. and Mrs. Jean Taplinger
Mr	Mr. and Mrs. Milton Levine	Mr. and Mrs. Fred Thomases
Mr	Mr. and Mrs. Larry Levi	Tony Art Galleries
Mr	Dr. and Mrs. Leon Lieber	Mr. and Mrs. Michel Trachtenberg
Mr	Mr. and Mrs. William Lippman	Dr. and Mrs. Arthur Tunick
Mr	Dr. and Mrs. Seymour Lustig	Dr. and Mrs. Aaron Warner
Mr	Mr. and Mrs. Howard Lynn	Mr. and Mrs. Donald Warren
Mr	Mr. and Mrs. John Malkin	Mr. and Mrs. David Weiner
Mr	Mr. and Mrs. N. Henri Masarky	Mr. and Mrs. Irwin Weinstein
Mr	Mr. and Mrs. Arthur Olshan	Mr. and Mrs. Norman Weiskopf
Mr	Dr. and Mrs. Arthur Peck	Mr. and Mrs. Lester Weissman
Dr	Mr. and Mrs. Saul Picon	Dr. and Mrs. Lawrence Werther
Mr	Mr. and Mrs. Melvin Poliakoff	Mr. and Mrs. Jay Whyte
Mr	Mr. and Mrs. Leo Popkin	Mr. and Mrs. Samuel Zaer
Mr	Dr. and Mrs. Edward Rabb	Mr. and Mrs. Louis Zeigler
Dr	Mr. and Mrs. David Rittenberg	Mr. and Mrs. Leo Zucker
Mr	Mr. and Mrs. Charles Rosen	Mr. and Mrs. Samuel Zywtow
M	Mr. and Mrs. Frederick Rosen	Mrs. Alexandra Arar
Dr	Dr. and Mrs. Selig Ross	Mr. and Mrs. Carl Ehrlich
M	Mr. and Mrs. Philip Rothman	Mr. and Mrs. Howard Eiser
M	Mr. and Mrs. Leonard Rubin	Mr. and Mrs. Edward Eisner
M	Mr. and Mrs. Jack Sager	Mr. and Mrs. Robert Miller
M	Mr. and Mrs. Samuel Saltz	Mr. and Mrs. Albert Moskin
M	Mr. and Mrs. Jerome Schlossberg	Mr. and Mrs. Lee Slurzberg
Dr	Judge and Mrs. Conrad Schneider	Mr. and Mrs. Alfred Zenker
M	Miss Rose Schneider	
M		

Publication date has made our list incomplete

## PAINTINGS

1	Adler, Samuel M.	Figure (Mixed Media)	200.00
2	Adler, Samuel M.	Seated Figure with Still Life (Collage)	800.00
3	Amen, Irving	Muse	600.00
4	Amen, Irving	Woman in Red Shawl	250.00
5	Avery, Milton	Solitary Nude	7,500.00
6	Avery, Milton	Red Horse (Crayon & Gouache)	750.00
7	Barber, Joseph	Butterfly & Lavender	200.00
8	Barber, Joseph	Brown's Head Light	350.00
9	Barker, Walter	Leo Series #5	200.00
10	Barnet, Will	Mid-Passage	2,000.00
11	Barnet, Will	Small Red Spokane	500.00
12	Beere, Tommy	Dubrovnick	400.00
13	Beere, Tommy	Moon Tide	300.00
14	Behr	Indian Woman	300.00
15	Ben-Zion	Prophet Scroll	800.00
16	Ben-Zion	Friday Evening	800.00
17	Blanch, Arnold	Composition (Gouache)	200.00
18	Borne, Mortimer	Flowers	300.00
19	Borne, Mortimer	Prayer	600.00
20	Boughton, Rhoda	Orchard	250.00
21	Boughton, Rhoda	Headland	200.00
22	Brock	Girl Peeling Apples	900.00
23	Brock	Snow in Shady Valley	600.00
24	Brower, Tode	Santa Cruz (Water Color)	150.00
25	Brower, Tode	Birds on Porch (Water Color)	150.00
26	Browne, Byron	Sunset, Provincetown	650.00
27	Browne, Byron	On the Dunes	750.00
28	Burger, W. Carl	The Clock for No One	150.00
29	Burger, W. Carl	Rainy Day	300.00
30	Burke, Ainslie	Sea Beach and Rocks	500.00
31	Burke, Ainslie	Rocks and Surf #2	500.00
32	Burnett, Lou	Quartet	300.00
33	Burnett, Lou	Blue Kerchief	150.00
34	Burnett, Martha	Young Violinist	150.00
35	Burnett, Martha	Ballet Interlude	225.00
36	Cantine, Jo	Portrait of a Child	300.00
37	Cantine, Jo	Tepoztlan	300.00
38	Carter, Clarence H.	Regeneration (Mixed Media)	275.00
39	Carter, Clarence H.	Germinal (Mixed Media)	250.00
40	Chavez, Edward	Aurora #2	275.00
41	Chavez, Edward	Blue Still Life	275.00
42	Chen-Chi	Happy Fish (Water Color)	1,500.00
43	Chen-Chi	Landscape (Water Color)	500.00
44	Cherney, Marvin	The Vermonters	300.00
45	Cherney, Marvin	Mary Mc Laughlin (Charcoal)	250.00
46	Cicero, Carmen	Man and Woman	125.00
47	Costigan, John	Flowers with Shell	450.00
48	Costigan, John	Flower Arrangement with Black Vase (Water Color)	300.00
49	Crimi, Alfred	Out of Space, Out of Time	1,200.00
50	Crimi, Alfred	Cosmogony	400.00
51	Currie, Bruce	Dark Tresses	300.00
52	Cusumano, Stefano	Woman Reading	800.00
53	Cusumano, Stefano	Nude with Flowers	800.00
54	Dahlberg, Edwin	Monterey Peninsula #1 (Water Color)	350.00
55	Dahlberg, Edwin	Snow on the Fields (Water Color)	175.00
56	Davis, Gladys Rockmore	Blue Robe	200.00
57	Davis, Gladys Rockmore	White Robe	295.00
58	De Diego, Julio	Girl and Flying Form	1,700.00
59	De Diego, Julio	Girl with Red Hat	350.00
60	De Martini, Joseph	Still Life (Casein)	150.00
61	Der Harootian, Koren	Conflict (Water Color)	250.00
62	Der Harootian, Koren	Abstract Composition (Conte Crayon)	200.00
63	De Ruth, Jan	After the Bath (Oil Pastel)	220.00
64	Dickinson, Edwin	View Towards LeCrede	2,000.00
65	Dickinson, Edwin	Whitman's House	3,000.00
66	Earley, Mary	Muted Melody	200.00
67	Earley, Mary	Judgement of Paris	250.00
68	Eaton, Myrwyn	City in the Spring	375.00
69	Eaton, Myrwyn	Fishing Port #3	200.00



## PAINTINGS

70	Fiene, Ernest	Pleasant Bay, Maine	400.00
71	Fiene, Ernest	Stormy Day	400.00
72	Flegel, Paul	Honfleur	225.00
73	Flegel, Paul	The Lock	145.00
74	Floch, Joseph	Reclining Woman	600.00
75	Floch, Joseph	Still Life with Yellow Pitcher	700.00
76	Foster, Judith	Spring Metamorphosis	225.00
77	Foster, Judith	Winter Stream	225.00
78	Frater, Hal	Seated Figure	200.00
79	Frater, Hal	Three Men	750.00
80	Freeman, Paul	Accordion Player	300.00
81	Freeman, Paul	Wood Carrier	600.00
82	Friedman, Martin	Pastorale	350.00
83	Friedman, Martin	Cerulean Nocturne	1,200.00
84	Friedman, Rose W.	Lonesome Tree	150.00
85	Gerbino, Rosario	Autumn	450.00
86	Gerbino, Rosario	Winter	450.00
87	Gikow, Ruth	Red Headed Woman (Gouache)	200.00
88	Gikow, Ruth	Interplay	425.00
89	Goldman, Jerry	Cocoon (Mosaic)	300.00
90	Goldman, Jerry	Dovetail (Mosaic and Clay)	300.00
91	Goldring, Milton	Night Train (Collage)	375.00
92	Goldring, Milton	Eric Walking #2	450.00
93	Golubov, Maurice	Encampment Nocturne	300.00
94	Golubov, Maurice	In Memory of Warsaw Ghetto	800.00
95	Gottlieb, Harry	Potato Pickers	250.00
96	Gottlieb, Harry	Marimba Band	150.00
97	Grabach, John R.	Rolling Surf	175.00
98	Grabach, John R.	Gloucester Fishing Boat	200.00
99	Greenwood, Marion	Summertime	500.00
100	Gropper, William	Cup of Tea	1,500.00
101	Gropper, William	Miami Beach Tourist	1,350.00
102	Gross, Chiam	Blessing Candles (Water Color)	450.00
103	Gross, Chiam	Musicians (Water Color)	185.00
104	Groth, John	Elephants Bathing (Water Color)	150.00
105	Groth, John	Stanleyville Market (Water Color)	275.00
106	Hibel, Edna	Mother and Child (Charcoal)	300.00
107	Hibel, Edna	Figure	200.00
108	Hollingsworth, Alvin C.	Civil Rights	200.00
109	Hollingsworth, Alvin C.	Humorous Nude	240.00
110	Honda, Hiroshi	Springtime	350.00
111	Honda, Hiroshi	Take Off	700.00
112	Hoyt, Whitney F.	Bend in the Stream	250.00
113	Hoyt, Whitney F.	Woodland Pool	250.00
114	Jackson, Lee	The Dancers	300.00
115	Jackson, Lee	Dancers of Ukranian Ballet	600.00
116	Kinigstein, Jonah	Jewish Patriarch	400.00
117	Kinigstein, Jonah	Sunflowers	200.00
118	Kleinholz, Frank	Village Square	600.00
119	Kleinholz, Frank	The Lesson	250.00
120	Klitgaard, Georgina	Mountain Landscape	1,200.00
121	Klitgaard, Georgina	Man and Child	200.00
122	Krigstein, Bernard	Spring	350.00
123	Krigstein, Bernard	Dryad	150.00
124	Kroll, Leon	Reflections	600.00
125	Kroll, Leon	Sleeping	7,500.00
126	Kurtis, Kurt	The Light (Encaustic)	600.00
127	Kurtis, Kurt	After the Rain (Encaustic)	350.00
129	Laufman, Sidney	The Lake	200.00
130	Laufman, Sidney	Blue Field	2,000.00
131	Lee, Doris	The Inlet (Gouache)	450.00
132	Lee, Doris	The Acrobats	600.00
133	Liberte, Jean	Sea and Rock in Maine	450.00
134	Licht, Kenneth	Three Faces (Casein)	150.00
135	Licht, Kenneth	Leaf Stalks (Casein)	325.00
136	Loeber, Joachim	King David	600.00
137	Loeber, Joachim	Metropolis	300.00
138	Lokos, Stefan	Landscape	300.00
139	Lokos, Stefan	Figure	150.00
140	Ludins, Eugene	Canton	500.00

## PAINTINGS

141	Magafan, Ethel	Mountains and Fields	125.00
142	Magafan, Ethel	Mountains and Aqueducts	300.00
143	Mandel, Howard	Cafe	800.00
144	Mandel, Howard	House of Cards	775.00
145	Manso, Leo	Red-Blue (Collage)	200.00
146	Marantz, Irving	The Return	350.00
147	Marantz, Irving	Studio Scene	450.00
148	Margulies, Joseph	Back Home After Storm	750.00
149	Margulies, Joseph	Tyrolean With Pipe	500.00
150	Martin, Fletcher	Mother and Child (Drawing)	250.00
151	Mesibov, Hugh	Saffron (Collage)	250.00
152	Meyer, William C.	Near Borganes	165.00
153	Meyer, William C.	Harbor in the East (Water Color)	125.00
154	Michel, Sally	Yellow Horse, Yellow Sky	250.00
155	Michel, Sally	Man in Hammock	150.00
156	Millman, Edward	Obese Crawler	250.00
157	Melcarth, Edward	I.R.T.	600.00
158	Mishaan, Rudolfo	Stellar #2	150.00
159	Mishaan, Rudolfo	Maya (Mixed Media)	1,200.00
160	Mosca, August	Chrysanthemums	600.00
161	Mosca, August	Meditation	500.00
162	Moy, Seong	Odes to Summerday	275.00
163	Moy, Seong	Tropic Isles	325.00
164	Myerson, Margery Deckinger	The Dancers	135.00
165	Myerson, Margery Deckinger	Tidal Wave	375.00
166	Nastasi, Getel	The Young and the Old	175.00
167	Newman, Elias	Garden With Regals (Encaustic)	475.00
168	Newman, Elias	New York Night (Encaustic)	400.00
169	Ortlip, Paul	Three Mums in Blue Vase	200.00
170	Ortlip, Paul	Young Ballerina	300.00
171	Ott, Lynfield	Study for the Nude #1	500.00
172	Ott, Lynfield	Study for the Nude #2	500.00
173	Ott, Phyllis	Self Portrait	150.00
174	Ott, Phyllis	Interior	150.00
175	Oxhandler, Herman	Burning Bush	180.00
176	Oxhandler, Herman	Twilight #2	240.00
177	Philipp, Robert	Girl with Red Scarf	800.00
178	Philipp, Robert	The Carnegie Tavern	1,200.00
181	Pine, Geri	Cauliflower Harvest	150.00
182	Pollet, Joseph	Girl Resting	800.00
183	Pollet, Joseph	Morning's Mail	200.00
184	Ratkai, George	Gyrator	850.00
185	Ratkai, George	Nude	600.00
186	Refregier, Anton	Mexican Girl with Flowers (Casein)	225.00
187	Refregier, Anton	Summer Day	750.00
188	Reisman, Philip	Boy with Popsicle	300.00
189	Reisman, Philip	Card Players	450.00
190	Reynard, Grant	The Beach	150.00
191	Reynard, Grant	Kentucky Family (Water Color)	125.00
192	Rohowsky, Meyers	Facade	300.00
193	Rohowsky, Meyers	Street Scene	200.00
194	Rosenblum, Sadie	The Circle	400.00
195	Rosenblum, Sadie	Ring a Rosy	400.00
196	Ruellan, Andree	Carnival Figure	250.00
197	Ruellan, Andree	Landscape	700.00
198	Samenfeld, Mark	Provence Landscape	135.00
199	Savage, Whitney Lee	Girl and Typewriter (Charcoal)	300.00
200	Schlemm, Betty Lou	Threse (Water Color)	150.00
201	Schlemm, Betty Lou	Hillsdale (Water Color)	150.00
202	Schrag, Karl	Winter in the Woods	800.00
203	Sennhauser, John	Anemones	600.00
204	Sennhauser, John	Pom-Poms	700.00
205	Simon, Howard	Grand Teton	750.00
206	Simon, Howard	California Woodland	500.00
207	Smoler, Eleanor	Red Spring (Wool Embroidery)	125.00
208	Snider, Jeff	Construction #3 (Wood Construction)	500.00
209	Snider, Jeff	Arp's Harp (Construction)	300.00
212	Steffan, Bernard	Red and Green	500.00
213	Steffan, Bernard	Mountain	300.00

## PAINTINGS

214	Stein, Frances	Storm over Quarry Lake	225.00
215	Stein, Frances	Blue Stream	150.00
216	Stein, Rose	Children Playing (Collage)	200.00
217	Stein, Rose	How Distant the Spring (Collage)	150.00
218	Sznajderman, Marius	Satyr (Polymer, Collage)	140.00
219	Taylor, John	Black Bayou (Gouache)	300.00
220	Taylor, John	Shoreline #2 (Gouache)	300.00
221	Terry, Alice	Fools All (Water Color)	300.00
223	Ubina, Senen	Girl with Bird	600.00
224	Ubina, Senen	Composition	P.O.R.
225	Van Veen, Stuyvesant	Burlesque Dressing Room	400.00
226	Van Veen, Stuyvesant	George Washington Bridge	250.00
227	Varian, Dorothy	Depth to Space Series #9	500.00
228	Varian, Dorothy	Kite Tail Fantasy	150.00
229	Vellanti, Aileen	The Couple	175.00
230	Vellanti, Aileen	The Meeting	150.00
231	Weinik, Sam	Greenwich Village	200.00
232	Weinik, Sam	Adolescence	500.00
233	Wilson, Ben	The Blind	500.00
234	Wilson, Ben	Crusader	500.00
235	Wilson, Sol	Autumn	600.00
236	Wilson, Sol	Grass Fire	400.00
237	Witmond, Gili	In the Wind (Collage)	150.00
238	Witmond, Gili	The Yellow Flower (Collage)	185.00
239	Wolf, Helen	Still Life with Pineapple	800.00
240	Wolf, Helen	Blue Figure	300.00
241	Wolins, Joseph	Solomon and Sheba	210.00
242	Wolins, Joseph	Chamber Music	210.00
243	Wyatt, Stanley	Figure Composition (Mixed Media)	200.00
244	Wyatt, Stanley	Golden Bowl (Gouache)	150.00
245	Yunkers, Adja	Skys of Venice #1 (Lithograph)	150.00
246	Zaidenberg, Arthur	Three Graces	350.00
247	Zaidenberg, Arthur	Pastorale	300.00
248	Zansky, Louis	The Rake	400.00
249	Zansky, Louis	The Wave	350.00
250	Held, Philip	Florence's Garden	200.00
251	Burliuk, David	Seated Red Dress	350.00
252	Bratby, John	Bridget Bardot	580.00
253	Constant, George	The Family	1,200.00
254	Constant, George	Love	800.00
255	Coombs, William	Con Amor	500.00
256	Coombs, William	Caribbean Still Life	350.00
257	Dobbs, John	Teenager	250.00
258	Dobbs, John	Teenage Summer Love	150.00
259	Frelicher, Jane	Plowed Field	450.00
260	Frelicher, Jane	Pink and Yellow Flowers	400.00
261	Gropper, William	Cheder	3,000.00
262	Mittleman, Ann	Anemones	400.00
263	Mittleman, Ann	Glad Tidings	250.00
264	Neagoe, Anna	Israeli Village	375.00
265	Neagoe, Anna	Still Life	225.00
266	Romano, Clare	Forsythia	300.00
267	Romano, Clare	North Truro Landscape	200.00
268	Sabossek, Stan	Last Stop	450.00
269	Sabossek, Stan	The Guest	150.00
270	Ippolito, Angelo	Evening	300.00
271	Ippolito, Angelo	The Bridge (Duco Drawing)	150.00
272	Wilson, Jane	Renovation	250.00
273	Wilson, Jane	Young Cedar	350.00

Oil — unless otherwise noted

## SCULPTURE

S1	Borne, Mortimer	Babylon	600.00
S2	Borne, Mortimer	Isaih	10,000.00
S3	Carbone, John	The Prince	1,050.00
S4	Carbone, John	Woman of the Soil	1,350.00
S5	Denoto, Joseph	Ad Man	300.00
S6	DeNoto, Joseph	Recline	750.00
S7	Der Harootian, Koren	Fallen Warrior	1,750.00
S8	Der Harootian, Koren	Invocation	1,200.00
S9	Dienes, Sari	Clay Collage #1	160.00
S10	Dienes, Sari	Winter Glass Bottle	600.00
S11	Eliscu, Frank	Sea Urchins	1,000.00
S12	Eliscu, Frank	Noah's Ark	1,000.00
S13	Ente, Lily	Wind	225.00
S14	Ente, Lily	Facing the Sun	800.00
S15	Freeman, Paul	Handel's Messiah	400.00
S16	Freeman, Paul	Going Home	400.00
S17	Friedman, Mark	Fandango	250.00
S18	Friedman, Mark	Girl Combing Her Hair	750.00
S19	Glinsky, Vincent	Ballet Dancer	900.00
S20	Glinsky, Vincent	Etude	525.00
S21	Gross, Chiam	Rocking Mother and Baby	1,800.00
S22	Gross, Chiam	Young Mother	6,000.00
S23	Hartwig, Cleo	Celita	600.00
S24	Hartwig, Cleo	Xochi	300.00
S25	Hyams, Harriet	Pinnapedia	400.00
S26	Hyams, Harriet	Hex	125.00
S27	Kurtis, Kurt	Pure Emotion	500.00
S28	Kurtis, Kurt	Untitled	250.00
S29	Matteson, Ira	Emerging Back	250.00
S30	Phillips, Blanche	Harp of the Winds	600.00
S31	Phillips, Blanche	Voyage	250.00
S32	Rohowsky, Meyers	Figure	125.00
S33	Small, Hannah	Child and Kitten	450.00
S34	Small, Hannah	Mother and Child	250.00
S35	Terry, Alice	People I Have Known	300.00
S36	Turnbull, James	Guinea Hen	200.00
S37	Turnbull, James	Sea Scape	350.00
S38	Weill, Erna	Seven Chassidim	540.00
S39	Werner, Nat	Study for the Four Horsemen	800.00
S40	Wilson, Evelyn	Duet	350.00
S41	Wilson, Evelyn	Warrior	200.00
S42	De Creeft, Jose	Abstraction	2,000.00
S43	De Creeft, Jose	Old Peasant	750.00
S44	Goulet, Lorrie	Homage To Alcudia	1,500.00
S45	Goulet, Lorrie	Ruhat	500.00
S46	Robbins, Dorothy	Family Totem	600.00
S47	Robbins, Dorothy	Niche	400.00

## YOUNG COLLECTORS SCULPTURE

Y1	Collins, Rosalie	Horse	27.00
Y2	Eliscu, Frank	Little Sea Urchin	100.00
Y3	Matteson, Ira	Italian Head	75.00
Y4	Rohowsky, Meyers	Torso	100.00
Y5	Small, Hannah	Lorelei	100.00
Y6	Werner, Nat	Persian Head	100.00

## YOUNG COLLECTORS

Y1	Bageris, John	Study	85.00
Y2	Barber, Joseph	Monhegan Light	50.00
Y3	Barker, Walter	Persian Series (Gold)	75.00
Y4	Bilander, Jack	Market Place, Mexico	60.00
Y5	Blackburn, Robert	Nude with Red Shawl	60.00
Y6	Bodin, Paul	Ritual Images	60.00
Y7	Boughton, Stuart	Island Harbor	85.00
Y8	Burger, W. Carl	Anchored	20.00
Y9	Burnett, Lou	Girl with Kerchief	85.00
Y10	Burnett, Martha	Practice	50.00
Y11	Chavez, Edward	Music of the Tell	45.00
Y12	Cicero, Carmen	Don Quixote	55.00
Y13	Cohen, Arthur	Provincetown Bay #1	100.00
Y14	Crist, Richard	Desert Willow	100.00
Y15	Currie, Bruce	Girl with Flowers	100.00
Y16	Earley, Mary	Two Girls	100.00
Y17	Eaton, Myrwyn	Little Trees in Spring	100.00
Y18	Flegel, Paul	The Gate	100.00
Y19	Friedman, Rose W.	Study For a Nude	50.00
Y20	Godfrey, Wilma	Bouquet	24.00
Y21	Gregory, Bruce	Large Seated Figure	90.00
Y22	Heisman, Bobbi	Girl and Roses	70.00
Y23	Honda, Hiroshi	Awakening City	100.00
Y24	Jackson, Lee	Wild Horse	60.00
Y25	Kurtis, Kurt	Cranes	85.00
Y26	Lokos, Stefan	Still Life	45.00
Y27	Margulies, Joseph	Mexican Muchacha	100.00
Y28	Myerson, Margery Decker	Girl in Red	85.00
Y29	Nastasi, Frank	Platonic Solids	60.00
Y30	Nastasi, Getel	Monolith #4	70.00
Y31	Newman, Elias	Regatta	65.00
Y32	Nishi, Ken	Summer Mood	80.00
Y33	Ortlip, Paul	Guitarist	100.00
Y34	Reynard, Grant	Robert Frost	38.00
Y35	Rosenblum, Sadie	The Meeting	60.00
Y36	Samenfeld, Mark	Maine Landscape	75.00
Y37	Savage, Whitney Lee	River Brede	75.00
Y38	Schrag, Karl	Dusk	90.00
Y39	Schlemm, Betty Lou	Dry Dock	60.00
Y40	Silvan, Rita	Three Friends Enamel	100.00
Y41	Smoler, Eleanor	Puerto Rico	100.00
Y42	Steffen, Bernard	Cool Morning	100.00
Y43	Stein, Rose	In the Valley	100.00
Y44	Sznajderman, Marius	Baroque Architecture	45.00
Y45	Thorp, Carl	Skyline #3	68.00
Y46	Van Veen, Stuyvesant	Near the Place Populo	90.00
Y47	Vellanti, Aileen	The Robin	45.00
Y48	Ward, Margaret	Lobster Markers	75.00
Y49	Witmond, Gili	Orange Flowers	100.00
Y50	Browne, Byron	Satyr on Music	100.00
Y51	Coombs, William	Penseroso	90.00
Y52	Copeland, Lila	Somersault	50.00
Y53	Hofsoos, Mary Lou	Runner-Up	45.00
Y54	Matteson, Ira	Standing Man Reading	60.00
Y55	Oxhandler, Herman	Mexican Mother	75.00
Y56	Sabossek, Stan	The Glen	100.00
Y57	Varian, Dorothy	Not The Only One In The Puddle	75.00
Y58	Wilson, Sol	Wind and Surf	25.00
Y59	Wolins, Joseph	Yemenite Dancers	75.00

## WATER COLORS AND GRAPHICS

- |                             |                               |
|-----------------------------|-------------------------------|
| 1 Amen, Irving              | 42 Loeber, Joachim            |
| 2 Avery, Milton             | 43 Mandel, Howard             |
| 3 Barber, Joseph            | 44 Marantz, Irving            |
| 4 Barnet, Will              | 45 Margulies, Joseph          |
| 5 Bilander, Jack            | 46 Martin, Fletcher           |
| 6 Blackburn, Robert         | 47 Mesibov, Hugh              |
| 7 Blanch, Arnold            | 48 Moy, Seong                 |
| 8 Bodin, Paul               | 49 Myerson, Margery Deckinger |
| 9 Borne, Mortimer           | 50 Oxhandler, Herman          |
| 10 Burger, W. Carl          | 51 Nastasi, Getel             |
| 11 Chavez, Edward           | 52 Nishi, Ken                 |
| 12 Chen-Chi                 | 53 Peggs, Nancy               |
| 13 Cicero, Carmen           | 54 Refregier, Anton           |
| 14 Cohen, Arthur            | 55 Reynard, Grant             |
| 15 Constant, George         | 56 Rosen, Elise               |
| 16 Copeland, Lila           | 57 Sanders, Benita            |
| 17 Crimi, Alfred            | 58 Schlemm, Betty Lou         |
| 18 Crist, Richard           | 59 Schrag, Karl               |
| 19 Cullom, Adrienne         | 60 Silverman, Mel             |
| 20 Dahlberg, Edwin          | 61 Steffen, Bernard           |
| 21 De Diego, Julio          | 62 Van Veen, Stuyvesant       |
| 22 Dehn, Adolf              | 63 Ward, Lynd                 |
| 23 Dehn, Virginia           | 64 Ward, Margaret             |
| 24 Dienes, Sari             | 65 Warthen, Ferol Sibley      |
| 25 Dobkin, Alexander        | 66 Weinik, Sam                |
| 26 Fiene, Ernest            | 67 Wolf, Helen                |
| 27 Flegel, Paul             | 68 Wolins, Joseph             |
| 28 Foster, Judith           | 69 Wyatt, Stanley             |
| 29 Frater, Hal              | 70 Zaidenberg, Arthur         |
| 30 Gelb, Jan                | 71 Ben-Zion                   |
| 31 Gonzalez-Tornero, Sergio | 72 Blaustein, Al              |
| 32 Gottlieb, Harry          | 73 Browne, Byron              |
| 33 Greenwood, Marion        | 74 Freeman, Paul              |
| 34 Gropper, William         | 75 Golubov, Maurice           |
| 35 Groth, John              | 76 Hogarth, Paul              |
| 36 Hollingsworth, Alvin C.  | 77 Jackson, Lee               |
| 37 Jonas, Schubert          | 78 Ratkai, George             |
| 38 Kleinholz, Frank         | 79 Ross, John                 |
| 39 Kroll, Leon              | 80 Stein, Rose                |
| 40 Krigstein, Bernard       | 81 Ward, Margaret             |
| 41 Lee, Doris               | 82 Williams, Walter           |

## INTERNATIONAL COLLECTION

a) 1	Chagall, Marc ..... Our House in My Village .....		60.00
a) 2	Chagall, Marc ..... Rahab and the Israeli Spies .....		60.00
a) 3	Chagall, Marc ..... The Virgin of Israel .....		60.00
a) 4	Carzou ..... Landscape .....	Lithograph (S#) .....	115.00
a) 5	Cassatt, Mary ..... The Manicure .....	Etching .....	125.00
a) 6	Degas ..... Manet, Seated .....	Etching (C) .....	140.00
a) 7	Erni, Hans ..... Hen Roost .....	Lithograph (S) .....	35.00
a) 8	Erni, Hans ..... Le Coq .....	Lithograph .....	30.00
a) 9	Forain ..... Le Loge .....	Etching (S*) .....	45.00
a)10	Laurencin, Marie... Young Girls on Horseback .....	Lithograph .....	100.00
a)11	Laurencin, Marie... Lawn Party .....	Aquatint .....	75.00
a)12	Laurencin, Marie... Games .....	Aquatint .....	75.00
a)13	Matisse ..... Head .....	Lithograph .....	80.00
a)14	Picasso ..... Alex Maguy .....	Lithograph (S) .....	125.00
a)15	Picasso ..... La Ronde, No. 1 .....	Lithograph (S#O) ....	275.00
a)16	Picasso ..... Le Bouquet .....	Lithograph .....	60.00
a)17	Picasso ..... Le Coq .....	Ceramic tile .....	50.00
a)18	Picasso ..... Flute Player .....	Lithograph .....	75.00
a)19	Picasso ..... Toros y Toreros .....	Lithograph .....	30.00
a)20	Picasso ..... Wise Man .....	Lithograph .....	30.00
a)21	Picasso ..... Motherhood .....	Lithograph .....	30.00
a)22	Picasso ..... Don Quixote .....	Lithograph .....	15.00
a)23	Renoir ..... Baigneuse .....	Etching .....	85.00
a)24	Renoir ..... Chapeau Epingle .....	.....	85.00
a)25	Ret, Etienne ..... Mother and Child .....	Colored eng. (S#) ....	90.00
a)26	Sine ..... Les Chats .....	Lithograph .....	45.00
a)27	Van Gogh ..... Cafe de Paris .....	Lithograph .....	15.00

S —Signed

O —Out of Print

# —Numbered

\* —On the plate

C —Cancelled plate

We are not responsible for omissions in catalogue or any errors in price

---

The Englewood Armory Art Show would like to say "thank you" to the Galleries below for their participation:

ART COLLECTORS CO., RoKo, A.C.A.

---

## COMMITTEES FOR THE ENGLEWOOD ARMORY ART SHOW

<i>Art Chairman</i> .....	Mrs. Jerry Lippman
<i>Assistant</i> .....	Mrs. Carl Rothschild
<i>Printing &amp; Catalogue</i> .....	Mrs. Albert Ginsburg
<i>Selectors</i> .....	Mrs. Harold Abrams, Mrs. Jonas Cooper, Mrs. Norman Cooper, Mrs. Irving Etish, Mrs. Andrew Frankel, Mrs. Jay Franklin, Mrs. Louis Goldberg, Mrs. Hyman Krull, Mrs. Louis Levithan, Mrs. John Malkin, Mrs. Bertram Shepard
<i>Men's Committee</i> .....	Mr. Jerry Lippman, ch. Mr. Hyman Krull, asst., Mr. Harold Abrams, Dr. David Bloom, Mr. Irving Etish, Mr. Martin Fichtenholtz, Mr. Albert Ginsburg, Mr. George Hirsch, Dr. Carl Rothschild
<i>Photography</i> .....	Mr. Jerry Lippman
<i>Administrative Chairman</i> .....	Mrs. Irving Etish
<i>Patrons and Sponsors</i> .....	Mrs. Louis Levithan, ch. Mrs. Leonard Preminger
<i>Publicity</i> .....	Mrs. Albert Meltzer
<i>Biographies</i> .....	Mrs. Jay Casper Mrs. Sidney Isen
<i>Tickets</i> .....	Mrs. Leon Dolgins
<i>Posters</i> .....	Mrs. Robert Siegel
<i>Special Invitations</i> .....	Mrs. Norman Cooper Mrs. Kenneth Bloom
<i>Treasurers</i> .....	Mrs. Sidne Hecht Mrs. George Katz
<i>Receptions</i> .....	Mrs. Harold Abrams

### ACKNOWLEDGEMENTS

The Englewood Armory Art Show has had a shifting of its backstage crews. This year we have promoted all of the wonderful husbands on to a permanent and continuing basis as a committee. In fact, we think they deserve top billing along with our participating artists. Our heartiest thanks to them.

The angels of 1964 are: Best Camp Chair Service Co., Industrial Latex Co., Krull Associates, Larso Electric Co., Palisades Moving and Storage Co., Myron Shepard, William Gropper, Jack Levine, Paul Flegel, Rhoda Boughton, Watson-Guption Publications, Art News, The Arts Magazine, National Sculpture Review, House of Color, and Mr. and Mrs. Leo Popkin.



### EXHIBITION HOURS

Sunday, October 18—1 P.M. to 10 P.M.  
Monday, October 19—1 P.M. to 5 P.M. and 8 P.M. to 10 P.M.  
Tuesday, October 20—1 P.M. to 5 P.M. and 8 P.M. to 10 P.M.  
Wednesday, October 21—1 P.M. to 5 P.M. and 8 P.M. to 10 P.M.

*PREVIEW*—for Sponsors, Patrons, Artists and Press only—  
Saturday, October 17, from 7 P.M. to 11 P.M.

---

Monday and Tuesday 10 to 12 A.M.—Tours for High School and  
Junior High School Students in the area.

---

### SPECIAL EVENTS

*DEMONSTRATION*—Oil Portrait Sketch—Rhoda Boughton  
Sunday, 3:00 P.M.

*CLOSING NIGHT PARTY*—Wednesday, October 21  
9:00 P.M.—*DRAWING* for prizes

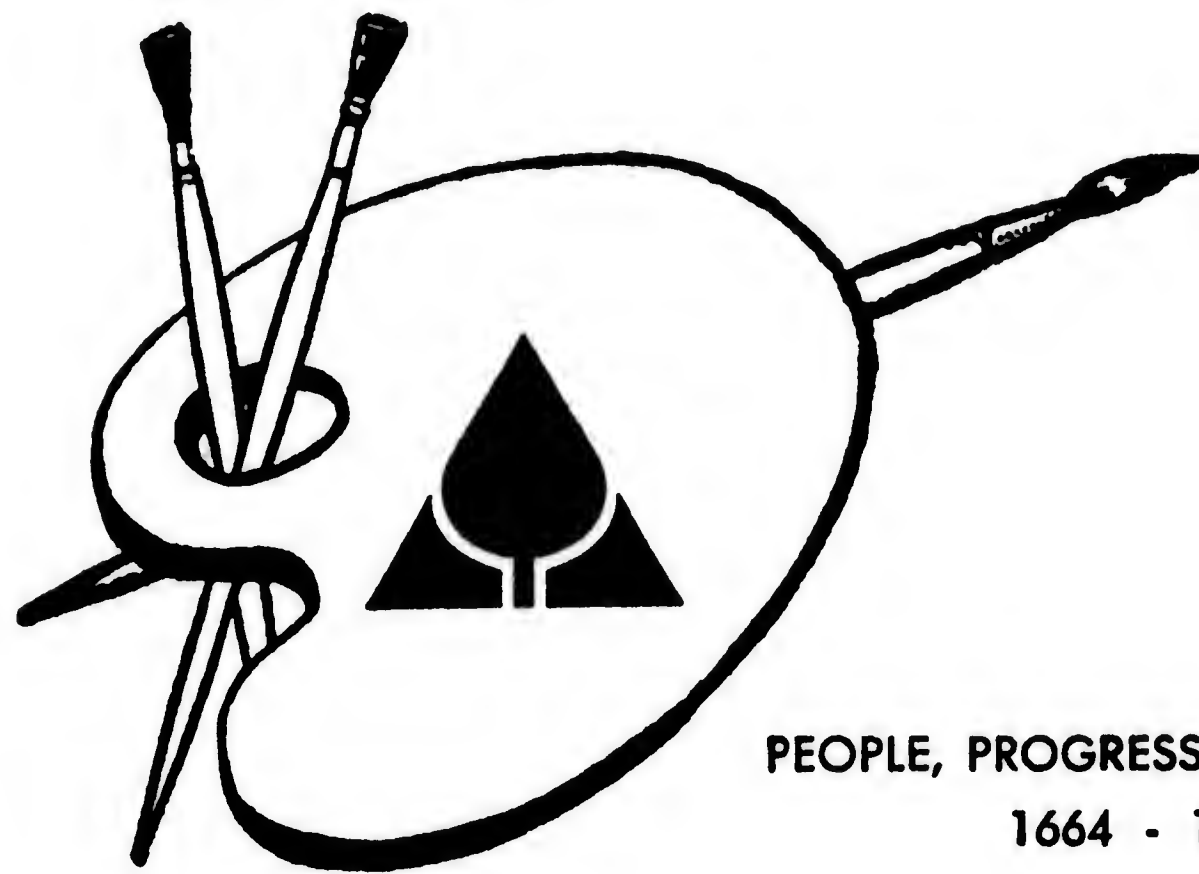
THE NINTH - REGIONAL

*Tercentenary*

ART EXHIBIT

*at the Bergen Mall*

March 1st - March 15th, 1964



PEOPLE, PROGRESS and PURPOSE  
1664 - 1964

BERGEN MALL AUDITORIUM  
EXHIBITION HALL

Hours;	Monday, Tuesday, Wednesday, Thursday, Friday	1:00 P.M. - 9:30 P.M.
	Saturday	10:00 A.M. - 5:45 P.M.
	Sunday	3:00 P.M. - 5:00 P.M.

## *Invited Tercentenary Entries*

1—Mediterranean Viewpoint—Lillian Marzell.....	\$ 600	62—Fluid Motion—Nancy Lee Keetch.....	\$ 25
2—With Dignity—J. Livingstone Gozzo.....	POR	63—Winter Landscape—Odom Keller.....	\$ 95
3—The Ocean Within—Harriet Hyams.....	\$ 950	64—Fishing Pole Road—Dorothy E. Kelting.....	\$ 50
4—Harvey Cedars—Esther Rosen.....	\$ 400	65—Morning Glory—E. Klemchowski.....	NFS
5—Before Automobiles—Mia Le Comte.....	\$ 700	66—Majestic Farm—Mrs. George H. Larson.....	\$ 200
6—Mother—Erna Weill .....	\$ 600	67—Beaded Reflection—Eugenia M. Lauritano.....	\$ 75
7—Burghers Of Cham—Evelyn Wilson.....	\$ 500	68—Elsa—K. M. La Vigne.....	\$ 100
8—House of Thunder—Ben Wilson.....	\$1,000	69—Playmates—Pat Lindquist .....	POR
9—Sanctum—Joan Hughes Daub.....	\$ 400	70—Redenzione—Ben Losco .....	NFS
10—Figures—Virginia Passaggio .....	\$ 500	71—Nicky—Wilma S. Loven.....	NFS
11—Kochi Woman With Possessions— Dorothy Glazer .....	\$ 150	72— Andrew Lukach .....	\$ 800
12—Jumping For Joy—Rita Silvan.....	\$ 150	73—Hidden Fields—Earl Roger Mandle.....	\$ 350
13—Petroushka—Alesandra Merker .....	\$ 500	74—The Seer—Lon T. Marks.....	NFS
14—Dovetail (mosaic)—Jerry Goldman.....	POR	75—Fall Bouquet—Mildred J. Marson.....	\$ 150
15—The Mandate—Henry Cohen.....	\$ 350	76—Hollywood Bridge - Ho-Ho-Kus— Joan McNamara .....	NFS
16—Beast Stalking Earth—Marion Lane.....	\$ 100	77—Old Hewitt Iron Furnace—Edward Morgan.....	\$ 175
17—Country Feast—Homage to Watteau No. 2— Marius Sznajderman .....	\$ 280	78—Green Chair—Helen Morgan .....	\$ 75
18—... Lo, I am Come to Great Estate—Sam Weinik	\$ 600	79—Figure—George J. Moss.....	
19—Shield For a Nuclear War Hero—Carol Zack.....	\$ 150	80—Late Harvest—Frances Nagler.....	\$ 75
20—(Untitled)—Frank Kulasiewicz .....	POR	81—Cubic Crucifixion—John E. Nash.....	NFS
21—Byzantine Church—Harold Abrams.....	NFS	82—Artist's Son—Ruth V. Nielszen.....	POR
22—Reflections—Carolee Allen .....	\$ 100	83—Break Through Veil of Darkness Gina Nifosi .....	\$ 500
23—Still-Life—Gerald Andrea .....	\$ 500	84—Mountain Mists—Clifford G. Noeller.....	\$ 150
24—Calabash—Arlene Raines Aronowitz.....	\$ 250	85—Landscape I—Vick Owens .....	\$ 225
25—Meditating—Al Aslet .....	\$ 40	86—Autumn—Nicholas Pantazakos .....	\$ 175
26—Innocence in Prayer—Roy D. Barnes.....	\$ 200	87—Cut Flowers—Carl Pearson, Jr. ....	\$ 150
27—New Jersey Swamp—Elizabeth Bellmer.....		88—American Heritage—Nancy H. Petrie.....	\$ 50
28—Arizona Sunset—Bette Bifara.....	POR	89—Autumn—Mrs. Frank Petrik.....	NFS
29—Boy With Guitar—Maralyn Black.....	\$ 150	90—Peonies—Miss Andrea Petrik.....	NFS
30—Attic Treasures—Rose Boyce.....	POR	91—Country Churchyard—Howard H. Piatt.....	POR
31—Cypress Tree—Brita Bredenberg.....	POR	92—Goddess—Edna Posner .....	\$ 275
32—Crystal Bowl—Anna Marie Brezina.....	\$ 200	93—Fruit Compote—Mary Poulas.....	POR
33—Kaleidoscope—Bette Brown .....	\$ 300	94—Misty Morning—Edward A. Psolka.....	\$ 300
34—Autumn Flowers—Dorothy Brown.....	NFS	95—Citta a Notte—Gailanne Repetti.....	\$ 75
35—Landscape Reflection—Peter Bruno.....	POR	96—Hudson River from Look-Out Point— Hazel S. Richards .....	\$ 150
36—Reverie—Jayne Butterworth.....	\$ 150	97—Barque Eagle—Sarah Robinson.....	NFS
37—Flight—Anthony Canger .....	\$ 400	98—Fishing Boats—Nancy Rogers.....	NFS
38—Horse Love—Alma Connell .....	NFS	99—Of Surf and Stones—Marie G. Rohrbach.....	\$ 55
39—Waterfall—Gail E. Cook.....	NFS	100—Life in Tiawan—Elizabeth W. Roney.....	POR
40—A Dream Of Friends—Alice M. Costantini.....	\$ 200	101—Condemned - New Project—Joseph Rossi.....	\$ 500
41—Pigeon's Cove—Trudi A. Cox.....	NFS	102—Peaches—Rene Ruts .....	NFS
42—The Eskimo—Raymond J. De Sanctis.....	NFS	103—Boats and the Bridge—Bruce Sanford.....	\$ 500
43—Farm Yard, Paramus—Israel Doskow.....	\$ 350	104—China and Ivory—E. Patricia Schadler.....	NFS
44—Pick A Spell, Set A Spell—Pauline Eble.....	NFS	105—Still Life—Janis Schlens.....	POR
45—Along The Ramapo—Bruce Edwards.....	\$ 45	106—Autumn Still Life—Adriana W. Sciola.....	\$ 100
46—Winter In Vermont—Dorothy F. Fischer.....	POR	107—Tranquility—Louise J. Scutiero.....	\$ 125
47—Orange N. J. State Park—George A. Fish.....	\$ 100	108—Palisades Amusement Park—Alvena V. Seckar	\$ 250
48—Self Portrait—Irving L. Freiman.....	NFS	109—Winter Magic—Dorothy Shuit.....	POR
49—Bean Pot—P. Guseff .....	POR	110—After Dinner—Dan Sickle.....	NFS
50—Carol—G. H. Gleaves.....	\$ 850	111—Owl—Vernon A. Simonet .....	\$ 90
51—Anticipation—Sonia Golombek .....	\$ 350	112—Winter Silence in New Jersey—Holly Slezak.....	NFS
52—The Falls—Joyce Gusmamo.....		113—Dance Macabre—Rueben L. Smith.....	\$ 250
53— —Renee Hagen.....	\$ 100	114—This is New Jersey—Irene Spiegel.....	\$ 55
54—Tupac—The Inca—Eric Hallar.....	NFS	115—Cape Hatteras—Manrico Sutter.....	NFS
55—Beyond The Tree—Janet Indick.....	\$ 250	116—Hard Aground—Earl Sweeney.....	NFS
56—Fifth Avenue Promenade—Paul Janis.....	\$ 300	117—The Land Purchase—John Tanis.....	\$ 475
57—Serenity—Christine Jobeless .....	\$ 25	118—A Lipissan—Patricia L. Timolins.....	NFS
58—Oil—Blanche Joelson .....	NFS	119—Days of Sand and Glue 1964— Mrs. Connie Trivisonno.....	POR
59—Quiet Reflections—Marion E. Johnson.....	POR	120—Harpers Ferry—Erna Vasios.....	POR
60—From Nothing - To Nothing—Herbert Joseph.....	\$ 800		
61—Excitement—Louise C. Joseph.....	\$ 200		

121—White Birches on Road to Whitcomb Cottage Irene Vesery .....	\$ 65
122—Pine Branches—Jack Vilinsky.....	\$ 275
123—Construction—Elaine Vogt .....	NFS
124—Three Figures—Janet Volkert.....	\$ 100

125—New Frontiers—Janet Waite.....	\$ 25
126—Hudson River—Mrs. Amelia Walker.....	NFS
127—Going Home in a Blizzard—Marie-Rose Wiebel	NFS
128—Sankaty Light—Ruth Wietsma.....	\$ 75
129—La Rue—Betty Williams.....	\$ 75

## *Bergen County Artist Guild*

A- 1—Dawn—Abbe Rose Cox.....	\$ 500
A- 2—Spring Bouquet—Florence B. Greene.....	\$ 150
A- 3—Morning Peace—Ruth Henrikson.....	\$ 40
A- 4—Palisades—Godfrey Leeman.....	\$ 85
A- 5—Arrangement on a Blue Table— Wanda Varriale .....	\$ 175
A- 6—White Table—Miki Rosenthal.....	\$ 250
A- 7—Hudson River from Point Lookout Hazel S. Richards.....	\$ 150
A- 8—The Lunch Line—Elys Schesch.....	\$ 425
A- 9—Eurydice and Model Friends Mildred M. Wagener.....	POR
A-10—The Lighthouse—George R. Fernandez.....	NFS
A-11—Winter—Mortimer L. Barth.....	POR
A-12—Rising Fog, Peggy's Cove—Dr. Leo Treinis....	\$ 85
A-13—U. S. Naval Armed Guard—William Monnot....	\$ 125
A-14—Italian Garden in Massachusetts Michele Cafarelli .....	POR
A-15—Flight—Grace Jorgensen .....	\$ 100
A-16—New Jersey Farmers' Market, 1964 Julie Andrews Gillie.....	\$ 250
A-17—Chrysanthemums—E. A. Frei.....	\$ 125
A-18—Baby is Sick—H. Heilborn.....	\$ 250
A-19—Millinery Shelf—Frances Bibo.....	\$ 350
A-20—The Apotheosis of Chaim Manusis Mildred Kaye .....	NFS
A-21—Demolition—Clifford Osborne .....	\$ 35
A-22—Going Home in a Blizzard—Marie R. Weibel...	NFS
A-23—Maine Landscape—Virginia Colman.....	\$ 80
A-24—Madame Butterfly—Grace Profeta.....	\$ 75
A-25—The Voyage—Katherine Landi.....	POR

A-26—Bridge for the Bunny—Margaret Ward.....	\$ 150
A-27—Miss Anna—Dorothy D. Caldwell.....	\$ 200
A-28—There is a Pleasure in the Pathless Woods Ruth W. Littwin.....	NFS
A-29—Children—Harriet R. Boyd.....	\$ 75
A-30—The Snow Storm—B. G. Hansalpakar.....	NFS
A-31—Low Tide—Jack E. Osborn.....	POR
A-32—Salty—Wilbur E. Baur.....	\$ 125
A-33—Still Life—Helen H. Walling.....	\$ 100
A-34—Flowers—Maria Gaillard .....	\$ 150
A-35—Derelicts—Veronica Mettler .....	\$ 500
A-36—Far Away—Elsie Cooperman.....	POR
A-37—Road to the Park—Anita Friend.....	\$ 200
A-38—Reflections—Ann Mehlman .....	\$ 150
A-39—Barnegat October Dunes—Franc Brockmeier....	POR
A-40—Three Sisters—Gilli Witmond.....	\$ 350
A-41—Ellin (Now)—Eleanor S. Bodrato.....	POR
A-42—Fruits and Nuts—Adeline Ackerman.....	\$ 125
A-43—Morning Edition—Doris Feigl.....	POR
A-44—Tranquility—Ethel Goellner .....	NFS
A-45—Washington News—Gisele Klein.....	\$ 40
A-46—Mementos—Minerva Ehrmantraut .....	\$ 100
A-47—Autumn Leaves—Irving Strasnick.....	\$ 150
A-48—Cathedral III—Kay Walingstock Echols.....	\$ 225
A-49—The Majestic Andes—Joyce B. Richards.....	POR
A-50—Amigo—Lucille Nelson .....	\$ 200
A-51—Dungeons Below—Ronni Pastorini.....	\$ 400
A-52—The Closter Farmer—Robert McGeehan.....	\$ 300
A-53—Children and Fish Pool—Paul Ortlid.....	\$ 500
A-54—Windswept—Grace Bogert .....	\$ 500

## *The Ridgewood Art Association, Inc.*

B- 1—Village Collage—Carol Albers.....	\$ 50
B- 2—Winter Mantle—Allan F. Avery.....	\$ 100
B- 3—Fogbound—Alban R. Albert.....	\$ 500
B- 4—Barnegat Sneak Boxes on the Manasquan Doris E. Baker .....	\$ 100
B- 5—Summertime—Viola J. Baldwin.....	NFS
B- 6—September Song—Etta Bauer.....	\$ 400
B- 7—Maine Coast—Rudy Bartlett.....	POR
B- 8—As the Crow Flies—E. G. Bengert.....	\$ 185
B- 9—Kathy Kloeber—Paul C. Burns.....	POR
B-10—Opalescent—Kaethe Junge Carron.....	NFS
B-11—The Old Bait House, New Jersey Eleanor Carvelli .....	\$ 25
B-12—Sussex - Inside and Out—Ethel Carpenter.....	\$ 75
B-13—Bowl of Japanese Iris—Esther S. Clark.....	POR
B-14—Balinese Dancer—Lillie T. Cook.....	\$ 200

B-15—Winter Wonderland—Irene Craft.....	\$ 50
B-16—Impending Storm—Kaye Dean.....	\$ 40
B-17—The Dunes—Etta V. De Baun.....	POR
B-18—Still Life—Constance Jounnes Dickman.....	\$ 150
B-19—Autumn Woods—Alice Dietz.....	\$ 175
B-20—The Clendenny Homestead, Hillsdale, New Jersey—Norma W. Dodson.....	\$ 250
B-21—Devens Woods—Nell B. Doremus.....	\$ 50
B-22—New England Winter—Gertrude Elberfeld.....	\$ 75
B-23—Woodland Path—Betty J. Erdman.....	\$ 45
B-24—A Sound Among Shadows—Stella Fenell.....	POR
B-25—The Letter—Peter Filipczak.....	NFS
B-26—Hurricane's Fury—Val Fox.....	\$ 175
B-27—Red on Gray—Bea Frishman.....	POR
B-28—Colonial Pines—Meta Gruehr.....	\$ 125
B-29—Jersey Woods—C. Eugene Haldeman.....	\$ 95
B-30—Heirlooms and Apples—Muriel Henckler.....	\$ 250

B-31—España No. 1—Rose Hertzberg.....	\$ 250
B-32—Awaiting Winter—Rusty Hoeffner.....	\$ 75
B-33—Summer Sun and Shadow—William P. Hudson	\$ 200
B-34—Ringwood Winter—Stanley Kay.....	\$ 100
B-35—Autumn Leaves—Betty Kaytes.....	POR
B-36—October Bouquet—Dee Kersting.....	NFS
B-37—Mount Washington—Murray Keshner.....	\$ 75
B-38—Monhegan Seascape—Rose Kick.....	NFS
B-39—Still Life—Suzi Knapp.....	\$ 40
B-40—Forsythia—Chris Koczwara .....	POR
B-41—Corner of the Antique Shop—Margaret E. Levy	\$ 100
B-42—Eventide—Lorenza .....	\$ 550
B-43—The White Napkin—R. Crespi Lunardoni.....	\$ 100
B-44—The Workers—Frank Lundgren.....	\$ 75
B-45—Vision—Betty Martin .....	\$ 165
B-46—Tide Pools—Arthur F. Maynard.....	\$1,500
B-47—Sansevieria—Jean Merlini .....	\$ 65
B-48—Autumn in New Jersey—Harold George Miller	\$ 200
B-49—The Least S.—Barbara Morrill.....	POR
B-50—Spring Thaw—Herb Mott.....	POR
B-51—Heavy Surf at Belmar—Ethel Mutch.....	\$ 150

B-52—The 7:26 "Suskie"—John F. Neill.....	POR
B-53—Nowhere To Go—Muriel K. Neuberger.....	NFS
B-54—On the Wings of the Morning—Tom Olenchak	\$ 450
B-55—Apricot—Barye W. Phillips.....	\$ 600
B-56—Fruit—Ethel Pilkington.....	\$ 35
B-57—The Oriental Rug—Ethel Mae Quardt.....	\$ 150
B-58—Exotia—Florence H. Robinson.....	\$ 125
B-59—Arizona Canyon—Walter E. Roll.....	\$ 150
B-60—Ramapo Valley—William Roth.....	\$ 125
B-61—Peonies—G. Sailer .....	NFS
B-62—Strawberry Barn—Patricia Sprouls.....	\$ 50
B-63—Threshold—Katharine Stafford .....	NFS
B-64—Winter—Clara Szczech .....	\$ 75
B-65—Spring 1963—Louise A. Van Huyck.....	\$ 50
B-66—The Blue Vase—Dorothy Warren.....	\$ 50
B-67—Study in Gold—Margrethe Watson.....	POR
B-68—Sea Story—Laura Wertalik.....	\$ 25
B-69—Chrysanthemums—Gloria Williams .....	\$ 75
B-70—Wally—Arthur J. Weise.....	POR
B-71—Stairway to Starlight—Ethelyn H. Woodlock...	NFS
B-72—Pioneer Woman—John Calabro.....	POR

### *Hackensack Art Club*

C- 1—Lanesville—Betty-Lou Schlemm .....	NFS
C- 2—Still Life—Jean Gianni.....	\$ 75
C- 3—Fishing Fleet—Irving Strasnick.....	\$ 150
C- 4—Spring Again—Permillia Haggerty.....	\$ 200
C- 5—Mott Street—Joseph Schuster.....	\$ 100
C- 6—Barnegat Light—Emily M. Boynton.....	\$ 100
C- 7—Washington at New Bridge— B. Spencer Newman.....	NFS
C- 8—Morning Mist—Virginia Janes.....	\$ 200
C- 9—The Willows—Frank Lapham.....	\$ 400
C-10—Whispering Pines—Anne Connelly.....	\$ 75
C-11—Be Back Shortly—Harry K Hubbard.....	\$ 200
C-12—Onions—Margaret Beams .....	\$ 150
C-13—Natures Palette—Judith Barker.....	\$ 45
C-14—Jersey Shore Decoys—Marion A. Peck.....	\$ 100
C-15—Marigolds—E. M. M. Van Wattering.....	\$ 50

C-16—Glenwood Mill—Lucille Stoner.....	\$ 125
C-17—5:15 at West View, New Jersey George Stimmel .....	\$ 100
C-18—Back Yards in the Snow—Carolyn Kiefer.....	\$ 45
C-19—Meditation—C. Frank Mattmann.....	\$ 100
C-20—Rough Water—John T. Sullivan.....	\$ 75
C-21—Scenery In Autumn—Hugh Bae.....	\$ 50
C-22—Grandma's Coffee Time—Lillian Knippenburg	\$ 75
C-23—Summer Shadows—Florence Allen.....	\$ 40
C-24—Top of the World—Anne Decker.....	\$ 85
C-25—Dudley—Roy C. Perham.....	NFS
C-26—Aerolite—Janet Tarnoczi .....	NFS
C-27—Sea Breeze—Kosmo Billings.....	\$ 50
C-28—Mums—Lenore Grassano .....	\$ 75
C-29—The Listener—Eugene D'Ambrosia.....	\$ 75
C-30—The Homestead—Don Hyatt.....	\$ 50
C-31—Fair State—Michael Schinski.....	\$ 75

### *Art Association of Rutherford*

D- 1—Winter Quiet—Frances Hulmes.....	\$ 100
D- 2—The Meadow—Kenneth Sedgewick.....	\$ 50
D- 3—Sandy Cove—Frank Stevens.....	\$ 45
D- 4—Oneness (sculptor)—Nina Lacy.....	\$2,000
D- 5—Snow Flakes—Francis D. Mazzeo.....	\$ 250
D- 6—Motivation—Miriam Brown .....	\$ 150
D- 7—Japanese Landscape—Anna Broadman.....	\$ 150
D- 8—End of Day—Gladys Troy.....	\$ 95
D- 9—Golden—Bill Hansen .....	\$ 250
D-10—Seaport Market Place—Doris Grasso.....	\$ 500
D-11—Still Life—Viola Nagurka.....	\$ 125
D-12—Mountain View—Beatrice Albanese.....	\$ 50

D-13—Morning Mist—Stanley Rhodes.....	\$ 175
D-14—Really!—Marti Harris .....	POR
D-15—Sunset—Frieda Brey .....	\$ 35
D-16—Cobblestones—Johanna Miller .....	\$ 40
D-17—Winter Scene—Mildred Montillo.....	\$ 45
D-18—Egypt—Raymond Hoschke .....	\$ 100
D-19—Old House in Ringwood—Fritz Oldenburg.....	\$ 150
D-20—Spires—Johnell Barnwell .....	NFS
D-21—Flower Arrangement—Margo Lothrop.....	\$ 75
D-22—The Bridge in Winter—Ida Ray.....	\$ 45
D-23—Vase of Asters—Gay Minter.....	\$ 75
D-24—Autumn Glory—Gertrude Swanson .....	\$ 50
D-25—St. Croix, Virgin Islands—Sally Barclay.....	\$ 50

## *Ridgefield Park Art Association, Inc.*

E- 1—Still Life—Anna Boswell.....	POR
E- 2—Blue Harbor—Elsie W. Burger.....	POR
E- 3—My Attic Treasures—Evelyn C. Dickert.....	NFS
E- 4—Artistry—Yester Ensign .....	\$ 250
E- 5—Autumn and Antiques—Helen R. Fass.....	POR
E- 6—Sunset Over New Jersey Coast from “H.M.S. Mauretania”—Edward Haring .....	\$ 100
E- 7—Fall Flowers—H. Lee Hanson.....	NFS
E- 8—Fruit, Etc.—Lillian J. Horn.....	\$ 45
E- 9—The Splendor of Autumn—Marianne Kenison	\$ 200

E-10—The Lodge, High Point, New Jersey Dorothy Langseder .....	\$ 50
E-11—Tired Old Tug—Frances Oellermann.....	\$ 75
E-12—The Blue Jug—Marjorie Menten.....	\$ 75
E-13—Begonia Leaves—Caroline Lindemann.....	NFS
E-14—John Douglas—Jane Spangler.....	NFS
E-15—My Country Kitchen—Ruby Vaughn.....	\$ 40
E-16—A Study in Green—Isabell M. Aickendrath....	\$ 35
E-17—The Thirsty Horse—Louise Ziekle.....	\$ 75
E-18—Pink and Orange—Lois Banko.....	\$ 75
E-19— Alfred Dilof.....	\$ 50

## *Fair Lawn Art Association*

F- 1—I Remember Grandma—Frances Black.....	POR
F- 2—Old Paramus Reformed Church— Virginia Egan .....	\$ 150
F- 3—Crabapple Tree—Sara Freeman.....	POR
F- 4—Major J. C. Hayes—Kathleen Hayes.....	NFS
F- 5—Study #10—Eleanor Jasnow.....	NFS
F- 6—Still Life—Bebe Kantor.....	\$ 75
F- 7—Still Life—Irving Koenig.....	\$ 450
F- 8—Yellow and Black—Ann Levenstein.....	NFS
F- 9—Study in Blue—Gertrude Long.....	\$ 50
F-10—Net with Shells—Jeanette Motter.....	POR
F-11—Study #4—Adrienne Parker.....	NFS

F-12—Flowers from Peony's Garden Felicia Peltzman .....	\$ 120
F-13—Opus 55—Sophie Perlberg.....	NFS
F-14—Old Fashioned Girl—Augusta F. Politinsky....	\$ 150
F-15—Cho-Cho—Gilda Porcoro .....	NFS
F-16—Ruthie—Muriel Reisman .....	NFS
F-17—Empties—Louise Schmeltz .....	POR
F-18—Old Fashioned Omelet—Clara O. Schmid.....	\$ 55
F-19—Sunset—Eloisa Schwab .....	POR
F-20—The Studio—Jean Silver.....	\$ 65
F-21—Squire House, Fair Lawn—Evelyn Sime.....	POR
F-22—Zephyr—Frankie Smith .....	POR
F-23—The Model—George Tregidgo.....	POR
F-24—Torero—Pam Young .....	\$ 100

## *Boyota Art Association*

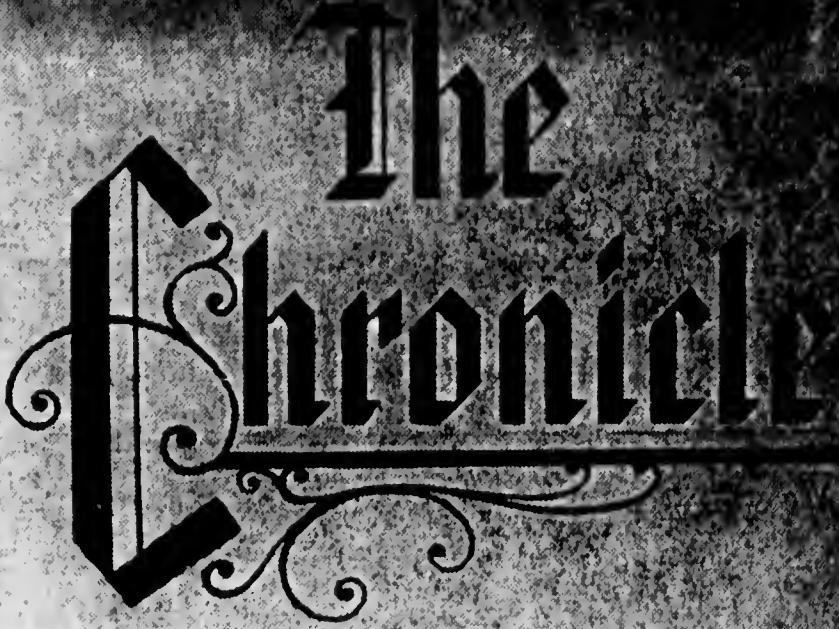
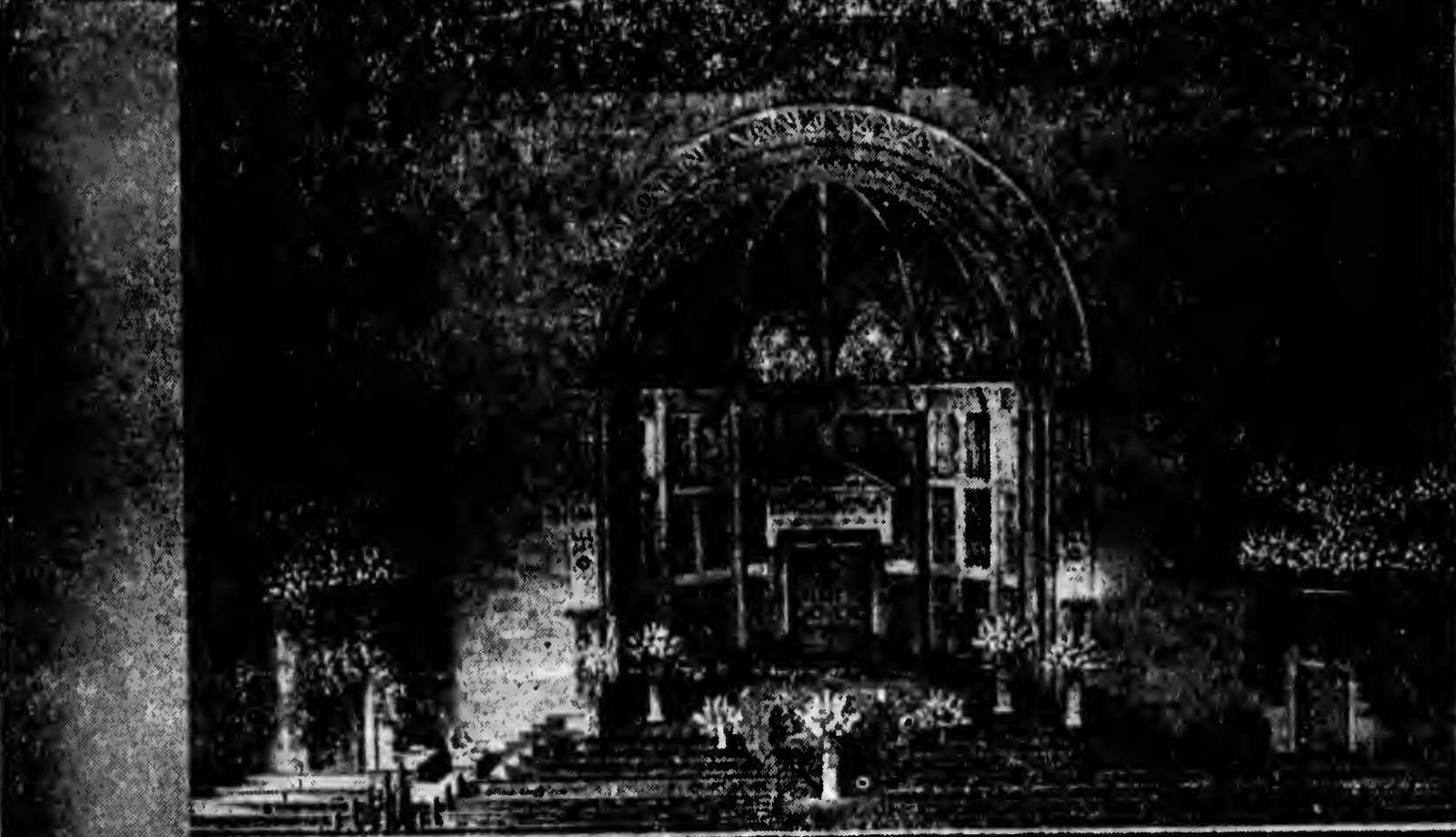
G- 1—Heavy Snow—Dorothy Travers.....	POR
G- 2—Road of Gold—Florence Mills.....	NFS
G- 3—A Quiet Walk—Elizabeth Lloyd.....	POR
G- 4—Notre Dame, Paris—Erika Heimbruch.....	\$ 45
G- 5—The Weekapeemee—Sally Northrop.....	\$ 65
G- 6—All Quiet—Pagona Paster.....	POR
G- 7—Hackensack River Inlet—Elise Leidheiser.....	\$ 35

G- 8—The Old Smokehouse—Barbara Rokos.....	NFS
G- 9—Portrait of a Woodsman—Francine De Bevoise	POR
G-10—Portrait of Scott—Mona Morgan.....	POR
G-11—The Student—Elsa Benoit.....	POR
G-12—Portland Headlight—Calma Senk.....	POR
G-13—Dancing Horse—Jeanette Petrashuk.....	POR
G-14—The Image—Sandy Jackman.....	\$ 200
G-15—Ponytailed Ballerinas—Adrienne Potter.....	POR

*Exhibitors please remove works between 4-5 p.m. March 15*

NFS — *Not for Sale*

POR — *Price on Request*



**CONGREGATION RODEPH SHOLOM · NEW YORK CITY**

Vol. XXXIV

Wednesday, January 8th, 1964 (Teveth 23, 5724)

No. 19



**Sabbath Services**



This Friday Evening, January 10th, at 8:00

**MR. HERMAN SHUMLIN**

*Distinguished Theatrical Producer*

*will speak on*

**"THE DEPUTY" (HOCHHUTH); THE PLAY THAT  
HAS AROUSED THE WORLD"**

This Saturday Morning, January 11th, at 10:15

**RABBI ANDRE ZAOUI**

*of the Har El Synagogue, Jerusalem*

*will speak on*

**"THE NEW ASPECT OF RELIGION IN ISRAEL"**

*Sabbath Seudah Following Services*

*Reservations in Temple Office*

Monday, January 13th, at 12:30

**ANNUAL SISTERHOOD LUNCHEON**

*at the Essex House*

Friday Evening, January 17th, at 8:00

**MR. ALLAN VAN ZOEREN'S NEW SABBATH SERVICE**

**("AVODAT HA-KODESH") WILL HAVE ITS PREMIERE**

*at the*

**MEN'S ASSOCIATION SERVICES**

**MRS. IRA EISENSTEIN, Guest Speaker**

## Rodeph Sholom Chronicle

Published weekly from Mid-Sept. to Mid-June  
by

CONGREGATION RODEPH SHOLOM

7 West 83rd Street New York 24, N. Y.  
(Established 1842)

Temple Office ..... EN. 2-8800

*Rabbi*

Louis I. Newman.....Study and Res. SU 7-0278

*Associate Rabbi*

Gunter Hirschberg .....Res. TR. 3-6534  
Study EN. 2-5880

*Cantor*

Ephraim Biran ..... EN. 2-3049

*Cantor Emeritus*

Nathan G. Meltzoff .....Res. SU 7-6000  
or EN. 2-8800

*Executive Director*

Max Feder ..... EN. 2-8800

*Assistant Executive Director and Sexton*

Barry E. Kugel .....OR. 3-5298

*Religious School Principal*

Carl Erdberg ..... EN. 2-5880

*Nursery School Director*

Mrs. Gerda Miller ..... EN. 2-5441

*Temple Organist*

Allan Van Zoeren .....Res. MU 5-2657

Walter W. Weismann ..... *President*  
Samuel Abrams ..... *1st Vice-President*  
Robert Blank ..... *2nd Vice-President*  
George L. Cohen ..... *Treasurer*  
Albert M. Kahn ..... *Asst. Treasurer*

At the Sabbath Evening and Morning Services of the week in which the Yahrzeit of a deceased member of the family has occurred, the name of the departed is mentioned in Temple on the Roster of Remembrance. Congregants are asked to notify Mr. Barry Kugel, our Sexton, or Dr. Max Feder, our Executive Director, if they desire the names to be mentioned at the Sabbath Services of the week prior to the Yahrzeit. We trust that Congregants and friends commemorating a Yahrzeit will wish to be present in person at these Sabbath Services.

We are pleased to receive information regarding engagements and marriages, with the full name of the young couple and of the parents, sent to us in writing. When sending to us the name of a new-born child, please give us the full name of the newcomer in English and Hebrew; the names of the parents, including the maiden name of the mother; the names of the grandparents, and the great-grandparents; and the names of brothers and sisters, if any. Your cooperation will be appreciated.

Anyone desiring to become a Member, a Seatholder, an Associate Congregant or a Contributor may consult with our Executive Director regarding affiliation.

Parents desiring to arrange for the Bar Mitzvah ceremony for a son, or the Bat Mitzvah ceremony for a daughter, may communicate with the Temple Office, c/o Dr. Max Feder, and with Rabbi Hirschberg regarding the required instruction.

**Provision can be made for a Memorial Nameplate, a Page in the Book of Life, a gift to the Temple Foundation Fund, an Endowment for a particular purpose, or a Bequest, to the Congregation, by consulting with Dr. Max Feder, our Executive Director in the Temple Office.**

### OUR CONGRATULATIONS

We are pleased to congratulate Miss Betsy Rein, daughter of Mr. and Mrs. Mark Rein, a Rodeph Sholom Confirmant, on her assignment in Rome, Italy, for work on the Encyclopaedia of Art being prepared by McGraw-Hill Publishing Company.

### DR. DAVID BOROFF NEXT SPEAKER AT ADULT EDUCATION COURSE

The final speaker on the course on "Jewish Contributions to American Democracy," under the auspices of our Institute of Adult Jewish Studies, will be Prof. David Boroff, well-known author, lecturer and teacher. Prof. Boroff will speak on Tuesday evening, January 28th, at 8:15, and his subject will be "Contemporary America and its Jewish Community" (1914-1963). David Boroff was born in New York City and educated at Brooklyn College, Yale University, and Columbia University. Currently Associate Professor of English at New York University, he formerly taught at Brooklyn College and at Adelphi College.

He is the author of CAMPUS USA (Harper, 1961), a portrait of American higher education, and has contributed many articles, sketches, and short stories to such publications as Harper's, New York Times Magazine, Mademoiselle, Esquire, and Better Homes & Gardens. Mr. Boroff is also a frequent book reviewer for the New York Times Book Review, the Saturday Review, and the New York Post. Articles about Jewish life have appeared in Commentary, the Reconstructionist, Congress Bi-Weekly, and Midstream. Dr. Boroff is currently working on two books dealing with aspects of Jewish life. We are certain that our members will want to attend this stimulating and enlightening lecture.

### MRS. IRA EISENSTEIN

We are pleased to welcome as our Guest Speaker on Friday Evening, January 17th, the distinguished wife of Rabbi Ira Eisenstein, with whom she composed: "What Is Torah?", "Our Bialik" and other Cantatas; she has edited "Gateway to Jewish Song"; "Festival Songs"; "Songs for Children" and other works. Judith Eisenstein is the daughter of Rabbi Mordecai M. Kaplan, Founder of the Reconstructionist Movement, and is a leading authority on Jewish music today. Mrs. Eisenstein will discuss the significance of the composition "Avodat ha-Kodesh" by Mr. Van Zoeren in the creative cultural life of our day.

### MR. HERMAN SHUMLIN

Congregation Rodeph Sholom is honored to welcome as its guest speaker this Friday Evening, January 10th, Mr. Herman Shumlin, the renowned theatrical producer, who will speak on "Hochhuth's 'The Deputy,' and Its World Message." Mr. Shumlin will produce this remarkable drama in February, and it is certain to awaken international interest. Mr. Shumlin has produced "Inherit the Wind" and other plays of powerful ethical and social content. We congratulate Mr. Shumlin on his enterprise, and we look forward with keen interest to his discourse.





The Cast of the Temple Production of "The Pillars and Torches of Modin" (Photograph by Myron Shepard). Participants: Robert Blackburn, Robert Stein, Steven Leader, Jeffrey Scherer, Jeffrey Stander, Richard Jaeger, Andrew Benzakein, Roy Bernstein, Harry Jacobson, Barry Kugel, Judith Amdur, Nathan March, David Umansky, Carey Singer, Rabbi Newman and H. George Kaufman.

## MEN'S ASSOCIATION BREAKFAST JANUARY 26th

The next Breakfast of our Brotherhood will be devoted to Chautauqua, and the guest speaker will be Mr. Seymour M. Liebowitz, Vice-President of the National Federation of Temple Brotherhoods, and Chancellor of the Jewish Chautauqua Society. Mr. Liebowitz served as Treasurer of the NFTB and past president of Temple Israel Men's Club, Lawrence, Long Island. He is a member of the Executive Board of the Metropolitan Conference of Temple Brotherhoods, a past master of Prospect Lodge #987, F. & A. M. and the New York County Lawyers Association. On this morning, the following Life Members of Chautauqua in Rodeph Sholom will be guests of honor, and a special Plaque will be presented to Mr. Irving Lowenstein, the latest enrollee: Rabbi Newman, Mr. Adolph W. Schiff, Mr. Joseph Lefrak, Mr. & Mrs. Robert Blank, Mr. Walter W. Weismann, and Dr. Raphael M. Dansker. Please make your reservations in advance of the Breakfast if you plan to attend.

## SCULPTOR TO BE GUEST OF MARRIED GUILD

Mr. Jacques Heliczer, noted sculptor, artist, and instructor, will be the guest of our Married Guild on Sunday evening, Jan. 12th, at 8:15 in the Joseph Eisner Auditorium. Mr. Heliczer will deliver an address on sculpture and will give a demonstration, using a member of the audience as a subject.

A professor of sculpture at the State Studio of Vienna Academie, he escaped from the Nazis and found refuge in the United States. He has exhibited throughout Europe and in Boston, Bridgeport, Philadelphia, and New York. He has won acclaim for his portrait busts of Sir Winston Churchill, Thomas Masaryk, Anatole France, Wilbur Cross, and Otto Preminger. He now resides on West 105th St.

A social hour and refreshments will follow. Young married couples and their friends are cordially invited. There will be no charge.

**PREMIERE OF ORIGINAL SERVICE BY TEMPLE ORGANIST  
AT BROTHERHOOD SERVICE**



Members of our Temple will have the opportunity to hear for the first time the original Service, "Avodat Ha-Kodesh" composed by our Temple Organist, Mr. Allan Van Zoeren, at the Brotherhood Service on Friday evening, January 17th. Mr. Van Zoeren studied with Marcel Dupre at Fontainebleau, and was guest Organist-Choirmaster at the American Cathedral Church of Paris. Before coming to Rodeph Sholom, Mr. Van Zoeren served as organist for Congregation Oheb Sholom, New Jersey; Bnai Jeshurun, New York City; Union Temple, Brooklyn; and several Protestant churches.

This Service will be presented on the occasion of the 45th Anniversary of our Men's Association, and words of tribute will be offered by Rabbis Newman and Hirschberg, and by Mr. Walter W. Weismann, President of the Temple. A presentation will be made to Mr. Van Zoeren by Mrs. Ira Eisenstein, well known musicologist and composer of Jewish Folk Songs. Participating in the Service will be an augmented choir directed by Cantor Ephraim Biran, and Miss Madeline Foley, a concert cellist, will play one of the compositions. Mr. Myron Shepard, President of the Brotherhood, will extend the greetings of the Association, and a reception to Mr. Van Zoeren will follow the Services in our Marcus Loew Auditorium. Mr. Leonard L. Levy is Chairman of the evening's program.

Get Your Tickets For The

**WORLD'S FAIR**

through our

**MEN'S ASSOCIATION**

And Help Our Brotherhood in its

Welfare Program.

Adults \$2.00

Children \$1.00

Ladies — Do Not Delay in

Making Reservations for the

**SISTERHOOD LUNCHEON**

**MONDAY, JANUARY 13th**

Essex House

You will have a most enjoyable afternoon.

Tickets \$15.00 a person

## A WORK OF ART

During the next few days, in the lobby of our Temple, there will be an exhibit of a bronze relief in hammered metal, created by Mrs. Erna Weill, called "Rising of the Soul" which will be sent to Israel to be placed on the wall of the Har-El Synagogue in Jerusalem. In his last visit to America, Rabbi Andre Zaoui, the guest speaker at our Seudah, was so impressed with this Biblical study that he requisitioned it for his Temple in Jerusalem. Mrs. Erna Weill of Teaneck, N. J., the sculptress, will be present at the Seudah. She received her training with Helene Von Bacharach, a student of Rodin, and is a personal friend of Prof. Martin Buber with whom she visited in Israel.

## AN EVENING IN PARIS

Don't miss this delightful affair, sponsored by our Parents Association, Saturday evening, Feb. 1st. (Postponed from Nov. 23rd on account of the death of President Kennedy). There will be a roast beef dinner, prizes, and music by Meyer Davis' Orchestra. \$25.00 a couple. Chairman of the affair, Mrs. Henry Weiner, EN 2-7843. Or call Ellen Freed at the Religious School office, EN 2-5880.

## VOLUNTEERS WANTED

We are soliciting the cooperation of men and women in our Temple with or without teaching experience, to participate in a tutorial program for children in our community under the sponsorship of the Neighborhood Study Club and the St. Matthews Center conducted by Rev. Gusseller on West 84th St. This tutorial program is a service project of our Temple Community Relations Committee, headed by Mr. Leo A. Diamond, and affords us the opportunity to help children of deprived backgrounds, who are in need of remedial reading and assistance in their studies. No experience is necessary and volunteers are asked to get in touch with Dr. Feder at the Temple Office, EN 2-8800.

## OUR ISRAELI TOUR

The Tourist Agency, managing our trip to Israel, has extended the date of final reservations to January 10th. Unless we can get the required number of reservations by that time, we will regretfully have to call off this project. Please call the Temple Office at once if you are interested in joining the tour.

## FRIDAY NIGHT DINNER

On Friday, January 17th, Classes 11 and 12 of the Religious School and their families, will have a Friday Night Dinner. This lovely affair will include the Friday Night Home ceremonies which will be led by our Rabbis and Cantor Biran. After the dinner Sabbath songs will be sung. The dinner will begin at 6:15 promptly. Mrs. Jacob Matis is Chairman of the Friday Night Dinner Committee.

## SABBATH SEUDAH JANUARY 11th

We urgently request our Congregants who plan to attend our Seudah this coming Saturday to make their reservations in advance so that luncheon arrangements can be properly provided. In the past our guests have waited until the last minute to make reservations, and the committee in charge has been discommoded thereby. The guest speaker at this Seudah, and the Services preceding it, will be Rabbi Andre Zaoui, currently the spiritual leader of the Har El Synagogue in Jerusalem, to which our Temple has made a generous gift for the furnishing of its Sanctuary. Reservations are available through the Temple Office at \$1.50 each.

## ACKNOWLEDGMENTS

We gratefully acknowledge the following generous contributions:

- CONGREGATION RODEPH SHOLOM  
Miss Sara Mitchell in thankfulness for the recovery of her sister, Essie Mitchell;  
Mrs. Hortense Myers and Mrs. Celia Lesser in memory of the birthday of their sister, Adeline Lowenthal, to the Prayer Book Fund;  
Mrs. Elias Reisman in memory of Jennie Finkelshtein;  
Mr. Ralph M. Gans in memory of his beloved mother, Fanny Gans;  
Mrs. Lillian Warshaw and Mrs. Bernice Tamarin in memory of Charles S. Warshaw;  
Mr. & Mrs. Ira Goldenblum in memory of Florence May Halle;  
Mrs. Lillian F. Kahn in memory of Ernestine Friedmann;  
Mr. & Mrs. Ralph J. Gutman to the Foundation Fund in honor of Rabbi Newman;  
Mr. Maurice Coyne in memory of Rebecca Coyne;

(Continued on next page)

## ACKNOWLEDGMENTS (cont'd.)

Mr. Baxter J. Hill in memory of Dorothy Hill;  
Mrs. Ethel N. Lippman and Mr. William J. Lippman in memory of Martin Lippman;  
Mr. & Mrs. Alexander G. Teitz of Newport, R. I. in honor of the Naming Prayer for their granddaughter, Rebecca Eve Teitz;  
Mr. Arthur L. Friedman in memory of Solomon Friedman

## DISCRETIONARY FUND

Mrs. Ida Stashower to the Discretionary Fund in memory of her mother, Sarah Silbert, and her husband, Morris L. Stashower;  
Miss Emilie Fuerstenberg;  
Mrs. Anna N. Cooper of Beverly Hills, Calif.;  
Mr. and Mrs. Milton Rothstein;  
Mr. Ely A. Landau, in honor of the Bar Mitzvah of his Son, Lester.

## RODEPH SHOLOM SISTERHOOD

Mr. Leonard Oppenheimer to the Golden Age Club in memory of his beloved wife, Lenore Gunzendorfer Oppenheimer;  
Mr. & Mrs. Irving J. Nethe to the Golden Age Club in memory of Lillian Colman;  
Mrs. Abraham Rosenberg to the Pulpit Flower Fund in honor of the marriage of her son, Joseph;  
Mrs. Albert J. Alsberg to the Pulpit Flower Fund in memory of her parents, Fannie and David Neuburger;  
Mr. & Mrs. Murray Klein to the Friday Sewing Group in memory of Minnie and Sol Ringer;  
Mr. Ely A. Landau in honor of the Bar Mitzvah of his son, Lester;  
Mrs. Tillie Freidberg in memory of her husband, David Freidberg;  
Mr. Samuel B. Seidel to the Sisterhood in memory of Millie B. Seidel;

## In Memoriam

Congregation Rodeph Sholom expresses heartfelt sympathy to the families of

ELIZABETH B. REISS  
JOSEPHINE LICHTENSTEIN  
LEAH R. ISAACS

who passed away.

Memorial Lights will be kindled at the Nameplates in the Temple in memory of:

Peter Alterman  
Hattie Garson Berliner  
Fannie Goldberg  
Blanche Lewy Joseph  
Annie Joseph  
Theresa Quitman  
Adolph Schnurmacher

Pages in the Book of Life have been dedicated in memory of:

Amelia Blum  
Julius C. Gluck  
Sophie Friedman Mitchell  
Benjamin Shapiro  
Fannie Weidenfeld

and will be opened on Friday evening and on Saturday morning.

The Yahrzeits of the following departed will be observed and the Kaddish recited in their memory at the coming Sabbath Services:

Pearle Silver Bernstein Emanuel Jack London	
Jesse Brand	Tillie B. Merkel
Harold Brown	Isai S. Midler
Lafay Davidson	Sadie Nethe
Ella Duhan	Henry L. Nowwe
Ida Flaxman	Anna Pred
Louis Frank	Charles Rosenstock
Philip Friedman	Sarah I. Sherman
Ernestine Friedmann	Janet Spring
Rose Hessol	Gilbert K. Steiner
Stanley Kolbert	Rosa Stern
Bertha W. Levy	Fannie Strauss
Becky Lewin	Dr. Irving Teitelbaum

MAY THE MEMORY OF THE RIGHTEOUS  
EVER BE A BLESSING!

## RIVERSIDE MEMORIAL CHAPEL

76th St. and Amsterdam Ave., ENdicott 2-6600

In Westchester at Cross County Parkway, Mt. Vernon — Phone MO 4-6800

Congregation Rodeph Sholom  
7 West 83rd Street  
New York 24, N. Y.

Non Profit Org.  
U. S. POSTAGE

**PAID**

New York, N. Y.  
Permit No. 12178



11<sup>th</sup>  
ANNUAL  
ART  
AUCTION

June 9, 1964

8 P.M.

at

Parke-Bernet Galleries

980 MADISON AVENUE, NEW YORK

THE UJA WOMEN'S DIVISION  
WILL PRESENT ITS

# 11th ANNUAL ART AUCTION

on the evening of  
**TUESDAY, JUNE 9th**  
at 8 P.M.

PAINTINGS  
SCULPTURE  
JEWELRY  
FURNITURE  
OBJETS D'ART

Parke-Bernet Galleries, Inc.  
980 Madison Avenue, New York

**EXHIBITION**  
June 5, 6 and 9  
10 A.M. to 5 P.M.

*All proceeds will benefit the 1964 campaign of the United Jewish Appeal*

## **Artists Represented In The Collection\***

PABLO PICASSO  
ERNEST LAWSON  
ROBERT HENRI  
HENRI MATISSE  
BILL PARKER  
MAX WEBER  
CHAIM GROSS  
MOSES SOYER  
RAPHAEL SOYER  
BEN ZION  
SOL WILSON  
ALEXANDER DOBKIN  
MARC CHAGALL

EVERETT SHINN

ALEXEY JAWLENSKY  
ARBIT BLATAS  
BENJAMIN KOPMAN  
YULI BLUMBERG  
MOSHE GAT  
ALICE VALENSTEIN  
BYRON BROWNE  
MARCEL VERTES  
JACQUES ZUCKER  
ERNA WEILL  
JOHN KOCH  
LOUIS EILSHEMIUS  
MILTON AVERY

\*List incomplete

The members of the Committee, whose names appear on the following page, are deeply grateful to the

**PARKE-BERNET GALLERIES**  
for donating their splendid facilities...

**THE ARTISTS, DEALERS AND COLLECTORS**  
who have helped assemble the collection...

**THE CORPS OF VOLUNTEERS**  
who have transformed the idea into reality

80-81 Re 4-6110  
Rosenfeld 105 Wadwa

## 1964 ART AUCTION COMMITTEE

MRS. CHARLES GOLDMAN  
Chairman for the  
Women's Division

MR. A. M. ADLER  
Chairman for the  
Art Galleries Division

MRS. J. J. WOLFF  
Chairman for Objets d'Art

### WOMEN'S DIVISION COMMITTEE

MRS. JEROME J. BLUM	MRS. SAUL LEHV
MRS. ABRAHAM L. CHANIN	MRS. BERNARD LEVIN
MRS. DAVID FOGELSON	MRS. ROSE B. LEVINSON
MRS. LAWRENCE FREEMAN	MRS. JOSEPH LUKASHOK
MRS. LEON M. GECKER	MRS. DUKE MARKS
MRS. ABRAHAM N. GELLER	MRS. MARJORIE NEIKRUG
MRS. HARRY GOLDING	MRS. A. LOUIS ORESMAN
MRS. CHAIM GROSS	MRS. MAC RABINOWITZ
MRS. LOUIS GROSSMAN	MRS. ELMER A. ROGERS
MRS. MURRAY HIRSCH	MRS. JOSEPH RUBIN
MRS. GEORGE JAFFIN	MRS. BURT J. SIRIS
MRS. HERBERT KORNREICH	MRS. MILTON ZAIDENBERG
MRS. BLANCHE LEFF	MRS. JACQUES ZUCKER

### MEN'S DIVISION COMMITTEE

ALEXANDER BALL, A. R. Ball  
RICHARD BALL, A. R. Ball  
JACK BARTFIELD, J. M. Bartfield Art Galleries  
RALPH M. CHAIT, Chait Galleries  
HERBERT CHASE, Chase Gallery  
M. COMER, M. Comer of London  
PETER H. DEITSCH, Peter H. Deitsch Gallery  
BENJAMIN GINSBURG, Ginsburg & Levy  
VICTOR J. HAMMER, Hammer Galleries  
NORMAN HIRSCHL, Hirschl & Adler  
RALPH HYMAN, Museum Silver Shop Inc.  
LEONARD HUTTON, Leonard Hutton Galleries  
DORIS MELTZER, Meltzer Gallery  
EDWARD MUNVES, James Robinson, Inc.  
SAEMY ROSENBERG, Rosenberg & Stiebel, Inc.  
ALBERT SACK, I. Sack, Inc.  
HARRY SALPETER, Harry Salpeter Gallery, Inc.  
ROBERT SAMUEL, JR., French & Company  
BERTHA SCHAEFER, Bertha Schaefer Gallery  
ALEXANDER SCHAEFER, A. La Vielle Russie, Inc.  
GERTRUDE STEIN, Gertrude Stein Gallery  
IRENA URDANG, Braverman Gallery  
J. J. WOLFF, J. J. Wolff Antiques, Ltd.

HAR ZION TEMPLE

**art exhibition**

on Jewish and Biblical Themes

April 19 through April 26, 1964



## SPONSORS OF THE HAR ZION TEMPLE ART EXHIBITION

MR. & MRS. LOUIS BAILIS	MR. & MRS. LAWRENCE G. HOROWITZ
MR. S. HARRISON DOGOLE	MR. & MRS. SAMUEL Z. KORFF
MR. & MRS. ISADORE LAFAIR	MR. & MRS. LEONARD E. LISS
RABBI & MRS. DAVID A. GOLDSTEIN	MR. & MRS. NATHAN RUBINSON
MR. & MRS. JOSEPH GORSON	MR. & MRS. ABNER SCHREIBER
MR. & MRS. S. HERBERT UNTERBERGER	

## ART COMMITTEE

MRS. ISADORE LAFAIR, Chairman	MR. NATHAN RUBINSON, Exhibition Chairman
MR. KARL BORISH, Publicity	MR. MARTIN PILTCH, Installation
MRS. ELMER GLICK, Secretary	DR. NORMA ROLNICK, Biographer
MRS. SAMUEL KARSCH, Temple Bulletin News	MRS. NATHAN RUBINSON, Hospitality
MRS. MORRIS OCKMAN, Tours and Sales	MRS. RALPH SNYDER, Administrative Assistant
MRS. MARTIN PILTCH, Treasurer	MR. PHILIP WISER, Insurance

## ADVISORS

MR. MORTON CHARLESTEIN	MR. CARL LAMPNER
MR. SIDNEY FINKELSTEIN	MRS. SOL K. NEWMAN

It is a great privilege and pleasure for Har Zion Temple to sponsor its THIRD ART EXHIBITION which is devoted entirely to Biblical and Jewish themes. It is one of the largest single collections ever assembled on contemporary interpretations of Jewish Life and Old Testament Stories by many national and international artists.

As in our two previous Art Shows, the first held in 1960 and the second, 1962, the main purpose is to encourage the artist to turn to the Bible for inspiration and to express through his work the impact of the Bible on himself.

Both Jewish and non-Jewish artists are represented. Our non-Jewish local artists approached this theme largely through our encouragement. The value of Art on this theme is not only beauty. It is a great force and influence for humility and understanding and wisdom. Religion and Art search the very nature of our being. Both Religion and Art raise the hope and spirit of man and help give meaning to life.

We are honored with your support and again urge you to acquire these works of Art. This will insure the continued creativity of the artist, enhance the beauty of your own environment and permit Har Zion Temple to add to its permanent collection.

We hope the event will be an enjoyable and cultural experience that you will long remember.

MRS. ISADORE LAFAIR  
Art Committee Chairman

APRIL 19-26, 1964

<b>ISRAEL ABRAMOFSKY</b>	Toledo, Ohio	
1. AT PRAYER.	Woodcut	100.00
2. BLOWING THE SHOFAR.	Oil	600.00
<b>HAROLD ALTMAN</b>	Pine Grove Mills, Pa.	
3. ANGELS II.	Intaglio	45.00
4. MEETING.	Intaglio	25.00
<b>IRVING AMEN</b>	New York City	
5. ISAIAH.	Etching	35.00
6. AN ANGEL CALLED.	Etching	60.00
7. PROPHET WITH SCROLL.	Oil	500.00
<b>RIFKA ANGEL</b>	New York City	Courtesy of Galerie D'Ange, N.Y.C.
8. CHASSIDIM.	Gouache	350.00
9. IN MEMORY OF THE JEWISH OLD MEN WHO DIED IN HITLER'S OVENS.	Encaustic	650.00
<b>WILLIAM AUERBACH-LEVY</b>	Ossining, N.Y.	
10. THE NEW TALMUD.	Etching	45.00
11. MOTKE.	Etching	65.00

<b>MORDECAI AVNIEL</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
12. NEGEV DESERT.	Gouache		150.00
<b>WILLIAM BARNETT</b>	Philadelphia		
13. THE PROPHET.	Oil		300.00
<b>LEONARD BASKIN</b>	North Hampton, Mass.		
	Courtesy of Corinthian Gallery, Penn Valley, Pa.		
14. AMOS.	Woodcut		100.00
15. ABRAHAM AND ISAAC.	Woodcut		100.00
<b>FELICIANO BEHAR</b>	Mexico	Courtesy of Little Gallery, Philadelphia	
16. SONG OF SONGS.	Oil		P.O.R.
<b>GEORGE BELINE</b>	New York City		
17. WE SHALL SURVIVE.	Casein		500.00
18. MATZO TREGGER.	Watercolor		200.00
<b>YOSSEL BERGNER</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
19. ANGELS.	Oil		800.00

<b>MOSHE BERNSTEIN</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
20.	SHADCHAN.	Drawing	175.00
21.	SHTETL.	Drawing	185.00
<b>SYLVIA BERNSTEIN</b>	Scarsdale, N.Y.		
22.	AFTER EDEN.	Watercolor	300.00
23.	EVE.	Watercolor	250.00
<b>THERESA BERNSTEIN</b>	New York City		
24.	BIBLICAL STILL LIFE.	Oil	650.00
25.	OLD RABBI.	Etching	50.00
26.	JEWISH WEDDING.	Oil	275.00
<b>NAPHTALI BEZEM</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
27.	NEW IMMIGRANTS.	Oil	1575.00
28.	JEWISH LIFE.	Oil	1000.00
<b>LUDWIG BLUM</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
29.	IN THE GALILEE.	Oil	850.00

**JACK BOOKBINDER** Philadelphia

30. PRAYER. Lithograph

40.00  
Unframed 30.00

31. LAMENT. Oil Drawing

300.00

32. LAMENTATION. Oil Drawing

300.00

**SHMUEL BONEH** Israel Courtesy of Safrai Gallery, Jerusalem

33. JONATHAN AND DAVID. Oil

375.00

**BERNARD BRENNER** Arcola, Pa. Courtesy of Makler Gallery, Philadelphia

34. WORSHIPPER. Bronze

50.00

35. FAITH. Steel

250.00

**HARRY BRODSKY** Philadelphia

36. MOSES. Woodcut

50.00

37. THE PROPHET. Woodcut

50.00

**SAMUEL G. CAHAN** New York City

38. ATONEMENT. Etching

80.00

39. THE TORAH. Painting

325.00

40. THE PRAYER. Painting

650.00

<b>MARC CHAGALL</b>	France	Courtesy of Corinthian Gallery, Penn Valley, Pa.	
41.	DAVID AND GOLIATH.	Lithograph	200.00
42.	SAMSON.	Color Lithograph	300.00
<b>SIDNEY CHAFETZ</b>	Columbus, Ohio		
43.	BEN.	Woodcut	40.00
44.	BEN GURION.	Intaglio	40.00
<b>MAX ARTHUR COHN</b>	New York City		
45.	RUTH AND NAOMI.	Oil	250.00
46.	SACRIFICE OF ABRAHAM.	Gouache	60.00
<b>JOHN CONSTANZA</b>	Berwyn, Pa.		
47.	THE PROPHET.	Sculptured Panel	250.00
48.	EXODUS.	Sculptured Panel	400.00
49.	JUDITH.	Watercolor	75.00
<b>ALFRED D. CRIMI</b>	New York City		
50.	THE INDOMITABLE.	Oil	1500.00
<b>ADOLPH DIODA</b>	Philadelphia		
51.	JONAH.	Wood	600.00



<b>YEHOSHUA DROR</b> Israel	Courtesy of Safrai Gallery, Jerusalem	
52.	INSIDE THE SHUL. Watercolor	100.00
<b>PAUL ENGLAND</b> New York City		
53.	FIRMAMENT. Oil	250.00
54.	GENESIS I. Color Etching	45.00
55.	GENESIS II. Color Etching	45.00
<b>WHARTON ESHERICK</b> Paoli, Pa.		
56.	CAIN. Crotch Walnut	1875.00
<b>TULLY FILMUS</b> Great Neck, N.Y.		
57.	THE HORA. Oil	2000.00
58.	BLESSING THE MOON. Oil	1500.00
59.	THE SCHOLAR. Charcoal Drawing	250.00
<b>ERNEST FREED</b> Northridge, Calif.		
60.	GENESIS. Color Intaglio	90.00
<b>ISAC FRIEDLANDER</b> New York City		
61.	THE MESSENGER. Drypoint	30.00
62.	DOWNHILL. Wood Engraving	30.00

**MORTON GARCHIK** Long Island, N.Y.

- |   |                |
|---|----------------|
| 63. GIMPEL WAYFARING. Woodcut                           | 35.00          |
| 64. MOTTEL AND BIRD-CANON. Woodcut                      | 45.00          |
|   | Unframed 25.00 |
| 65. STUDIES FOR CONFRONTATION. Mixed Technique Painting | 100.00         |

**MOSHE GAT** Israel Courtesy of Safrai Gallery, Jerusalem

- |                      |        |
|----------------------|--------|
| 66. DINA. Drawing    | 250.00 |
| 67. EIN GEV. Drawing | 250.00 |

**HANA GEBER** New York City

- |                        |        |
|------------------------|--------|
| 68. KING DAVID. Bronze | 350.00 |
| 69. HAGAR. Silver      | 350.00 |

**ALBERT GOLD** Philadelphia

- |                     |        |
|---------------------|--------|
| 70. PICNIC. Drawing | 100.00 |
| 71. SCHOLARS. Oil   | 425.00 |
| 72. PRAYER. Oil     | 400.00 |

**ROBERT D. GOLDMAN** Cheltenham, Pa.

- |                                       |        |
|---------------------------------------|--------|
| 73. CREATION: LET THERE BE LIGHT. Oil | 200.00 |
| 74. GENESIS 22. Oil                   | 400.00 |

<b>AARON J. GOODELMAN</b> Bronx, N.Y.	1200.00
75. THE SAGE. Purple-Heart Wood	1800.00
76. THE PRAYER. Pewter-Textured Sheet-Copper	
<b>LAURA GOODMAN</b> Philadelphia	850.00
77. SARAH AND THE ANGEL. Bronze	90.00
78. ALEF, BET, GIMEL. Watercolor	600.00
79. SONG OF DAVID. Bronze	
<b>PAUL GORKA</b> Courtesy of Pearl Fox Gallery, Philadelphia	1200.00
80. THE FALSE PROPHET. Oil	
<b>OLIVER GRIMLEY</b> Norristown, Pa.	100.00
81. DANIEL. Pen and Ink	100.00
82. SHADRACH, MESHACH AND ABEDNAGO. Pen and Ink	100.00
83. JOSEPH. Watercolor	
<b>CHAIM GROSS</b> New York City	125.00
84. FIDDLER. Color Lithograph	600.00
85. TALMUDIC DISCUSSION. Watercolor	1200.00
86. YEMENITE MUSICIAN. Watercolor	

**GENNARA GULLUNI** Harrisburg, Pa. Courtesy of Goan Gallery, Harrisburg, Pa.  
87. RACHAEL GRIEVING FOR HER CHILDREN. Oil 500.00

**LENA GURR** Brooklyn, N.Y.  
88. SIMCHAS TORAH. Oil 1500.00  
89. SIMCHAS TORAH. Color Serigraph 15.00  
90. PROPHET. Color Woodcut 50.00

**ABRAHAM P. HANKINS** Philadelphia (In Memoriam)  
91. THE PROPHET. Color Woodcut 40.00  
92. WHEN MOSES CAME DOWN THE MOUNTAIN. Color Woodcut 40.00  
93. BAR MITZVAH. Oil 500.00

**SHIMSHON HOLZMAN** Israel Courtesy of Safrai Gallery, Jerusalem  
94. TIBERIAS. Watercolor 160.00

**MERVIN JULES** North Hampton, Mass.  
95. HIGH HOLIDAY. Oil and Encaustic 300.00

**ANATOLI KAPLAN** Leningrad, U.S.S.R.  
96. MORNING PRAYERS. Lithograph 90.00  
97. ON THE EVE OF THE SABBATH. Lithograph 90.00

<b>JEROME KAPLAN</b> Philadelphia	175.00
98. TUSCANY TEMPLE. Color Intaglio	100.00
99. RITUAL. Color Lithograph	
<b>NATHANIEL KAZ</b> New York City	1750.00
100. SUCCOTH. Bronze	1500.00
101. CHASSIDIC MENORAH. Bronze	
<b>J. WALLACE KELLY</b> Newtown, Pa.	800.00
102. KIBBUTZ. Wax in Bronze	600.00
103. GENESIS. Welded Iron	
<b>JONAH KINGSTEIN</b> New York City	500.00
104. YOM KIPPUR. Stained Glass in Plastic	500.00
105. MEN WITH TORAH. Oil	100.00
106. MAN WITH TORAH. Woodcut	
<b>MAURICE KISH</b> Brooklyn, N.Y.	375.00
107. RAISINS AND ALMONDS. Oil	250.00
108. JOB. Oil	

<b>MARCELLA KLEIN</b>	Philadelphia	
109.	THE ONE REMAINING. Gouache	150.00
110.	ANCIENT SCHOLAR. Gouache	100.00
<b>FRANK KLEINHOLZ</b>	Port Washington, N.Y.	
111.	COME LET US LIGHT THE MENORAH. Oil	750.00
112.	THE NEST. Silk Screen	85.00
113.	NEW BIRTH. Silk Screen	100.00
<b>BERNARD KOHN</b>	Elkins Park, Pa.	
114.	SHIMAH B'KOLI. Gouache	125.00
115.	BEFORE THE ARK. Gouache	150.00
<b>CHAIM KOPPELMAN</b>	New York City	
116.	CAIN AND ABEL. Etching	50.00
117.	EXODUS. Drawing	200.00
<b>DOROTHY KOPPELMAN</b>	New York City	
118.	TWO BIRDS ALIVE AND CLEAN. Oil	250.00
119.	ONE KID OF THE GOATS FOR A SIN OFFERING. Oil	250.00
<b>NEIL KOSH</b>	Courtesy of Pearl Fox Gallery, Philadelphia	
120.	REBECCA'S ACCEPTANCE. Oil	1200.00

<b>FRAN LACHMAN</b> Chester, Pa.	350.00
121. BAR MITZVAH BOY. Oil	450.00
122. THE MINYAN. Oil	
<b>JULIAN LEVI</b> New York City Courtesy of Nordness Gallery, N.Y.	600.00
123. MENORAH. Casein	
<b>JACK LEVINE</b> Courtesy of Alan Gallery, N.Y.	115.00
124. ASHKENAZI. Etching	115.00
125. KING DAVID. Etching	
<b>RICHARD A. LIEBERMAN</b> Philadelphia	2800.00
126. ISRAEL OUR HOME. Carved Marble	
<b>JACQUES LIPCHITZ</b> Hastings-On-The-Hudson, N.Y. Courtesy of Martha Jackson Gallery, N.Y.C.	P.O.R.
127. HIS MIRACLE. Bronze	
<b>PETER LIPMAN-WULF</b> New York City	75.00
128. SOLOMON. Engraving	3500.00
129. THE CREATOR. Bronze	700.00
130. DAVID. Bronze	

<b>PINCHAS LITVAN</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
131. STREET IN SAFED.	Oil		1200.00
<b>PINCHAS LITVINOVSKY</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
132. YIDDLE MIT A FIDDLE.	Oil		600.00
<b>DON LORD</b>	Erie, Pa.	Courtesy of Pearl Fox Gallery, Philadelphia	
133. THE EXPULSION.	Polymer Tempera		675.00
<b>ARLENE LOVE</b>	Philadelphia		
134. FOR HE HATH DONE MARVELOUS THINGS.	Polyester		300.00
135. ADAM AND EVE.	Fiberglass		550.00
<b>LOUIS LOZOWICK</b>	South Orange, N.J.		
136. STREET IN SAFED.	Oil		500.00
137. BETH SHEARIM CATACOMBS IN ISRAEL.	Drawing		125.00
138. SAFED #2.	Lithograph		45.00
<b>AREYEH LUBIN</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
139. MARKET AT BEERSHEVA.	Pastel		1200.00



<b>JONA MACH</b> Israel	Courtesy of Safrai Gallery, Jerusalem	
140.	MOUNT ZION. Oil	500.00
<b>PATRICIA MANGIONE</b>	Philadelphia	
141.	LAND OF CANAAN. Oil	375.00
142.	END OF IDOLS. Oil	300.00
<b>MOISSAYE MARANS</b>	Brooklyn, N.Y.	
143.	BOOK AGAINST SWORD. Hydrocal	300.00
144.	ORIENTAL RABBI. Vermilion Wood	1000.00
145.	FAMILY BIBLE READING. Ink Drawing	65.00
<b>IRVING MARANTZ</b>	New York City	
146.	JACOB AND THE ANGEL. Oil	500.00
<b>NATHAN MARGOLIS</b>	Philadelphia (In Memoriam)	
147.	CHASSIDIM. Wood Block Print	35.00
148.	SING UNTO THE LORD A NEW SONG. Charcoal Drawing	150.00
<b>JOSEPH MARGULIES</b>	New York City	
149.	IN SEARCH OF UNDERSTANDING. Color Lithograph	75.00
150.	FROM JUDEAN HILLS. Color Lithograph	75.00
151.	THE LESSON. Oil	850.00

<b>MICHAEL MAYOR</b> Philadelphia		
152. SOLOMON AND THE QUEEN OF SHEBA. Plastic		200.00
<b>ZVI MEIROWITZ</b> Israel	Courtesy of Safrai Gallery, Jerusalem	
153. HAIFA IN BLUE. Oil		650.00
<b>JAMES MELLON</b> New York City		
154. GIVE PRAISE UNTO THE LORD I. Casein on Paper		80.00
155. GIVE PRAISE UNTO THE LORD II. Casein on Paper		80.00
<b>WILLIAM MEYEROWITZ</b> New York City		
156. MOSES. Oil		300.00
157. TWO MUSICIANS. Oil		600.00
158. THE ROOSTER AND THE BOOK. Color Etching		200.00
<b>MOSHE MOKADY</b> Israel	Courtesy of Safrai Gallery, Jerusalem	
159. ADAM. Oil		500.00
<b>CLIVIA MORRISON</b> New York City		
160. LITTLE MOSES. Bronze		550.00
161. BUT SHE TURNED. Bronze		450.00

<b>SHIRLEY E. MOSKOWITZ</b>	Plymouth Meeting, Pa.	
162.	SUCCOTH. Watercolor Collage	125.00
163.	OLENOO. Walnut	500.00
164.	THE RABBI. Cherry	450.00
<b>GERALD NAGELSPACH</b>	Philadelphia	
165.	PRAISE HIM, KINGS OF THE EARTH. Oil	850.00
<b>NANCY NEMEC</b>	Hastings-On-The-Hudson, N.Y.	
166.	FIGURE WITH APPLE III. Serigraph and Woodblock	35.00
167.	DREAM OF JONAH. Serigraph	35.00
<b>ELIAS NEWMAN</b>	New York City	
168.	JERUSALEM. Encaustic	250.00
169.	SAFED IN GALILEE. Encaustic	800.00
<b>H. RORER NIBLOCK</b>	Philadelphia	
170.	MIRIAM. Oil	300.00
171.	DISGUISED PROPHET WAITING FOR AHAB. Oil	250.00
<b>RUTH NICKERSON</b>	White Plains, N.Y.	
172.	JOB. Sculpture	P.O.R.
173.	"BEAUTY FOR ASHES," ISAIAH. Marble	1200.00

<b>LEONARDO NEIRMAN</b>	Mexico	Courtesy of Little Gallery, Philadelphia	
174. ETERNAL LIGHT.	Oil		750.00
<b>OLIVER NUSE</b>	Philadelphia		
175. JOB'S REPENTANCE.	Wash and Gouache		200.00
<b>ABEL PANN</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
176. HAGAR.	Pastel		1000.00
<b>PABLO PICASSO</b>	France	Courtesy of Corinthian Gallery, Penn Valley, Pa.	
177. DAVID AND BATHSHEBA.	Lithograph		1500.00
<b>JACOB PINS</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
178. THE PROPHET.	Woodcut		65.00
<b>ANGELO PINTO</b>	New York City	Courtesy of Makler Gallery, Philadelphia	
179. CAIN AND ABEL.	Watercolor		150.00
180. ABRAHAM.	Watercolor		400.00
<b>BIAGIO PINTO</b>	Philadelphia	Courtesy of Makler Gallery, Philadelphia	
181. ADAM AND EVE #1.	Drawing		150.00
182. ADAM AND EVE #2.	Drawing		225.00

<b>HENRY C. PITZ</b>	Plymouth Meeting, Pa.	Courtesy of Pearl Fox Gallery, Phila.	
183.	MOSES AND THE BURNING BUSH.	Oil	650.00
<b>YITZHAK PUGATZ</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
184.	GARDEN OF EDEN.	Oil	600.00
<b>DAVID RAKIAH</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
185.	SHIN.	Oil	325.00
186.	GODLINESS.	Oil	275.00
<b>ZVI RAPHAELI</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
187.	SYNAGOGUE.	Oil	385.00
188.	CHEDER.	Oil	375.00
<b>SEYMOUR REMENICK</b>		Courtesy of Pearl Fox Gallery, Philadelphia	
189.	STILL LIFE.	Oil	375.00
<b>WARREN ROHRER</b>	Christiana, Pa.	Courtesy of Makler Gallery, Phila.	
190.	O HILLS, LIKE LAMBS.	Drawing	40.00
191.	THE PASTURES OF THE WILDERNESS DRIP.		
	THE HILLS GIRD THEMSELVES WITH JOY.	Oil and Charcoal	150.00
192.	THE EARTH FEARED AND WAS STILL.	Oil and Charcoal	400.00

<b>EMANUEL ROMANO</b>	New York City	
193. TEVYE. Oil		375.00
194. POMEGRANATES IN ISRAEL. Oil		400.00
<b>AREI ROTHMAN</b>	Israel	Courtesy of Safrai Gallery, Jerusalem
195. SONS OF LIGHT AGAINST SONS OF DARKNESS. Etching		60.00
196. IN THE BEGINNING. Etching		60.00
<b>REUVEN RUBIN</b>	Israel	Courtesy of Safrai Gallery, Jerusalem
197. SHEARING SHEEP ON CARMEL. Color Lithograph		175.00
<b>ITZHAK SANKOWSKY</b>	Merion, Pa.	
198. SAUL. Oil on Woodblock		500.00
199. ON THE RIVERS OF BABYLON. Cold Wax		1000.00
200. THE SURVIVORS. Poplar		250.00
<b>RUTH SCHLOSS</b>	Israel	Courtesy of Safrai Gallery, Jerusalem
201. BOY STUDYING TALMUD. Drawing		180.00
202. HANNAH. Oil		1000.00
203. PLUCKING. Oil		1250.00

<b>BERTHA K. SCHOENBACH</b>	Philadelphia	
204.	THE QUEEN. Encaustic	300.00
205.	PRAYER. Woodcut	50.00
206.	WINGED MESSENGER. Encaustic	50.00
<b>JASON SCHOENER</b>	Oakland, Calif.	Courtesy of Midtown Galleries, N.Y.C.
207.	ELIJAH. Oil and Wax	600.00
208.	EZEKIEL. Oil and Wax	600.00
<b>GEORGES SCHREIBER</b>	New York City	
209.	AGE 13. Color Lithograph	125.00
<b>PAUL SHIMON</b>	New York City	
210.	HIGH HOLY DAY. Tempera Gouache	175.00
211.	BELSHAZZAR'S FEAST. Tempera Gouache	300.00
212.	WEDDING FEAST. Ink Drawing	65.00
<b>MEL SILVERMAN</b>	New York City	
213.	ROSH HASHONAH. Mixed Graphic Media	70.00
214.	ONE HUNDRED GATES. Lithograph	75.00
215.	NEW WALLS AT JERUSALEM. Collage	375.00

<b>MIRON SIMA</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
216.	OLD CITY JERUSALEM.	Woodcut	80.00
217.	FRIDAY NIGHT AT THE HOUSE OF THE RABBI.	Woodcut	80.00
<b>ARLIE SINAIKO</b>	New York City		
218.	(SINAI) THUS SPAKE THE LORD.	Bronze	1150.00
219.	THE PROPHET.	Bronze	475.00
<b>VITA P. SOLOMON</b>	Wyncote, Pa.		
220.	ISRAEL #1.	Gouache	200.00
221.	ISRAEL #2.	Gouache	200.00
222.	SKETCH, ISRAEL.	Crayon and Ink	75.00
<b>MIRIAM SOMMERBURG</b>	New York City		
223.	MENORAH.	Triptich, Color Woodcut	50.00
224.	PROPHETS.	Rosewood	250.00
225.	MOSES.	Rosewood	350.00
<b>BENTON SPRUANCE</b>	Philadelphia		
226.	JOSHUA.	Color Lithograph	75.00



<b>JACOB STEINHARDT</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
227.	JEREMIAH.	Woodcut	85.00
228.	JERUSALEM HILLS.	Woodcut	185.00
<b>ERNA STENZLER</b>	Elkins Park, Pa.		
229.	AN OLD MAN PRAYS.	Walnut	400.00
230.	RUTH AND NAOMI.	Hydrocal	600.00
<b>YOSSI STERN</b>	Israel	Courtesy of Safrai Gallery, Jerusalem	
231.	TEACHING.	Oil	425.00
232.	SIMCHAT TORAH.	Watercolor	150.00
<b>RICHARD TAICHER</b>	Pearl Fox Gallery,	Philadelphia	
233.	THE MINION.	Oil	950.00
234.	THE HIGH PRIESTS.	Oil	950.00
<b>SABINA TEICHMAN</b>	New York City		
235.	KING SOLOMON.	Painting	1000.00
<b>JANE TELLER</b>	Lahaska, Pa.		
236.	SAFED.	Pen and Ink	40.00
237.	THE JUDEAN HILLS.	Pen and Ink	40.00

<b>LEON UNDERWOOD</b>	London, England	
238.	DAVID AND GOLIATH. Bronze	420.00
239.	IZAAC AND JACOB. Bronze	560.00
<b>ALFRED VAN LOEN</b>	Huntington, N.Y.	
240.	SIMCHAT TORAH #2. Ink Drawing	450.00
241.	LAMED VOVNICK. Feather Stone	2100.00
242.	MENORAH. French Glass	600.00
<b>ELIS VELIKOVSKY</b>	Princeton, N.J.	
243.	SYNAGOGUE IN SAFED. Oil	275.00
244.	SEA OF GALILEE. Oil	250.00
245.	LOT'S WIFE. Hydrostone	250.00
<b>RUTH VODICKA</b>	New York City	
246.	HOMAGE TO SIX MILLION. Welded Bronze	2100.00
<b>ERNA WEILL</b>	Teaneck, N.J.	
247.	INGATHERING OF THE EXILES. Bronze	450.00
<b>JAMES L. WELLS</b>	Washington, D.C.	
248.	ADAM AND EVE. Wood Engraving	45.00
249.	THE DESTRUCTION OF SODOM. Wood Engraving	40.00

<b>ANITA WESCHLER</b> New York City	
250. A TIME TO BUILD. Aluminum	500.00
251. A TIME TO PLANT. Aluminum	300.00
252. WHEN THE WORLD WAS NEW. Translucency, Plastic Resins	250.00
<b>MARTIN ZIPIN</b> Philadelphia	
253. CHOIR. Oil	500.00
<b>WILLIAM ZORACH</b> Brooklyn, N.Y.	
254. ABRAHAM AND ISAAC. Bronze	3500.00
<b>JACQUES ZUCKER</b> New York City	
255. SYNAGOGUE IN SAFED. Oil	1000.00
256. SYNAGOGUE, ARI HAKADOSH. Oil	1000.00

## STAFF FOR THE ART EXHIBITION

Mrs. Bart Axelrod  
Mrs. Bernard Axelrod  
Mrs. Jules Axelrod  
Mrs. Samuel Batt  
Mrs. Stanley Baum  
Mrs. Stanton Berger  
Mrs. Morton Berman  
Mrs. Samuel Bernstein  
Mrs. Albert Bomze  
Mrs. Morris Braunstein  
Mrs. David Brodsky  
Mrs. Ruth Brown  
Mrs. Morton Charlestein  
Mrs. Samuel Cozen  
Mrs. Lloyd Davidson  
Mrs. Edwin Ducat  
Mrs. Gerson Epstein  
Mrs. Pearl Epstein  
Mrs. Elmer Feingold  
Mrs. Sidney Finkelstein  
Mrs. Morris Fisher  
Mrs. Bernard Fishman

Mrs. William Fraimow  
Mrs. Anne Freedman  
Mrs. David Ghen  
Mrs. Elmer Glick  
Mrs. Max Globman  
Mrs. Harry Goldman  
Mrs. Ruth Goldman  
Mrs. Albert Greenbaum  
Mrs. George Greenbaum  
Mrs. Henry Grossman  
Mrs. Alex Herskovitz  
Mrs. Fred Hulnick  
Mrs. Josef Jaffe  
Mrs. Edward Joseph  
Mrs. Samuel Karsch  
Mrs. Irving Katz  
Mrs. Isadore Kirschner  
Mrs. William Kleeman  
Mrs. Jules Korson  
Mrs. Isadore LaFair  
Mrs. Carl Lampner

Mrs. Emmanuel Landau  
Mrs. Murray Laub  
Mrs. Irvin Laver  
Mrs. Earl Lazarus  
Mrs. Samuel Leonard  
Mrs. Warren Levy  
Mrs. Harry Lorber  
Mrs. Samuel Marcus  
Mrs. Edward Mann  
Mrs. Herbert Mason  
Mrs. Reuben Matzkin  
Mrs. Emmanuel Mazer  
Mrs. Harold Newman  
Mrs. Mitchell Panzer  
Mrs. Martin Piltch  
Mrs. Alfred Pollack  
Dr. Norma Rolnick  
Mrs. Isadore Rose  
Mrs. Elmer Rosen  
Mrs. David Rosen  
Mrs. Nathan Rubinson

Mrs. Annette Sahl  
Mrs. Joseph Saltz  
Mrs. Gerald Schoem  
Mrs. Leonard Schloss  
Mrs. Milton Schuman  
Mrs. Aaron Shubin  
Mrs. Meyer Silverman  
Mrs. Arnold Silvers  
Mrs. Ralph Snyder  
Mrs. Albert Soffa  
Mrs. Joseph Sorkin  
Joseph Sorkin  
Mrs. Bernard Spangler  
Mrs. Harry Stein  
Mrs. Samuel Stonberg  
Mrs. Lennard Weber  
Mrs. Beverly Weintrob  
Mrs. Albert Weiss  
Mrs. Philip Wiser  
Mrs. Morris Yermish  
Mrs. Martin Zitomer

Exhibition Designed by: A. VAN HOLLANDER  
Executed by: GUY MUSSELMAN, New Holland, Pa.  
Arranged and Hung by: MR. & MRS. ALBERT WEISS

Har Zion Temple, 54th Street and Wynnefield Avenue, Philadelphia, Pa.

**ow '64 · art show '64**

**· art show '64 · art sh**

**'64 · art show '64 · ar**

FIRST ANNUAL EXHIBIT AND SALE

**show '64 · art show**

NATIONAL COUNCIL OF JEWISH WOMEN

**ow '64 · art show '64**

RIVERDELL NEW MILFORD PARAMUS

**t show '64 · art show**

**'64 · art show '64 · art**

**ow '64 · art show '64 ·**

**t show '64 · art show**

The River Dell-New Milford Section points with pride to the excellence of the artists exhibiting in this, our First Art Show. We are grateful to the dedicated efforts of our chairmen, Suzanne Bodenheimer and Fay Roth, who have worked endlessly to insure the success of this exhibit on both a professional and financial scale. Many thanks must also be extended to Bernice Dubrow for her overall effort and to Myrna Muntner, whose artistry has made our printed material so effective. With much appreciation, we recognize the participation of the committee, whose cooperation has been more than wonderful.

To you, our Guests, we extend a warm welcome. Your response and support helps us insure our continuing both local community and overseas services, which are a natural extension of the National Council of Jewish Women's program.

**These Include:**

GOLDEN AGE CLUB (Planned programs of general interest for the Senior Citizen)

YOUTH EMPLOYMENT SERVICE (Helped to establish this non-profit placement service, which is now an inter-community project. A first in the Bergen County area.)

NEW SCHOOL FOR COMMUNITY SERVICE — (A National Council program to help educate volunteers to the needs of their local communities.)

SERVICE TO THE FOREIGN BORN — (Helping doctors and their wives at Bergen Pines Hospital to speak colloquial English.)

COUNCILLETES — Helping the teen age group to learn the basics of volunteer services in a congenial and social atmosphere.

SERV-A-COMMITTEE — Aids the County group in supplying needed items for the Armed Forces, here and abroad.

HEBREW UNIVERSITY HIGH SCHOOL (establishment of a model High School at the John Dewey School of Education in Israel.)

SHIP-A-Box (Shipping of educational and play materials to child care centers in Israel or wherever they are required, overseas.)

We trust you have enjoyed our Exhibit.

Cordially,

LUCILLE K. WALLERSTEIN, *President.*

# art show '64

Preview: Sat., April 11, 1964 7:30 - 11:00 P.M.

For Artists, Benefactors, Sponsors and Press Only

Exhibition Hours: April 12 and 13, 1964

1-5 P.M.

7-10 P.M.

Gallery Tour With Harvey Dash: B.F.A., M.F.A., B.S.

Chairman, Art Dept., Paramus High School

Sunday, April 12 3 P.M.

Temple Sholom, 385 Howland Ave., River Edge, N. J.





## OFFICERS 1963-1964

PRESIDENT .....	Mrs. Aaron Wallerstein
VICE PRESIDENT, COMMUNITY SERVICE .....	Mrs. Ira Gissen
VICE PRESIDENT, PROGRAM & EDUCATION —	
	Mrs. Stanley Antonoff
VICE PRESIDENT, ADMINISTRATION .....	Mrs. Arthur May
CHAIRMAN, WAYS AND MEANS .....	Mrs. Saul Dubrow
RECORDING SECRETARY .....	Mrs. Martin Herman
COMMUNICATIONS & MAILING SECRETARY —	
	Mrs. Arnold Simon
CORRESPONDING SECRETARY .....	Mrs. Lawrence Solowey
	Mrs. Robert Fabricant
TREASURER .....	Mrs. Nathan Brown
FINANCIAL SECRETARY .....	Mrs. Arthur Zohn

## SPECIAL THANKS

Neither Pilot nor Co-Pilot can fly an elaborate plane without an efficient ground crew to "lift it off." "Art Show '64" is no different. The selfless ground crew who so lavishly gave of their time, energy and talents to get this memorable endeavor into the air, all deserve our sincere gratitude. The chairmen are grateful to Mrs. Vera Goodman, Mrs. Harvey Dash, Lucille Newman, Seaward Edison, Franklin Typographers, our typists, hostesses, drivers, Temple Sholom, and last but certainly not least the many husbands who outdid themselves to make this event possible.

We would like to thank the following galleries for their participation. Lucinda Ltd., Gallery 63, Hinckly & Brohel, Nordness, Lillian Kornbluth, and Leslie Fliegel.

## COMMITTEES FOR ART SHOW '64

CHAIRMEN - - - - -	Mrs. Arthur Bodenheimer Mrs. Samuel Roth
ASSISTANT TO CHAIRMEN - - - - -	Mrs. Hartley Rowe
ART ADMINISTRATION - - - - -	Mrs. Samuel Roth
ARTWORK AND CATALOGUE - - - - -	Mrs. Simon Muntner Mrs. Irving Cohen Mrs. Gerald Sapin
ART SELECTIONS - - - - -	Mrs. Clifford Cane Mrs. Irving Cohen Mrs. Saul Dubrow Mrs. Henry Fleishman Mrs. Sam Elkin Mrs. Stanley Hayman Mrs. Joseph Hartman Mrs. M. W. Kaplan Mrs. Harold Lichtenger Mrs. Herbert Meislich Mrs. Alex Norring Mrs. Irwin Rabin Mrs. Hartley Rowe Mrs. Max Rothschild Mrs. Norman Sandys Mrs. Gerald Sapin Mrs. Sidney Schwartz Mrs. Charles Silberman Mrs. Herbert Spaeth Mrs. Julius Werdinger
FINANCIAL COORDINATOR - - - - -	Mrs. Saul Dubrow
TREASURER - - - - -	Mrs. Nathan Brown
FINANCIAL SECRETARY - - - - -	Mrs. Arnold Boas
PATRONS AND SPONSORS - - - - -	Mrs. Milton Schreiber
TICKETS - - - - -	Mrs. Arthur May
ADVERTISEMENTS - - - - -	Mrs. Stanley Balter Mrs. Benjamin Fennick
PUBLICITY - - - - -	Mrs. Stanley Gardner Mrs. Henry Fleishman Mrs. Aaron Wallerstein
BIOGRAPHIES - - - - -	Mrs. Victor Weiss Mrs. Alan Gruber Mrs. Herbert Meislich Mrs. Michael Lippert
PREVIEW RECEPTION - - - - -	Mrs. Arthur Zohn
CORRESPONDING SECRETARIES - - - - -	Mrs. Leon Astman Mrs. Arnold Simon



JOHN ROSS of Englewood, N. J. is a versatile Artist, whose woodcut in color, "The Old City" (Jerusalem) was chosen as the Limited Edition Artwork for presentation to our Benefactors.

Mr. Ross' work is on permanent exhibit in many famous collections, including The Library of Congress, The Metropolitan Museum of Art, Dallas Museum of Fine Art, Newark Museum, U.S. Information Center and many others.

He has won numerous awards among them The Library of Congress Purchase Award 1951, 2nd International Color Print Exhibition Grenchen Switzerland 1961, Boston Printmakers Award 1962, National Academy 1963 and many others.

He has exhibited at the Museum of Modern Art, Brooklyn Museum, in Germany, Scandinavia, South America, and the Near East.

Council is fortunate to have Mr. Ross on its roster of participating artists.

## PAINTINGS \*

1.	Amen, Irving	Eve of the Sabbath	400
2.	Amen, Irving	Chess Players	600
3.	Amen, Irving	Young Writer	225
4.	Avery, Milton	Red Print	3800
5.	Avery, Milton	Island Tree	1500
6.	Barber, Joseph	The Brook	150
7.	Barber, Joseph	Amish Meeting	500
8.	Barr, Claire	Group of Collages	7.50 - 8.50
9.	Barry, Frank	The Landscape	180
10.	Barry, Frank	Still Life With Green Bottle	220
11.	Barry, Frank	The Tourists (Gouache)	150
12.	Bates, Stanley	Mother and Child	325
13.	Bates, Stanley	Mist on the River	350
14.	Ben-Zion	Thistles	450
15.	Ben-Zion	Prophet	450
16.	*Bernstein, Sylvia	Autumn Reflections (Water Color)	300
17.	Bernstein, Sylvia	Memories	185
18.	Bernstein, Sylvia	Willows	145
19.	Bernstein, Sylvia	Spring Green	45
20.	Bernstein, Theresa	New England Sunset	500
21.	Bernstein, Theresa	Little Paris Cafe	275
22.	Bernstein, Theresa	Sabra Student	250
23.	*Billings, Kosma	View From Temple Lane	75
24.	Billings, Kosma	Beach, Plum and Sand	65
25.	Billings, Kosma	Spanish Gate	35
26.	Boesendahl, Howard	Contemplative	150
27.	Boesendahl, Howard	I Came This Way	200
28.	*Boyd, David	Heights	300
29.	Boyd, David	High and Dry	330
30.	Boyd, David	Pheasant	360
31.	Brecher, Samuel	Still Life Composition	200
32.	*Chen Chi	Winter (Water Color)	500
33.	Chen Chi	Spring	500
34.	Cherney, Marvin	Nude #1	225
35.	Cherney, Marvin	Nude #2	225
36.	Cherney, Marvin	Nude #3	225
37.	Coco	Floral	90
38.	Coco	City Scene	35
39.	Cohen, Henry	Midway	325
40.	Cohen, Henry	Dune	85
41.	Cohen, Henry	Winter	60
42.	*Cohn, Julia	Flower Group	150
43.	Cohn, Julia	Flower Spray	125
44.	*Dash, Harvey	Opus #1	400
45.	Dash, Harvey	300 X	250
45A	Dash, Harvey	Lands End (unframed)	100
45B	Dash, Harvey	Time and Tide (unframed)	100
46.	Davies, Ted	Ramblestown	75
47.	Davis, Gladys Rockmore	Young Jewess	1200
48.	Davis, Gladys Rockmore	Baby And The Butterfly	2500
49.	Davis, Gladys Rockmore	Backview Nude	1000

\*Additional Work Available

## PAINTINGS \* (Continued)

50.	De Diego, Julio	Chess Problem	250
51.	De Diego, Julio	Carroza	175
52.	De Diego, Julio	Up The Coast of England	750
53.	Ehrenreich, Emma	Days End (Water Color )	300
54.	Ehrenreich, Emma	Seaport	225
55.	Ehrenreich, Emma	Mahopac Garden	260
56.	Ehrenreich, Emma	Light House	150
57.	*Elisayeff, Boris	Man	350
58.	Elisayeff, Boris	Ponds	550
59.	Elisayeff, Boris	Prometheus' Gift	480
60.	Elisayeff, Boris	In Blue	480
61.	Esman, Betty	Night Music	125
62.	Esman, Betty	Vase of Flowers	225
63.	Esman, Betty	Cretan Dancers	85
64.	Esman, Betty	Sea Spray	110
65.	Fliegel, Leslie	Under The City	750
66.	Fliegel, Leslie	Fantasy Street	200
67.	Fliegel, Leslie	Street Song	175
68.	Friedman, Martin	The Quarry	425
69.	Friedman, Martin	The Triad	375
70.	Friedman, Martin	Evening Song	375
71.	Friedman, Martin	4 Studies of the Dance	P.O.R.
72.	*Godfrey, Wilma	Night Birds (Collage)	24
73.	Godfrey, Wilma	Spring Bouquet	24
74.	Godfrey, Wilma	Owls	18
75.	*Golbin, Andree	Vermont	100
76.	Golbin, Andree	Almond Orchard	100
77.	Golbin, Andree	Forest #1	200
78.	Goto, Byron	Flight	600
79.	Goto, Byron	Attack	200
80.	Greenwood, Marion	Haitian Child	350
81.	Greenwood, Marion	Street in Tehuantepec	125
82.	Gurr, Lena	Garden Flowers	400
83.	Gurr, Lena	Moonlit	200
84.	Gurr, Lena	Water Pitcher	350
85.	Hofsoos, Mary Lou	Flower in Pitcher	150
86.	Hofsoos, Mary Lou	The Lion	45
87.	Honda, Hiroshi	Spring	225
88.	Honda, Hiroshi	Autumn	200
89.	Kaufman, Stuart	Bedtime	450
90.	Kaufman, Stuart	Girl in Blue	650
91.	Kaufman, Stuart	Pink and Pearl	350
92.	*Lane, Marion	Bouquets	225
93.	Lane, Marion	Still Life With Grapes	450
94.	Lane, Marion	Spring Bouquets	75
95.	Lane, Marion	Composition	75
96.	*Le Comte, Mia	I Remember Prague	250
97.	Le Comte, Mia	Red Umbrella	250
98.	Le Comte, Mia	Ring Around The Moon	450
99.	Le Comte, Mia	Two Women	75

\*Additional Work Available

## PAINTINGS \* (Continued)

100.	Livingston, Sidnee	Vicki	75
101.	Livingston, Sidnee	Oriental	45
102.	Marantz, Irving	The Discussions	500
103.	Margulies, Joseph	Mending Nets (Water Color)	500
104.	Margulies, Joseph	Sunday Painters (Water Color)	225
105.	Margulies, Joseph	Nestled In Port	500
106.	Marks, Eleanor	The Balladier	250
107.	Marks, Eleanor	Summer Landscape	300
108.	*Marzell, Lillian	Blue Lady	400
109.	Marzell, Lillian	Watery Garden	300
110.	Marzell, Lillian	All That Is Gold	250
111.	Marzell, Lillian	Alley Cat	150
112.	McCartin, Jan	Indian Village (Casein-Unframed)	75
113.	McCartin, Jan	Woman With Lamp	250
114.	McGann, Marion	Bridge Asleep	150
115.	*Mesibov, Hugh	Webb	500
116.	Mesibov, Hugh	Deep Space	400
117.	Mesibov, Hugh	Cliff	50
118.	Meyerowitz, William	Mother and Child	450
119.	Meyerowitz, William	Cellist	600
120.	Meyerowitz, William	The Encounter	450
121.	Newman, Lucille	Portrait of a Young Girl	75
122.	Newman, Lucille	Danseuse (Water Color)	35
123.	Nieman, Edmund E.	Early Morning	150
124.	*Peter, George	Petunias	90
125.	Peter, George	September Birth	150
126.	Peter, George	Table Top Still Life	45
127.	Peter, George	Mountain Flowers (Water Color)	96
128.	*Reynard, Grant	Rocky Mountains	300
129.	Reynard, Grant	Spring in Pennsylvania	200
130.	Reynard, Grant	Back Street	200
131.	Robbins, Lucille	En Passant #413	125
132.	Robbins, Lucille	En Passant #539	85
133.	Robbins, Lucille	En Passant #414	185
134.	Robbins, Lucille	Fall Delight	75
135.	Romano, Claire	Edge of Summer	200
136.	Romano, Claire	Summer Woods	300
137.	Romano, Claire	Beethoven	475
138.	Rosenblum, Sadie	Untitled	100
139.	Ross, John	Truro Woods	500
140.	Silberman, Charles	Woman With Dog (Water Color)	75
141.	Silberman, Charles	Negro Couple	45
142.	Slamm, Roi	Collage #40	50
143.	Slamm, Roi	Collage	58
144.	*Stein, Rose	Flowers Growing (Collage)	200
145.	Stein, Rose	Stream (Collage)	85
146.	Stein, Rose	Mystic Landscape	275
147.	Sznajderman, Marius	Demoiselle	145
148.	Sznajderman, Marius	Harlequin	60
149.	Sznajderman, Marius	Purim Play (Water Color)	45

\*Additional Work Available

## PAINTINGS \* (Continued)

150.	Sznajderman, Marius	The Patriarch	120
151.	Van Wyk, Helen	Tuna Boat	400
152.	Van Wyk, Helen	Shacks	100
153.	Van Wyk, Helen	Renaissance Mood	400
154.	*Weinik, Sam	Beth	250
155.	Weinik, Sam	Happy Dance	100
156.	Weinik, Sam	Lamed — Vav	400
157.	Wenger, John	The Talmudists	350
158.	Wilner, Marie	White Flowers	600
159.	Wilner, Marie	The Village	375
160.	Wilson, Ben	Sebastian	300
161.	Wilson, Ben	Media's Children	400
162.	Wilson, Ben	Oritani	75
163.	Wilson, Ben	Probe	250
164.	Hecht, Zoltan	Rock Garden #2	125
165.	Hecht, Zoltan	Young Girl (Collage)	85

## DRAWINGS

D1	Altman, Harold	Market	186
D2	Billings, Kosma	Geraniums (Unframed)	25
D3	De Ruth, Jan	Nude	150
D4	Evergood, Philip	Man and Big Machine	200
D5	Evergood, Philip	Psychological Incident	500
D6	Goto, Byron	Light Flight (Unframed)	75
D7	Goto, Byron	Float on Zero (Unframed)	75
D8	Goto, Byron	Kite (Unframed)	75
D9	Goto, Byron	Quiet Attack (Unframed)	75
D10	Lane, Marion	Dancer (Unframed)	60
D11	Marzell, Lillian	After Klee #1	50
D12	Marzell, Lillian	After Klee #2	50
D13	Marzell, Lillian	Etruscan Woman	50
D14	McCartin, Jan	Nude	65
D15	Mesibov, Hugh	#161 (Unframed)	45
D16	Peter, George	Aegean Island	45
D17	Rosenblum, Sadie	Mother and Child (Unframed)	40
D18	Ross, John	Keel Forms	125
D19	Ross, John	Commercial Street	50
D20	Stein, Rose	Nude #2 (Unframed)	20
D21	Stein, Rose	Weeping Willow (Unframed)	15
D22	Sznajderman, Marius	Drawing (Unframed)	35
D23	Wells, Charles	Reclining Nude (Unframed)	80

\*Additional Work Available

## GRAPHICS \*

G1	Altman, Harold	Park Figure	36
G2	Altman, Harold	Park Bench II	30
G3	Altman, Harold	Conversation II	27
G4	Altman, Harold	The Boy	66
G5	Amen, Irving	Pensive Girl #3	45
G6	Amen, Irving	Two Sisters	40
G7	Amen, Irving	Sabbath Candle	25
G8	Amen, Irving	Daydream	30
G9	August, Louise	Children's Games	30
G10	August, Louise	Unholy Three	30
G11	August, Louise	Just Hatched	45
G12	August, Louise	Head of A Girl	40
G13	Avery, Milton	Child Cutting	75
G14	Avery, Milton	Fantail Pigeon	90
G15	Barton, John	Reclining Nude	35
G16	Barton, John	Girl In A Garden	35
G17	Barton, John	Floral Fantasy	35
G18	Barton, John	Developed Motion	35
G19	Ben-Zion	Job	90
G20	Broadman, Ann	#237	35
G21	Casarella, Edmond	Aftermath	70
G22	Casarella, Edmond	Triggered	85
G23	Casarella, Edmond	Yellow Rock	65
G24	Casarella, Edmond	Night Shape	90
G25	Davies, Ted	Barber Shop	25 - 35
G26	Davies, Ted	Chinese Laundry	25
G27	Davies, Ted	Girdle Shop	25
G28	Davies, Ted	Merritts Food	25
G29	De Diego, Julio	Mushroom Pickers	45
G30	De Diego, Julio	Girls With Butterflies	45
G31	De Diego, Julio	The Circus	45
G32	De Diego, Julio	Minister And The Lady	45
G33	Domjan, Joseph	Dandelions (Woodcut — Unframed)	200
G34	Domjan, Joseph	The Big Poppy (Woodcut — Unframed)	250
G35	Ehrenreich, Emma	Okeefenokee (Framed)	95
G36	Fabri, Ralph	Flemish Castle	30
G37	Fabri, Ralph	Baghdad Alley	30
G38	Fabri, Ralph	Death and Transfiguration	35
G39	Friedlander, Isac	And Blessed Be Thy Name	36
G40	Friedlander, Isac	Spiritual	36
G41	Friedlander, Isac	Messenger	36
G42	Friedlander, Isac	From Generation To Generation	60
G43	Glinsky, Vincent	Moonlight Sonata	25
G44	Greenwood, Marion	Invocation	40
G45	Greenwood, Marion	Teenager	40
G46	Greenwood, Marion	Soledad	50
G47	Greenwood, Marion	Wanderlust	40
G48	Gurr, Lena	Jennie's Farm	20
G49	Gurr, Lena	Rugged Terrain #2	30
G50	Gurr, Lena	My Garden Flowers	20

\*Additional work by many of these artists may be found in our New Collector's Section



## GRAPHICS \* (Continued)

G51	Marantz, Irving	Two Heads	75
G52	Margulies, Joseph	Mexican Munchacha	85
G53	Margulies, Joseph	Mexican Market	75
G54	Margulies, Joseph	In Search of Understanding	85
G55	Meyerowitz, William	The Scholar	50
G56	Meyerowitz, William	On The Hudson	40
G58	Mosca, Ivan	5 Lithographs	each 20
G59	Reynard, Grant	The Duet	15
G60	Reynard, Grant	Rachmaninoff	35
G61	Reynard, Grant	Cellist	35
G62	Reynard, Grant	In A London Gallery	15
G63	Romano, Claire	Bird In A Cage	25 - 37
G64	Romano, Claire	The Long Cloth	25 - 37
G65	Romano, Claire	Zoppino	25
G66	Romano, Claire	Firethorn #2	40
G67	Rosenblum, Sadie	Mother and Child (Framed)	65
G68	Ross, John	Commercial Street	50
G69	Ross, John	Behold The Man	15
G70	Ross, John	Torah Parade	25
G71	Ross, John	Broadway	40
G72	Sills, Joyce	Flamingo	25
G73	Stein, Rose	Mother and Child	30
G74	Stein, Rose	Nude	20
G75	Sznajderman, Marius	Hades Scene — Greek Theatre	40
G76	Thrall, Arthur	Green Parchment	40
G77	Thrall, Arthur	Seal	40
G78	Trifon, Harriet	Portrait In Lace	25
G79	Trifon, Harriet	Nocturne	35
G80	Trifon, Harriet	Girls With Braids	25
G81	Wells, Charles	First Family Group	45
G82	Wells, Charles	Rimbaud In A Goya Garden	35
G83	Wells, Charles	Copper Beech	30

\*Additional work by many of these artists may be found in our New Collector's Section

## SCULPTURE

S1	Bowie, William	Small Reflections	150
S2	Bowie, William	Tureko	100
S3	Boyd, David	Flame	210
S4	Boyd, David	Sated Fish	400
S5	Boyd, David	Dragon	300
S6	Calabro, John	Pioneer Woman	1500
S7	Calabro, John	The Bather	750
S8	Casarella, Edmond	Bronze	500
S9	Ekros	3 pieces sculpture	P.O.R.
S10	Glinsky, Vincent	New Creation	750
S11	Glinsky, Vincent	Bather	750
S12	Hartwig, Cleo	Owl	300
S13	Hartwig, Cleo	Celita	450
S14	Hebald, Milton	Study #2	900
S15	Hebald, Milton	Jungle Gym	700
S16	Kaz, Nathaniel	Chasidek Menorah #1	1000
S17	Kaz, Nathaniel	Mad Clown	400
S18	Oliensis	Resting Dancer	125
S19	Renzi	3 pieces sculpture	P.O.R.
S20	Weill, Erna	Ruth	450
S21	Weill, Erna	Dream	600
S22	Weinik, Sam	Mother and Child	150
S23	Wilson, Evelyn	The Lovers	250
S24	Wilson, Evelyn	The Dolly Sisters	200
S25	Wilson, Evelyn	Taudis	200
S26	Wilson, Evelyn	Dance of Dust	350

## BENEFACTORS

Sid Allen

Mr. and Mrs. Arthur Bodenheimer

Mr. and Mrs. John J. DeSiati

Mr. and Mrs. Saul Dubrow

Mr. and Mrs. Benjamin Fennick

Mr. and Mrs. Samuel Gold

Mr. and Mrs. Stanley Hayman

Mr. George Holland

Mr. and Mrs. Michael Lippert

Martin Sales Co.

Mr. and Mrs. Arthur R. May

Mr. and Mrs. Eugene Ottenheimer

Mr. and Mrs. Gerald D. Roth

Mr. and Mrs. Samuel Roth

Mr. and Mrs. Hartley S. Rowe

Sanders & Gutman—Attorney's at Law

Mr. and Mrs. Milton Schreiber

Mr. and Mrs. Sidney Schwartz

Mr. and Mrs. Aaron E. Wallerstein

Mr. and Mrs. Frank Weisfeld

Mr. and Mrs. Julius Werdinger

## SPONSORS

Mr. and Mrs. Stanley Antonoff  
Mr. and Mrs. William Ashkinaze  
Mr. and Mrs. Stanley Balter  
Mr. and Mrs. Fred Barovick  
Mr. and Mrs. Alfred J. Baum  
Mr. and Mrs. Elmer Baum  
Mr. and Mrs. Abraham Bellikoff  
Dr. and Mrs. Leonard Blackman  
Mr. and Mrs. Harold Blaustein  
Mr. and Mrs. Arnold H. Boas  
Mr. and Mrs. David Breslow  
Mr. and Mrs. Joseph Brooks  
Mr. and Mrs. William C. Brudnick  
Dr. and Mrs. Leonard Burnett  
Mr. and Mrs. Clifford Cane  
Mr. and Mrs. Irving Cohen  
Mr. and Mrs. Irving Colin  
Mr. and Mrs. Henry Cook  
Dr. and Mrs. Philip W. Edlin  
Mr. and Mrs. R. Engelsberg  
Mr. and Mrs. Robert Fabricant  
Mr. and Mrs. Henry Fleischmann  
Dr. and Mrs. Morris Friedman  
Mr. and Mrs. Stanley Gardner  
Mr. and Mrs. Ira Gissen  
Mr. and Mrs. Seymour Goldberg  
Mr. and Mrs. Harold Guss  
Mr. and Mrs. Martin Herman  
Mr. and Mrs. Moses Heyman  
Mrs. Belle Hirsch  
Mr. and Mrs. George Howitt  
Mr. and Mrs. Oscar Kaufman  
Mr. and Mrs. Seymour Korn  
Dr. Lee Albert Krimmer  
Dr. and Mrs. David Kurland  
Mr. and Mrs. Milton T. Lasher Jr.  
Mr. and Mrs. Herbert Leibowitz  
Mr. and Mrs. Harold Lichtenger  
Dr. and Mrs. Samuel Lipsett  
Mr. and Mrs. Harold Mandler  
Dr. and Mrs. David L. Marcus  
Mr. and Mrs. Simon Muntner  
Mr. and Mrs. Paul Murphy  
Mr. Joseph Nadel  
Dr. and Mrs. N. Nemiroff  
Mr. and Mrs. Everett Orzack  
Mr. and Mrs. Hy Peikon  
Mrs. Bernice Platt  
Dr. and Mrs. Philip J. Pollack  
Dr. and Mrs. Irving Plutzer  
Mr. and Mrs. Irwin Rabin  
Mr. and Mrs. S. Reiter  
Mr. and Mrs. Robert Richard  
Mr. and Mrs. Bernard Richman  
River Edge Florist  
Mr. and Mrs. Irwin Robins  
Mr. and Mrs. Martin Rokeach  
Mr. and Mrs. Max Rothschild  
Mr. and Mrs. Norman Sandys  
Mr. and Mrs. Gerald Sapin  
Mr. and Mrs. Ralph Schechtman  
Dr. and Mrs. Theodore Schein  
Mr. and Mrs. Richard Schwartz  
The Shade King, Inc.  
Mr. and Mrs. Philip Shatsky  
Dr. and Mrs. W. A. Silberberg  
Mr. and Mrs. Arnold Simon  
Mr. and Mrs. Herbert B. Schnitzer  
Mr. and Mrs. Joseph Shapiro  
Mr. and Mrs. Charles Silberman  
Mr. and Mrs. William Slapin  
Mr. and Mrs. Lawrence Solowey  
Mr. and Mrs. George Spiegel  
Dr. and Mrs. Burton Stavitsky  
Mr. and Mrs. George Tobias  
Mr. and Mrs. Victor Weiss  
Mr. and Mrs. Rubin Wells  
Mr. and Mrs. L. Zanger  
Mr. and Mrs. Arthur Zohn  
Mr. and Mrs. Jerry Zucker  
Dr. and Mrs. L. Zeutlin

We regret that our publication deadline has made it impossible to list all of our benefactors and sponsors.

---

Old Master Cleaners Inc.

OF RIVER EDGE

558 Kinderkamack Rd.

River Edge, N. J.

*Bergen's Outstanding Caterers*  
Facilities to 850

**The Suburban Caterers**

*Weddings, Bar Mitzvahs,  
Banquets*

HUbbard 7-1159

Route 4 — Paramus, N. J.

---

*Compliments of*



HOSIERY CRAFTSMEN FOR

THE WELL DRESSED MAN.

At Better Stores Everywhere

---

*Compliments*

New Milford Pharmacy

CO 1-2121

**Bergen Typewriter Service,  
Inc.**

*Olympia Distributors*

Phone DIamond 2-5340

253 Main St., Hackensack, N. J.

---

**Kliegman Brothers, Inc.**

76-01 77th Ave.

Glendale 27, N. Y.

---

*Compliments of*



---

*Fine Men's Hosiery and Knitwear*

---

---

TEaneck 3-1222  
NOrth 6-0660

**Lester Handelsman**

LESTER HANDELSMAN & CO.  
*Real Estate*

1118 Teaneck Rd., Teaneck, N. J.

**John Frederick's**

SALON

126 Engle Street

Englewood, N. J.



*Compliments of*

**ADAMS & STURMAN ADVERTISING INC.**

---

**Jim Lewis**

**Texaco Service**

406 New Milford Ave.

Dumont, N. J.

DU 4-9795

---

**Koval Press Inc.**

75 Armour Place

Dumont, N. J.

---

Diamond 2-1620—2-5963      *Est.*  
1905

Service for the Home and Store

**Eugster's Farm Dairy**

*Quality Products - Milk & Cream*

96 W. Passaic St.  
Rochelle Park, N. J.

---

**Fireside Inn**

*Where Dining Is Always  
A Pleasure*

ORGANIST NITELY

70 W. Passaic St., Rochelle Park

DI 3-9677

---

---

342-0500

*Boats - Accessories  
Nautical Gifts*

  
**Cruiser Sales Co.**

East 331 Route No. 4  
Paramus, N. J.

**E. R. Cole Furniture**

145 Route 4

Paramus, N. J.

---

**PLAYHOUSE NURSERY SCHOOL**

S 76 FAIRVIEW AVE.

PARAMUS, N. J.

DI 2-1027

HALF DAY SESSIONS 9 - 12 — 1 - 4

*Directors*

Mrs. R. Ettenborough

Mrs. J. Morris

---

**Farview Drugs**

5 Farview Avenue, Paramus, N. J.

— *Prescriptions* —

Free Delivery - HU 9-8090

---

*Compliments of*

**Taggart's  
Driving School**

Paramus, New Jersey

---

**Garden State Bowl-O-Mat**

Garden State Plaza

DI 3-3505

Ed O'Brien, *Mgr.*

**Minck Beverage Co.**

E 90 East Ridgewood Ave.

Paramus, N. J.

---

---

261-9459

**Fine Gift Shop**

*Hallmark Cards - Party Shop*

*Loft's Candy*

LARRY FINE

651 Kinderkamack Rd.

River Edge, N. J.

---

COlfax 2-3700

**Latch String Realty**

*Real Estate*

*Mortgages - Insurance*

GENE V. MAGILL

*Licensed Broker*

375 Kinderkamack Road  
River Edge, N. J.

---

**Franks Gulf Service**

Main St. & Kinderkamack Rd.

River Edge, N. J.

---

**Mr. Bob's Cleaners**

1080 Main Street

River Edge, N. J.

---

**Variety Bake Shop**

645 Kinderkamack Rd.

River Edge, New Jersey

CO 2-2148

---

**River Edge Pharmacy**

Cosmo Buono, Ph. G.

850 Kinderkamack Rd.

River Edge, New Jersey

Phones COlfax 2-5956, 2-5957

---

Tel. 201 - CO 2-0702

DOROTHY SARANTIS

**Community Florist**

*Flowers For All Occasions  
By Wire*

Nite Phone 201 - TE 3-2637

632 Kinderkamack Road

River Edge, N. J.

---

**Avanti  
Tree Saving Service**

Formerly U. S Forestry Technician

Saving Trees Since '33

*Estimates Free*

*All Tree Services*

CO 2-3421

808 Seventh

River Edge

---



---

COlfax 1-4411

*Compliments of*  
**THE JOAN WOLF  
SCHOOL OF BALLET**

A SCHOOL DEVOTED TO THE STUDY OF CLASSICAL BALLET

426 HILLSDALE AVE.  
HILLSDALE, N. J.

286 KINDERKAMACK RD.  
ORADELL, N. J.

---

**Stechmann's**

Specializing in the Finest  
SODAS - SUNDAES - SHAKES

*Home Made Ice Cream*

*Luncheonette*

915 Kinderkamack Road

River Edge, N. J.

---

*Compliments of*

**River Edge Cleaners**

935 Kinderkamack Rd.

Call CO 2-9830 For

Pick Up & Delivery Service

---

**Tad's Barber Shop**

635 Kinderkamack Road

River Edge, N. J.

---

CO 1-4132

**Christiansen Builders Inc.**

ADDITIONS

&

ALTERATIONS

844 Kinderkamack Rd., River Edge

---

**River Edge Diner**

CO 2-4976

516 Kinderkamack Rd.

River Edge, N. J.

---

**M & F Liquors**

842 Kinderkamack Rd.

River Edge, N. J.

---

---

**BOWL LE MAR IN BERGEN COUNTY**

BOWLER CITY ..... Hackensack  
PARKWAY LANES ..... East Paterson  
BROOKCHESTER LANES ..... New Milford  
EAST PATERSON LANES ..... East Paterson

SPECIAL FUND RAISING BOWLING PARTIES  
ARRANGED FOR ORGANIZATIONS

JAY MANN

Diamond 3-3030

---

**Kleen - Rite, Inc.**

DRIVE-IN

*Cleaners - Dyers*

Tailoring - Shirt Launderers

Fur Storage

Phone HU 7-3675

Cor. Main St. and Johnson Ave.

Hackensack, N. J.

---

**County Paint & Wallpaper  
Co., Inc.**

WALLPAPER

*Factory Outlet*

New Patterns At Factory Prices

PAINTS CUSTOM MATCHED

DI 2-0100

H. BERNSTEIN

127 Main St.

Hackensack

---

**Blue & White Pontiac**

30 Johnson Ave.

Hackensack

---

Phone 342-2577 *Free Delivery*

**Main Kosher Meat & Poultry  
Market**

Delicatessen - Pickled Tongue

Corned Beef

31 Warren St. Hackensack, N. J.

---

HU 7-3869

**Durante's  
Washing Machine Service**

*Sales & Service*

Coin Machines For Apartments

ANTHONY DURANTE

*Sales Manager*

79 Anderson St., Hackensack, N. J.

---

**Towne Decorators, Inc.**

*Draperies - Slipcovers*

HUBBARD 8-8726

260 Main Street, Hackensack, N. J.

---

---

**RIVER EDGE SAVINGS & LOAN ASSN.**

KINDERKAMACK ROAD

RIVER EDGE, N. J.

---

"Perfection Is Not A Coincidence"

**Albert Cattan**

*Photographer*

937 Kinderkamack Rd.

(Corner Midland Ave.)

River Edge New Jersey

COlfax 1-6030

**Leonards Beauty Salon**

1065 Main Street

River Edge, N. J.

HU 7-3571

---

**Bracket Valet Service**

*Dry Cleaning*

1077 Main St., River Edge, N. J.

---

**Frost Appliances**

34 River Edge Rd.

River Edge, N. J.

CO 2-5055

---

**Clarendon Service Center**

*Automatic Transmission*

POWER BRAKE & STEERING

COlfax 1-9478

536 Kinderkamack Road

River Edge, N. J.

---

*Free Delivery - Prompt Service*

**Strumph Pharmacy**

Nat R. Strumh, Reg. Pharm.

Phone COlfax 1-5439

639 Kinderkamack Rd.

River Edge, N. J.

---

---

### **Kinderkamack Rx Pharmacy**

Stanley Jaffee, R. P.

492 Kinderkamack Road

River Edge, N. J.

Phone: COlfax 1-7550

*Prompt Free Delivery*

---

### **Linsey Electronics**

*Custom Hi-Fi Stereo Installations*

Guaranteed Repairs

On All Brands

TE 3-1234

943 Teaneck Road, Teaneck, N. J.

---

COlfax 1-6244

### **Jules Barber Shop**

AND LADIES STUDIO

484 Kinderkamack Road

River Edge, New Jersey

For Gentlemen: *Fine Barbering*

FOR LADIES: *Fashion Haircutting*  
By Appointment Only

---

488-4010

"Service Since 1898"

### **Bergen Sanitation, Inc.**

Sanitation Contractors

Refuse and Garbage Removal

MICHAEL J. BAVA

1060 Main St.

River Edge, N. J.

---

### **Candy Mountain Day Camp**

New City, N. Y.

Serving Bergen County, N. J.

And Rockland County, N. Y.

NEw City 4-2714

Windsor 4-8316

---

*Compliments of*

### **Hackensack Mutual Savings & Loan Association**

State Street, Corner Salem

Hackensack, N. J.

---

### **Thrift City Stationers**

*Grumbacher Artist Supplies*

1071-73 Main Street

River Edge, N. J.

---

### **Bergen County Kosher Meats, Inc.**

*Finest in Prime Meats - Poultry  
Delicatessen*

We Specialize in Preparing Meat for  
Your Freezer - Custom Cut and  
Wrapped to Your  
Specifications

456 Cedar Lane

Teaneck, N. J.

TE 6-5095 or TE 6-1685

---

---

*Compliments of*

**FIRST SAVINGS & LOAN ASSOCIATION**

OF EAST PATERSON, N. J.  
CURRENT 4% DIVIDEND

100 BROADWAY  
EAST PATERSON, N. J.

392 KINDERKAMACK ROAD  
EMERSON, N. J.

---

In New York Call  
OXford 5-1893

**Landesman Travel Service,  
Inc.**

*Complete Travel Service*

477 Cedar Lane  
Teaneck, New Jersey  
TEaneck 6-4200

---

HUBbard 8-8900      100 Rooms

**Oritani Motor Hotel**

*Swimming Pool*  
*Conference Room*

Route 4 and Hackensack Avenue  
Hackensack, N. J.

---

Phone 261-5050

**Micera Realty Company**

*Building - Appraisals*  
Real Estate - Mortgages - Insurance  
900 Kinderkamack Road  
River Edge, N. J.

**Hugh H. Hadley & Son**

*General Contractor*

Alterations - Additions - Kitchens

Dormers - Garages - Porches

Recreation Rooms

DU 4-7430

---

Serving All North Jersey

*Free Estimates*

on your

**ROOFING & SIDING**

**Hackensack Roofing Co.**

Gutters, Leaders & Roof Repairs

Aluminum Siding

Storm Windows & Doors

HU 7-5050

83 First St.      *All Work Guaranteed*

---

**River Edge**

**Bowl-O-Drome**

464 Kinderkamack Road

River Edge, N. J.

---

---

**Lilian Donnenwirth**

**SCHOOL OF THE DANCE**

River Edge

CO 1-1428

---

**EXCLUSIVE HANDBAGS**

Needlepoint and beaded bags expertly mounted and restored. Exquisite custom made bags created. Tweeds, silks, furs, etc., used — also your own materials. Ask for illustrated folder and estimates. Satisfaction guaranteed.

**Martha Klein**

Phone: AUdubon 6-3190

3785 Broadway New York 32, N. Y.

---

**Thompson Brothers**

*Moving & Storage*

35 Ackerson St.

North Hackensack, N. J.

HU 7-1132

---

Alterations

Rooms Added

**Stein & Schumacher**

*Custom Carpenter Contractors*

20 Schumacher Avenue

Hillsdale, N. J.

Phone: NOrth 4-4691

---

**Ridgewood School of Art**

GILbert 4-7100

74 Oak Street

Ridgewood, N. J.

---

**The Zuckerberg Co.**

87 Franklin St.

N. Y.

---

HU 7-9504

**Village Inn**

*Chub & Bub Thompson*

Kinderkamack Road

North Hackensack, N. J.

---

**Anthony's Hair Fashions**

130 W. Pleasant Ave.

Maywood, N. J.

*Specializing in Hair Styling*

Permanent Waving - Coloring

Phone: 342-5767

---

---

**The Kashdans**

CATERING

*A Delectable Platter to a  
Sumptuous Repast*

30-11 Gentner Rd.  
Fairlawn, N. J.

SW 7-7835

*Compliments of*

**Edmund W. Dorn**

---

DUmont 4-2276 — 4-2279

**BERGENFIELD PRESS**

THE FINEST OF ALL TYPES OF PRINTING

215 NORTH WASHINGTON AVENUE  
BERGENFIELD, N. J.

---

Stereo - Hi-Fi - Air Conditioners  
Washers - Dryers - Gas - Elec. Ranges  
Television - Refrigerators  
Vacuum Cleaners - Radios - Appliances

**GE**

**Kuss Bros., Inc.**

W. KUSS

Tel. HU 7-4903

261 Main Street Hackensack, N. J.

**Allen's Esso Servicenter**

594 Kinderkamack Rd.

River Edge

---

*"Where You Save Does*

*Make A Difference!"*

And, you'll see that difference in Oritani Savings new home office . . . a picture in stone  
and steel of strength, stability, security and service to saver and home buyer.

**ORITANI SAVINGS**

**And Loan Association**

321 MAIN STREET

HACKENSACK, N. J.

PLUS 7 Other Offices In Bergen County

---

DAvis 7-2620      Gilbert 4-4312

**Glen Interiors**

Paul Moskowitz  
N. S. I. D.

Interstate Shopping Center  
Ramsey, New Jersey

XX  
X  
X      STONY BROOK FIELD CLUB      X  
X  
X      Piermont Road      X  
X      & Cedar Lane      X  
X  
X      Hillsdale, N. J.      X  
X      North 6-1300      X  
X  
XX

*Your Best Portrait . . .*

is the one you paint by preparing for the future . . . through regular saving. The worth of your portrait will be more when you save at . . .

**CENTRAL BERGEN SAVINGS**

**And Loan Association**

400 RIVER ROAD, NEW MILFORD, N. J.

332 CEDAR LANE, TEANECK, N. J.

Home Office: 195 Main Street, Ridgely Park, N. J.

**DIRECTORY**

- CHERRY HILL SHOPPING CENTER HARDWARE ..... River Edge  
DR. HAROLD GLICK ..... 856 River Road, New Milford  
JAY'S SEAFOOD ..... 114 Grand Ave., River Edge  
JULES GLASS SHOP ..... 9 Passaic St., Hackensack  
MR. & MRS. MILTON S. KAPLAN  
LADY FAIR BEAUTY SALON ..... 486 Kinderkamack Rd., River Edge  
DR. A. M. LASTER ..... 455 River Road, New Milford  
MAXINE'S SWEET SHOP ..... 643 Kinderkamack Rd., River Edge  
MR. RALPH F. RIO ..... 888 Kinderkamack Rd., River Edge  
RIVER EDGE PET SHOP ..... 896 Kinderkamack Rd., River Edge  
MR. & MRS. GEORGE SHAW  
STATE LAUNDRY ..... 272 State Street, Hackensack  
VILLAGE SERVICE CENTER ..... State Highway No. 4, North Hackensack  
WOMRATH'S — HACKENSACK ..... Main Street Hackensack





EXHIBITION  
OF  
RELIGIOUS  
ARTS & CRAFTS

October 17--November 28, 1965

9-5 Daily

12-5 Saturdays & Sundays

THE INTERCHURCH CENTER

475 Riverside Drive, N. Y.

**A**rtist-Craftsmen  
of New York Inc., is a non-profit  
organization composed of and  
representing craftsmen-de-  
signers working in the Tri-State  
area.

**Aims and activities  
of the Society are:**

Further public interest and  
appreciation of the crafts  
Stimulate use of crafts in  
architecture and interior  
design

Bring before the public by  
exhibition new creative work  
of high standard

To attain professional member-  
ship a craftsman must meet the  
standards of the Society. Con-  
tributing and Associate Members  
need not be craftsmen but should  
be interested in the crafts and de-  
sire to support the activities of  
the Society either financially or  
by personal participation.

With this exhibition The Inter-  
church Center and Artist-  
Craftsmen of New York hope  
to stimulate interest in the spe-  
cifically religious use of the  
various craft media. Variety of  
approach is emphasized and  
treatments of symbolism relat-  
ing to the Catholic, Protestant  
and Jewish religious traditions  
are represented.

# List of Exhibitors:

- 1 Sophia Adler  
Torah Mantle—Applique
- 2 Adda Husted-Anderson  
Pin-Cross set with Turquoise
- 3 Adda Husted-Anderson  
Collection Plate, Copper and Brass
- 4 Ruth Jonas Bardin  
Hannukah Lamp, Sculpture
- 5 Ruth Jonas Bardin  
Torah Curtain—Batik on Silk
- 6 Muriel F. Barnes  
"Easter" Wallhanging
- 7 Kathe Berl  
The Creation—Enamel & Glass
- 8 Kathe Berl  
"HE" Mounted Plaque
- 9 Kathe Berl  
"SHE" Mounted Plaque
- 10 Mariette Bevington  
Christ is King—designs for stained glass at  
Stone Ridge Church, N.Y. (acrylic)
- 11 Mariette Bevington & Leigh Glover  
Crucifix—Panel, Dalle Glass
- 12 Barbara G. Bisgyer  
High Priest—Sculpture  
Lost Wax Process, Bronze
- 13 Phyllis Blundell  
Mother & Child—Ceramic Sculpture
- 14 Elaine Bohm  
His Many Mansions—Silk Wall Hanging
- 15 Elaine Bohm  
Church Window—Rug, Wool Rya.
- 16 William Bowie  
"Cross"—Steel Spike
- 17 William Bowie  
Large Candelabra—Steel Gold & Silver Leafed
- 18 Beatriz de Cadena  
Resurrection—Terra Cotta
- 19 Henrietta Carter  
The Story of Christ—Silk Screen
- 20 Maxwell M. Chayat  
Memorial to Six Million—Bronze & Granite  
Sculpture
- 21 Sophia Dashman  
"In the Beginning"—Stained Glass on plexi-  
glass
- 22 Sophia Dashman  
Choir—Multilayer Stained Glass
- 23 Sally Duval  
"Universe" Enamel on Copper
- 24 Sally Duval  
In Prayer—Ceramic Sculpture
- 25 Sophia & John Fenton  
Menorah—Ceramic
- 26 Sophia & John Fenton  
Menorah—Ceramic
- 27 Lore Garrick  
Cross & Chain—14K Gold
- 28 Ellen Gennaro  
The Followers—12 figures on rosewood
- 29 Ellen Gennaro  
"A Priori" Man & Woman—Teak Base-Clay  
& Stoneware
- 30 Euphemia Glover  
Cross—Bronze & Chunk Glass with Wood  
Stand
- 31 Euphemia Glover  
Ezekiel Ch. 40:3—Bronze Sculpture
- 32 Leigh Glover  
Altar Vase—Slab Stoneware
- 33 Helen D. Goldberg  
INRI—Bronze
- 34 Helen D. Goldberg  
Wall of Souls—Tryptich
- 35 Estelle Goodman  
Revelation—Bronze
- 36 Estelle Goodman  
The Unwritten Commandment—  
Bronze Sculpture
- 37 Al Green  
Altar Vase—Ceramic
- 38 Helen A. Haselton  
"Shalom"—Block Printing
- 39 Helen A. Haselton  
"Chant" from old ms.—Block Printing on  
Linen
- 40 Alice Altman Jacobs  
Hanukkah Menorah—Ceramic
- 41 Dorothy Jervis  
Creche—Red Clay Ceramic
- 42 Lea Jones  
Forever Onward—Handwoven Hanging—  
Wool
- 43 Lea Jones  
Forbidden Fruit—Wall Hanging Woven and  
Embroidered

- 44 Margot Kempe  
The Afflictions of Job—Bronze—Lost Wax
- 45 Margot Kempe  
Prayer—Ceramic Sculpture
- 46 H. Krahmer  
Chalice—Gold, Silver, Enamel & Rose quartz
- 47 Rose Krebs  
The Psalmist—Steel Sculpture
- 48 Paul Lobel  
Loaves & Fishes—Paper Sculpture
- 49 Paul Lobel  
Star Crossed—Pendant
- 50 Janice Lourie  
Religious Textile—Inlaid Design
- 51 Charlotte Malten  
St. Francis with Birds—Ceramic
- 52 Charlotte Malten  
Virgin & Child—Ceramic
- 53 Edmund Marein  
Let the Dry Land Appear—Stoneware Vase—  
Ceramic
- 54 Shirley Marein  
Parable of the Mustard Seed—Rug or Wall  
Hanging—Wool
- 55 Shirley Marein  
A Place Called Golgotha—Rug with Photo-  
graphs
- 56 Kurt J. Matzdorf  
Torah Crown—Silver & Gold
- 57 Martha Miller  
Cathedral—Rosewood epoxy panels
- 58 Maria Mundal  
Jerusalem—Tapestry
- 59 Maria Mundal  
Dedication of Hiawatha—Tapestry
- 60 Charlee Neubauer  
Simon—Ceramic Sculpture
- 61 Elsie Nydorf  
Prophets—Ceramic Sculpture
- 62 Adrienne Owen  
Generations of Adam—Bronze
- 63 Adrienne Owen  
Lamentations of Job—Bronze
- 64 Chava Wolpert Richard  
Torah Breastplate—Enamel
- 65 Chava Wolpert Richard  
Memorial Mezzuzah—Enamel
- 66 Lisa Rodewald  
Resurrection—Stitchery
- 67 Lisa Rodewald  
Madonna with Child—Stitchery
- 68 Lila Ryan  
The Lost Tribe—Bronze
- 69 Lila Ryan  
Saint Anne—Bronze
- 70 Constance Sherman  
Noah's Ark—Stoneware
- 71 Constance Sherman  
Phoenix—Ceramic Stoneware Panel
- 72 Margaret Vidal Socas  
Enamel Crucifix
- 73 Margaret Sussman  
Cross With Chain—Enamel & Silver Jewelry
- 74 Margaret Sussman  
Cross With Chain
- 75 Prof. Alex Taller  
Jonah—Whalebone Sculpture
- 76 Helene Taterka  
The Burning Bush—Bronze
- 77 Julius Taylor  
Ceremonial Pieces—Rosewood and Sterling  
Silver Cup
- 78 Sidney Taylor  
Three Nuns
- 79 Anne F. Unger  
Stained Glass Gothic Transparency
- 80 Erna Weil  
Job Sculpture
- 81 Anita Weschler  
A Time for Peace—Bronze
- 82 Anita Weschler  
And the Fullness Thereof—Translucency
- 83 Jeanne Wolf  
Candlestick—Ceramic
- 84 Ludwig Wolpert  
Kiddush Cup—Metal
- 85 Ludwig Wolpert  
Torah Crown—Silver
- 86 Joan Zimet  
Balthazar—Sculpture, Lead
- 87 Joan Zimet  
Supplication—Direct Aluminum
- 88 Rita Zurrow  
Christ in Concrete—Glass in Concrete
- 89 Rita Zurrow  
Madonna—Leaded Stained Glass
- 90 Maxwell M. Chayat  
Torah and Breastplate—  
Sterling Decalog Motif
- 91 Kurt J. Matzdorf  
Silver Chalice

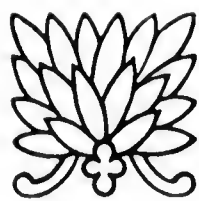
*14<sup>th</sup>  
Annual  
Art  
Auction*

*June 12, 1967*

*8 p. m.*

*at*

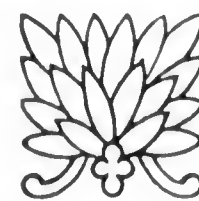
*Parke-Bernet Galleries  
980 Madison Avenue  
New York*



ALL PROCEEDS WILL BENEFIT  
THE 1967 CAMPAIGN  
OF THE UNITED JEWISH APPEAL

THE UJA WOMEN'S DIVISION  
WILL PRESENT ITS

14<sup>th</sup>  
*Annual  
Art  
Auction*



PAINTINGS.  
SCULPTURE  
JEWELRY  
FURNITURE  
OBJETS D'ART

on the evening of  
MONDAY, JUNE 12, 1967  
at 8 p.m.

PARKE-BERNET GALLERIES, INC.  
980 Madison Avenue, New York

EXHIBITION  
June 9 and 10  
10 a.m. to 5 p.m.  
June 12  
10 a.m. to 4 p.m.

## 1967 ART AUCTION COMMITTEE

MRS. ROBERT A. FORREST  
*Chairman for the  
Women's Division*

ABRAHAM M. ADLER  
*Chairman for the  
Art Galleries Division*

MRS. J. J. WOLFF  
*Chairman Objets d' Art Committee*

## WOMEN'S DIVISION COMMITTEE

MRS. CHARLES GOLDMAN  
*Honorary Chairman*

MRS. SIMON ASKIN  
MRS. ABRAHAM L. CHANIN  
MRS. MATTHEW FREUND  
MRS. LEON M. GECKER  
MRS. CHAIM GROSS  
MRS. LOUIS GROSSMAN  
MRS. MURRAY HIRSCH  
MRS. GEORGE JAFFIN  
MRS. BLANCHE LEFF  
MRS. BERNARD LEVIN

MRS. JOSEPH LUKASHOK  
MRS. CEDRIC MARKS  
MRS. A. LOUIS ORESMAN  
MRS. MAC RABINOWITZ  
MRS. ELMER A. ROGERS  
MRS. THEODORE H. SILBERT  
MRS. BURT J. SIRIS  
MRS. HERBERT L. WERNER  
MRS. MILTON ZAIDENBERG  
MRS. JESSE ZIZMOR

MRS. JACQUES ZUCKER

## MEN'S DIVISION COMMITTEE

ALEXANDER BALL, *A. R. Ball*  
RICHARD BALL, *A. R. Ball*  
JACK BARTFIELD, *J. M. Bartfield Art Galleries*  
RALPH M. CHAIT, *Chait Galleries*  
HERBERT CHASE, *Chase Gallery*  
M. COMER, *M. Comer of London*  
PETER H. DEITSCH, *Peter H. Deitsch Gallery*  
BENJAMIN GINSBURG, *Ginsburg & Levy*  
VICTOR J. HAMMER, *Hammer Galleries*  
LEONARD HUTTON, *Leonard Hutton Galleries*  
DORIS MELTZER, *Meltzer Gallery*  
EDWARD MUNVES, *James Robinson, Inc.*  
SAEMY ROSENBERG, *Rosenberg & Stiebel, Inc.*  
ALBERT SACK, *J. Sack, Inc.*  
HARRY SALPETER, *Harry Salpeter Gallery, Inc.*  
ROBERT SAMUEL, JR., *French & Company*  
BERTHA SCHAEFER, *Bertha Schaefer Gallery*  
ALEXANDER SCHAEFER, *A. La Vielle Russie, Inc.*  
GERTRUDE STEIN, *Gertrude Stein Gallery*  
J. J. WOLFF, *J. J. Wolff Antiques, Ltd.*

## APPRAISALS COMMITTEE

NORMAN HIRSCHL  
*Chairman*

JACK CONKLIN  
HENRY JORDAN  
BERNARD LEVY  
JOHN SUVAL

BERTRAM WINE  
J. J. WOLFF,  
SEYMOUR WYLER

MODERN  
PAINTINGS

SCULPTURE • DRAWINGS  
FURNITURE • JEWELRY  
OBJETS D'ART

---

*14th Annual Art Auction of the*  
UNITED JEWISH APPEAL OF GREATER NEW YORK

---

*Public Auction • Monday, June 12 at 8 p.m.*

PARKE-BERNET GALLERIES • INC.

*980 Madison Avenue • New York • 1967*



# MODERN PAINTINGS

REDON *Salome*, 1898

UTRILLO *Le Chateau*, 1916-1917

LEVINE *Teresina*, 1961

SERUSIER *Landscape with Figures*

DERAIN *Nu*

*And Works By Other Artists • Including*

DUFY HENRI GLACKENS MALHERBE BEAL

GOERG SOYER ZORACH

MACIVER GROSS EILSHEMIUS BLATAS LUCCHESI



*14th Annual Art Auction of the*

UNITED JEWISH APPEAL

PARKE-BERNET GALLERIES • INC

*(Affiliated with SOTHEBY & Co London)*

*New York • 1967*

**T**HIS CATALOGUE contains only a partial listing of the items which were donated to the United Jewish Appeal for its Fourteenth Annual Art Auction.

The great generosity which greeted the effort to assemble this year's collection made it impossible to include all the items which were contributed in each category.

In the interest of balance and proportion, the committee — very reluctantly — had to omit some items. In other cases, items are not listed because they were received after the catalogue had gone to press.

The committee is deeply grateful to all those who have supported this year's sale through their gifts because these gifts, whether or not they are listed here, can help substantially to advance the lifesaving work of the United Jewish Appeal.

## 1967 ART AUCTION COMMITTEE

MRS. ROBERT A. FORREST  
*Chairman for the  
Women's Division*

ABRAHAM M. ADLER  
*Chairman for the  
Art Galleries Division*

MRS. J. J. WOLFF  
*Chairman Objets d'Art Committee*

## WOMEN'S DIVISION COMMITTEE

MRS. CHARLES GOLDMAN  
*Honorary Chairman*

MRS. SIMON ASKIN  
MRS. ABRAHAM L. CHANIN  
MRS. MATTHEW FREUND  
MRS. LEON M. GECKER  
MRS. CHAIM GROSS  
MRS. LOUIS GROSSMAN  
MRS. MURRAY HIRSCH  
MRS. GEORGE M. JAFFIN  
MRS. BLANCHE LEFF  
MRS. BERNARD LEVIN  
MRS. JOSEPH LUKASHOK

MRS. CEDRIC MARKS  
MRS. A. LOUIS ORESMAN  
MRS. MAC RABINOWITZ  
MRS. ELMER A. ROGERS  
MRS. THEODORE H. SILBERT  
MRS. BURT J. SIRIS  
MRS. HERBERT L. WERNER  
MRS. MILTON ZAIDENBERG  
MRS. JESSE ZIZMOR  
MRS. JACQUES ZUCKER

## MEN'S DIVISION COMMITTEE

ALEXANDER BALL, A. R. Ball  
RICHARD BALL, A. R. Ball  
JACK BARTFIELD, J. M. Bartfield Art Galleries  
RALPH M. CHAIT, Chait Galleries  
HERBERT CHASE, Chase Gallery  
M. COMER, M. Comer of London  
PETER H. DEITSCH, Peter H. Deitsch Gallery  
BENJAMIN GINSBURG, Ginsburg & Levy  
VICTOR J. HAMMER, Hammer Galleries  
LEONARD HUTTON, Leonard Hutton Galleries

DORIS MELTZER, Meltzer Gallery  
EDWARD MUNVES, James Robinson, Inc.  
SAEMY ROSENBERG, Rosenberg & Stiebel, Inc.  
ALBERT SACK, J. Sack, Inc.  
HARRY SALPETER, Harry Salpeter Gallery, Inc.  
ROBERT SAMUEL, JR., French & Company  
BERTHA SCHAEFER, Bertha Schaefer Gallery  
ALEXANDER SCHAEFER, A. La Vielle Russie, Inc.  
GERTRUDE STEIN, Gertrude Stein Gallery  
J. J. WOLFF, J. J. Wolff Antiques, Ltd.

## APPRAISALS COMMITTEE

NORMAN HIRSCHL  
*Chairman*

JACK CONKLIN  
HENRY JORDAN  
BERNARD LEVY  
JOHN SUVAL

BERTRAM WINE  
J. J. WOLFF  
SEYMOUR WYLER

## PREFATORY NOTE

**T**HE COLLECTION which has been assembled for the Fourteenth Annual Art Auction sponsored by the Women's Division of the United Jewish Appeal is the most impressive in the history of this event.

All the items listed in this catalogue represent donations to the United Jewish Appeal. They were obtained by a committee of devoted volunteer workers, many of whom have been associated with this annual event since its inception. However, their efforts could scarcely have been as fruitful as they have been if they had not had the splendid cooperation of many artists, dealers and collectors.

The Women's Division is especially grateful for the wholehearted cooperation it has received from UJA's Art Galleries Division, under the leadership of A. M. Adler. Special thanks are also extended to the Art and Antique Dealers League for its help in forming the Appraisals Committee, which is made up of a group of the League's members.

The one indispensable element in the success of these annual sales has always been the Parke-Bernet Galleries, Inc. Through the donation of their splendid facilities, and through the wise counsel and expert conduct of the exhibition and sale by their management and staff, the Galleries have helped make the Women's Division's sale an outstanding event on the city's art calendar.

The proceeds of this 1967 sale will help thousands of immigrants who are finding a new life in Israel and other free lands. They are the ones who will benefit from the efforts of all who have worked for the success of the event, and from the purchases which are made on the evening of June 12. In the present crisis for Israel's people, the success of this 14th annual sale is urgent and vital.

# CATALOGUE

14th ANNUAL ART AUCTION  
UNITED JEWISH APPEAL OF GREATER NEW YORK

MONDAY, JUNE 12, 1967  
EIGHT P.M.

*Presented by Mr. & Mrs. Albert List*

BYRON BROWNE

[1] TWO DRAWINGS

*BATHER*

Color drawing, signed lower right: 1947 Byron Browne  
25 x 19 inches

*TWO HORSES*

Pen and ink drawing, signed lower right: Byron Browne  
20 x 18½ inches

*Presented by Mr. & Mrs. Milton Zaidenberg*

MOSES SOYER

[2] *SEATED NUDE*

Pencil and wash drawing, signed lower right: M. Soyer  
13½ x 10½ inches

*Presented by Mrs. Charlotte Bergman*

ABRAHAM WALKOWITZ

[3] *DANCER*

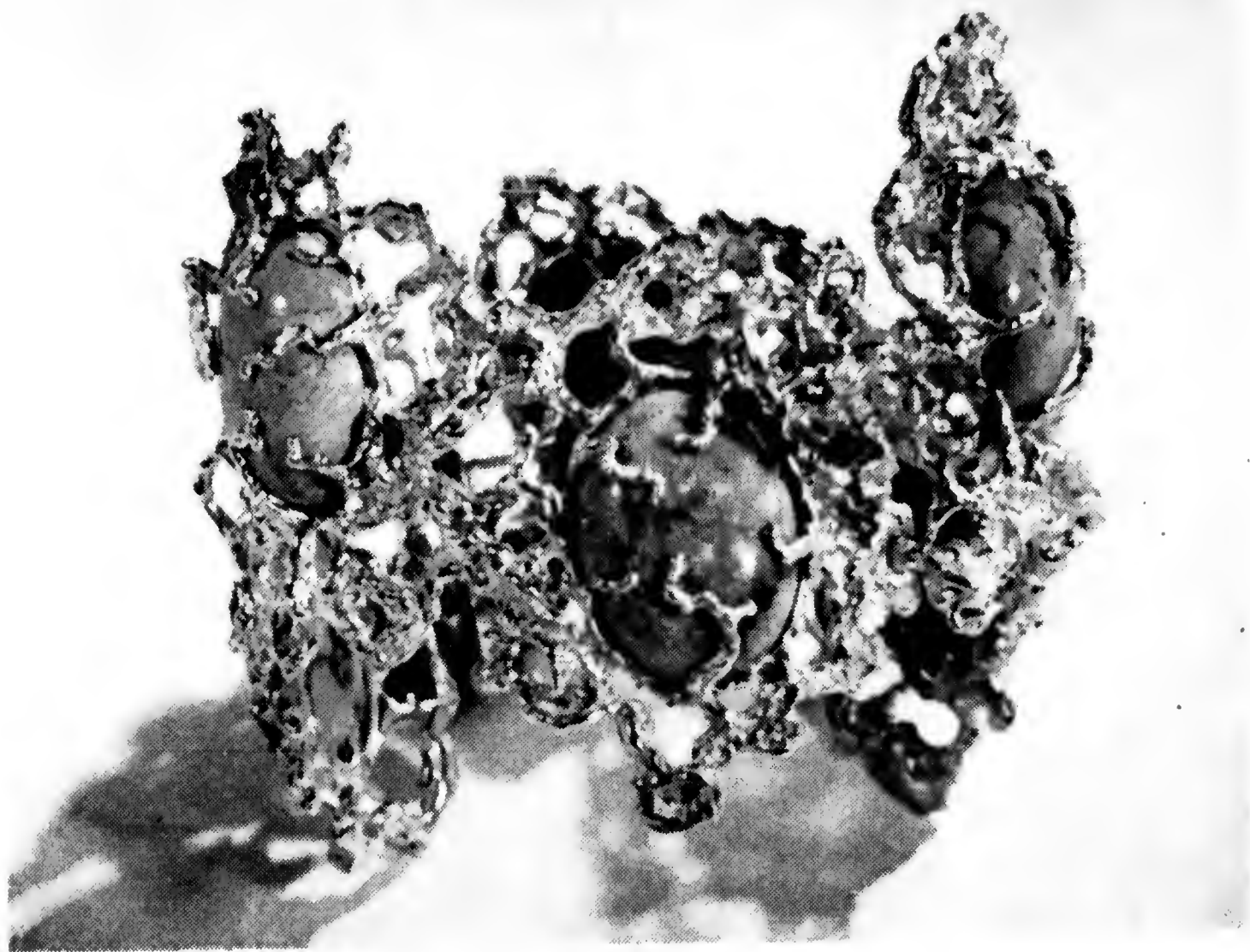
Gouache on paper, signed lower left: A. Walkowitz  
7 x 10 inches

*Presented by the Artist*

UMBERTO ROMANO

[4] *HORSEMEN*

Drawing, signed lower right: Umberto Romano '67  
24⅞ x 34⅝ inches



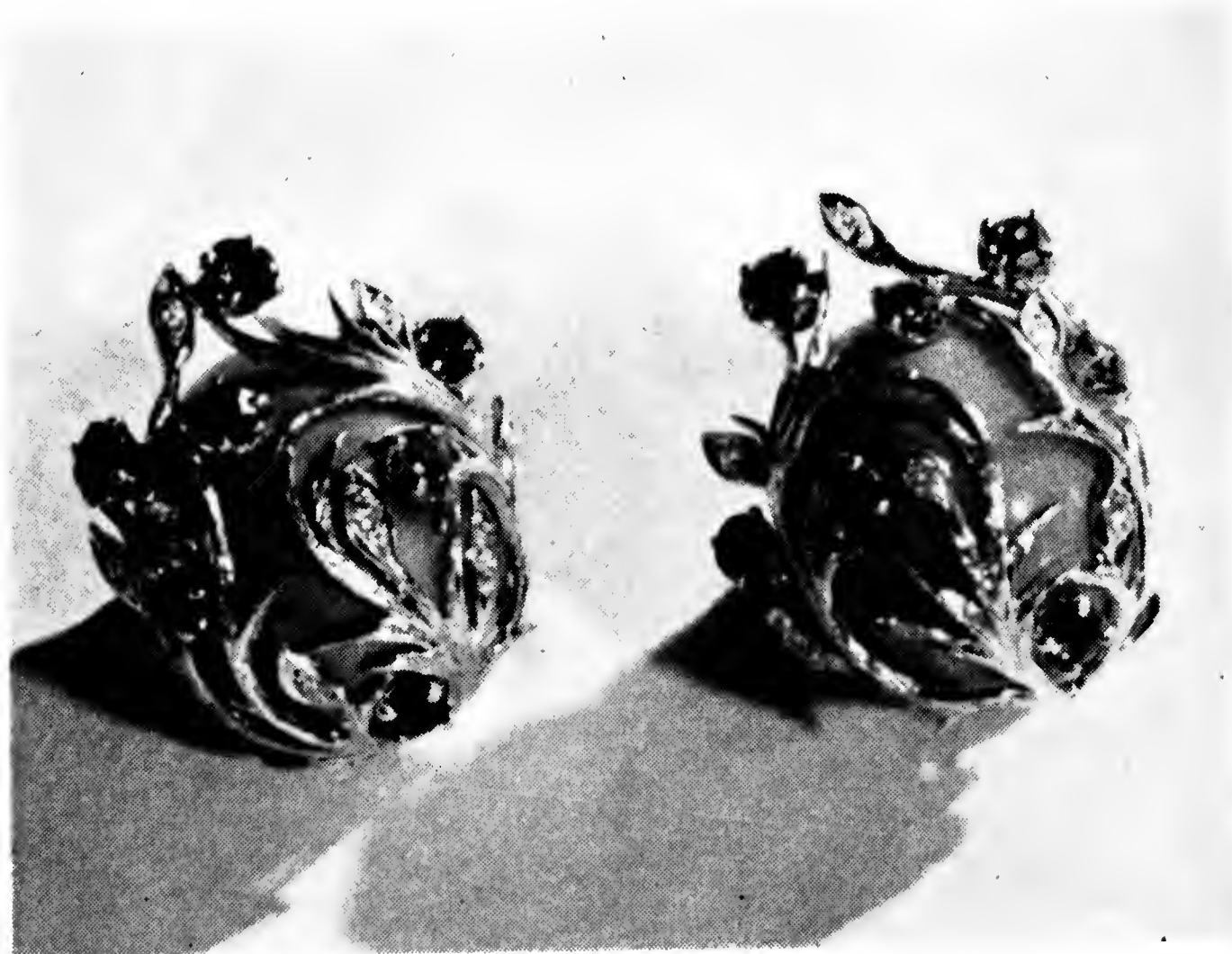
[5]

*Presented by Lalieu Bijoux*

[5] **GOLD BRACELET**

Crafted of 14 carat yellow gold and set with six natural turquoises, weighing 118 carats

[See Illustration]



[6]

*Presented by David Webb, Inc.*

[6] **PAIR OF EARRINGS**

Gold with coral domes, diamonds and sapphires

[See Illustration]



[7]

*Presented by Harry Winston, Inc.*

[7] GOLD CLIP

Set with diamonds, rubies and turquoises

[See Illustration]

*Presented by Mr. & Mrs. Benjamin Leavin*

[8] SEATED FEMALE FIGURE

African wood sculpture

*Height 21¼ inches*

*Presented by Mr. & Mrs. Harry Schaeffer*

[9] LARGE POLYCHROME TRIPOD JAR

Zoomorphic sculpture of jaguar, Chorotega culture, Guanacaste Province, Costa Rica

Ca. 1000 C. E. (surface restored)

*Height 13¾ inches*

*Presented anonymously*

[10] NEW GUINEA CEREMONIAL DISH

With carved crocodile decorations

*Presented by Mr. & Mrs. Andre Emmerich*

[11] PRE-COLUMBIAN COSTA RICAN METATE  
CEREMONIAL PLATFORM

Each end decorated with a stylized jaguar's head from which protrudes a double-coiled ornament. Carved out of a single block of gray volcanic stone. Costa Rica, Central America:

Ca. 800-1500 C. E.

*Length 13 inches  
Height 6½ inches*

*Presented by Mr. & Mrs. Harold Rome*  
[12] HEDDLE PULLEY, DOUBLE HEAD  
Baoule tribe *Height 7½ inches*

*Presented by Carlebach Gallery*  
[13] CONGO FIGURE  
Primitive carving of standing male *Height 8 inches*

*Presented by Mr. & Mrs. Harris J. Klein*  
[14] STANDING MALE FIGURE  
African sculpture of the Baluba tribe *Height 21⅜ inches*

*Presented by Mr. & Mrs. Harold Rome*  
[15] CAMEROON STOOL *Height 12½ inches*

*Presented by Mr. & Mrs. Cedric H. Marks*  
[16] NEW BRITAIN ISLAND SHIELD OF WOOD  
Carved and decorated. Front painted in orange, white and brown triangular designs and eyes to represent faces.

*Presented by Mr. & Mrs. Cedric H. Marks*  
[17] NEW GUINEA STANDING MALE FIGURE  
From Maprik Hills area. Face and body decorated in orange, white and brown designs.





[19]

*Presented by the Artist*  
ERNA WEILL

[18] *BATHED IN LIGHT*  
Limestone figure

*Height: 15 inches*  
*Width: 18 inches*

*Presented by the Artist*  
BRUNO LUCCHESI

[19] *WOMAN*  
Bronze figure on bronze base

*Height of figure: 7<sup>5</sup>/<sub>8</sub> inches*  
*Height with base: 9 inches*

[See Illustration]

*Presented by Mr. & Mrs. Maurice Cahn*  
ABNER J. SIRIS

[20] *NUDE*  
Bronze figure

*Height: 12<sup>1</sup>/<sub>4</sub> inches*



[21]

*Presented Anonymously*

WILLIAM ZORACH

[21] *TWO FIGURES*

Bronze sculpture on bronze base

*Height: 4 $\frac{5}{8}$  inches  
Height with base: 6 $\frac{1}{4}$  inches*

[See Illustration]

*Presented by Mr. & Mrs. Chaim Gross*

CHAIM GROSS

[22] *MOTHER AND CHILD*

Terra cotta figure

*Height: 12 $\frac{1}{4}$  inches*

[See Illustration]

*Presented by the Artist*

BETTE FAST

[23] *MOTHER AND CHILDREN*

Oil on canvas, signed lower right: Bette Fast '66

*40 $\frac{1}{8}$  x 30 inches*

*Presented by Mrs. Georges Kaplan*

GINETTE KAPLAN

[24] *MELODY IN HONG KONG*

Metal Assemblage

*30 $\frac{1}{2}$  x 37 $\frac{5}{8}$  inches*



[22]

*Presented by Edward M. M. Warburg*  
J. KRIZE

- [25] *SAFAD*  
Gouache, signed lower right: J. Krize

*18<sup>3</sup>/<sub>4</sub> x 27<sup>3</sup>/<sub>4</sub> inches*

*Presented by Dr. and Mrs. Jesse Zizmor*  
ARBIT BLATAS

- [26] *BULL RING*  
Oil on board, signed lower right: A. Blatas

*19<sup>7</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>2</sub> inches*

*Presented by the Artist*  
ALICE VALENSTEIN

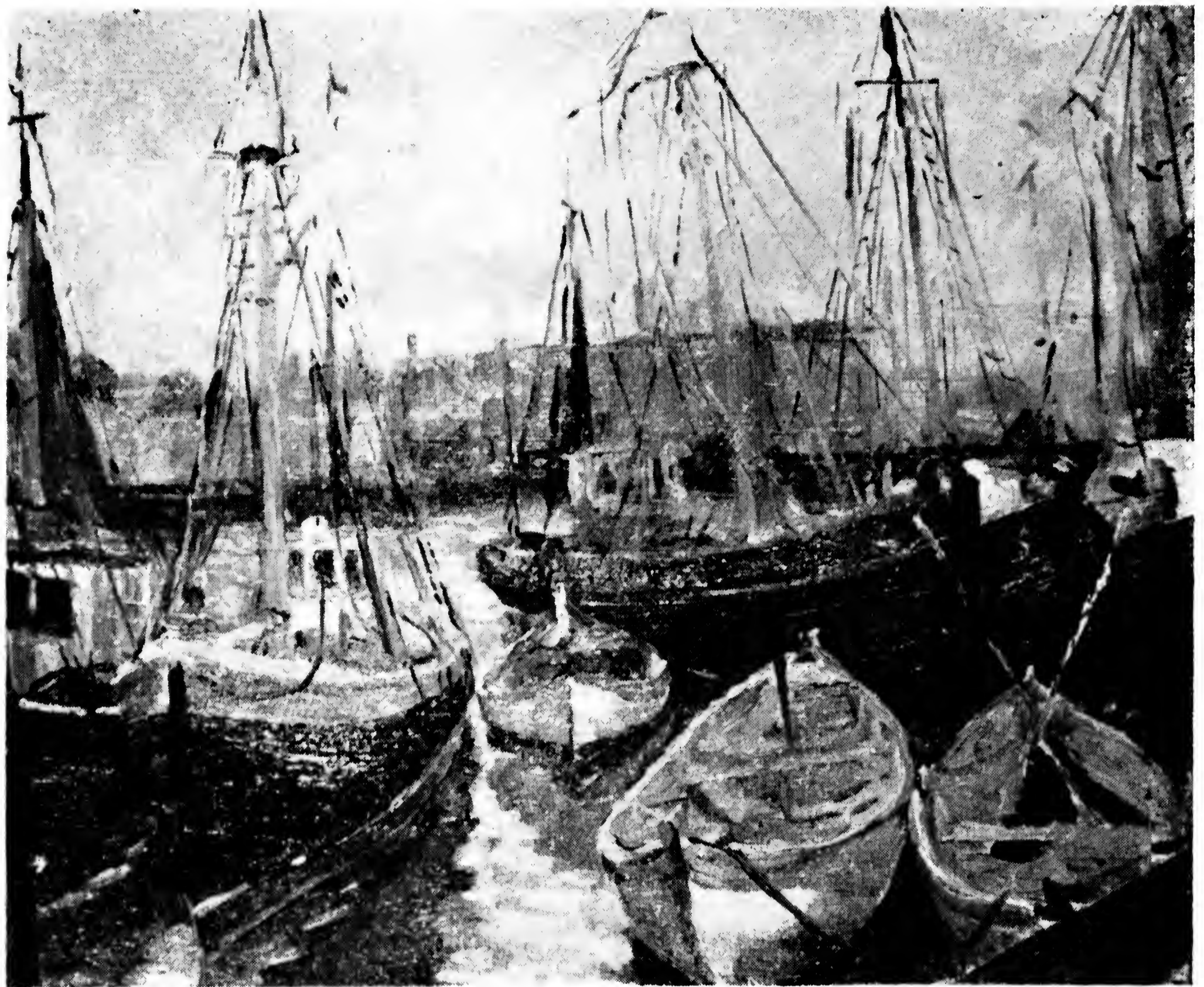
- [27] *LADIES AND TABLES*  
Oil on board, signed lower right: Valenstein

*11 x 15 inches*

*Presented by Mr. & Mrs. Abraham F. Wechsler*  
O. FOSS

- [28] *STILL LIFE*  
Oil on canvas, signed upper right: O. Foss

*13 x 9<sup>3</sup>/<sub>8</sub> inches*



[31]

*Presented by Mr. and Mrs. Harry L. Schick*  
D. PURDY

[29] *THE MILLINERY SHOP*  
Oil on board, signed lower right: Purdy

*24 x 35¾ inches*

*Presented by William H. Weintraub*  
I. RABINOWITZ

[30] *BILLIARD PLAYER*  
Oil on canvas, signed lower right: I. Rabinowitz

*28¾ x 36¼ inches*

*Presented by Mr. & Mrs. Richard Rogin*  
WILLIAM MALHERBE

[31] *BATEAUX DES PECHE*  
Oil on canvas, signed lower right: William Malherbe 1940  
Painted: Gloucester, Mass., Summer, 1940

*15 x 18 inches*

[See Illustration]



[35]

*Presented by the Artist*  
**JAMES ROSENBERG**

- [32] *FLORAL DESIGN*  
 Oil on board, signed lower left: JR '67

*20<sup>3</sup>/<sub>16</sub> x 24<sup>3</sup>/<sub>16</sub> inches*

*Presented by the Artist*  
**BEN-ZION**

- [33] *POLISH JEW*  
 Gouache, signed lower left: Ben-Zion

*16<sup>1</sup>/<sub>2</sub> x 15 inches*

*Presented by Dr. Harry Gross*  
**LOUIS EILSHEMIUS**

- [34] *LANDSCAPE*  
 Oil on board, signed lower left: Eilshemius 1845

*8<sup>5</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>4</sub> inches*

*Presented by Mr. & Mrs. Norman Hirschl*  
**GIFFORD BEAL**

- [35] *REGATTA*  
 Oil on paper, signed lower right: G Beal  
 Exhibited: Exhibition for Finnish Relief by  
 Kraushaar Galleries, N.Y.

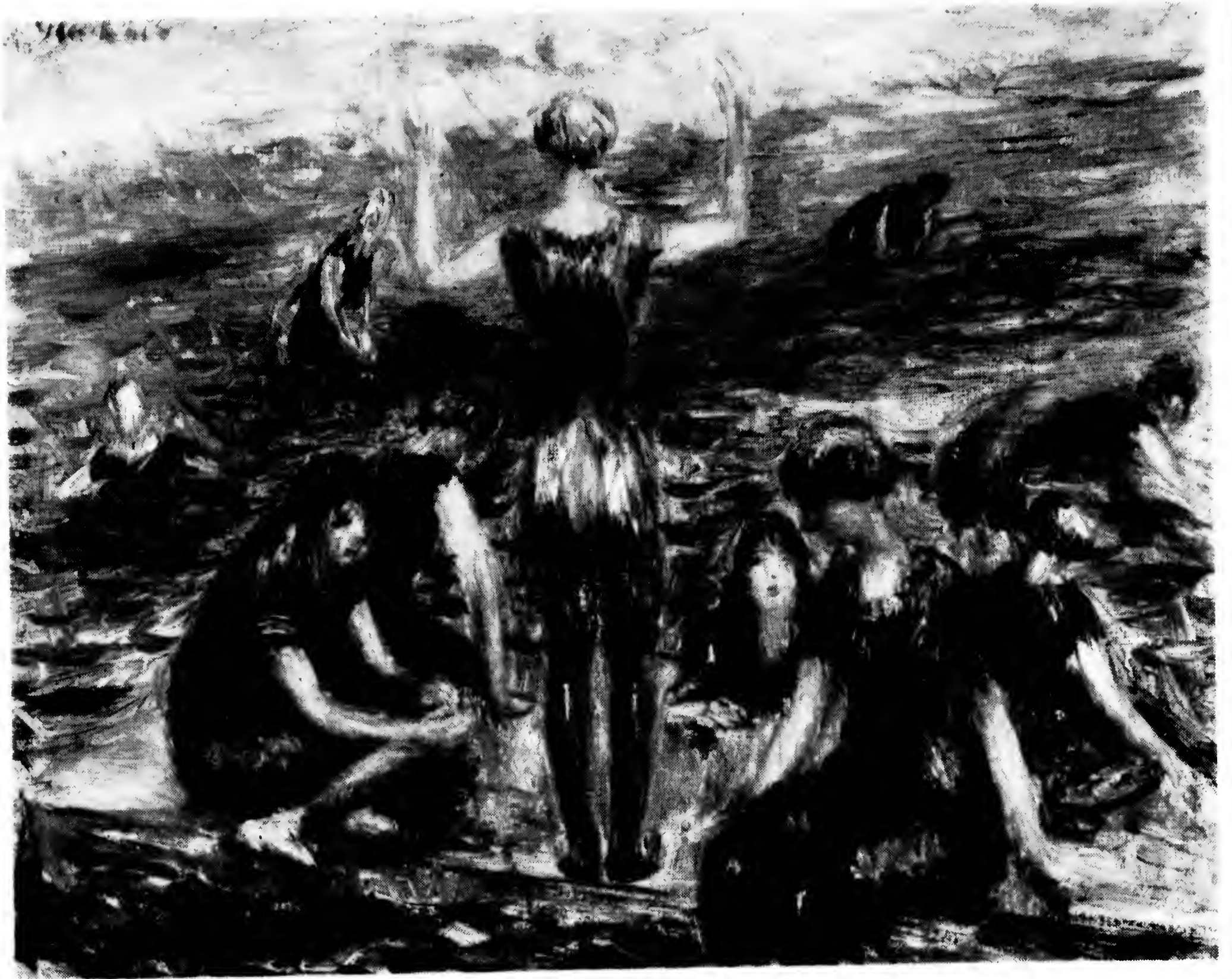
*22<sup>1</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>4</sub> inches*

[See Illustration]

- Presented by Mr. & Mrs. Jerome J. Londin*  
 BARBARA LONDIN  
 [36] *RED SQUARE*  
 Oil on canvas, signed lower right: Barbara Londin/67  
 38 x 48 inches
- Presented by Harry Salpeter Gallery, Inc.*  
 LEE ADLER  
 [37] *URBAN PATTERN #2*  
 Oil on canvas, signed lower left: Lee Adler  
 32 x 22 inches
- Presented by FAR Gallery*  
 R. RAKOFF  
 [38] *LEMON AND OYSTERS*  
 Oil on masonite, signed lower right: Rakoff '54  
 10<sup>3</sup>/<sub>4</sub> x 13<sup>7</sup>/<sub>8</sub> inches
- Presented by Mr. & Mrs. Arthur Murray*  
 SABINA TEICHMAN  
 [39] *RETURN FROM THE FIELDS*  
 Oil on canvas, signed lower left: Sabina Teichman  
 18<sup>1</sup>/<sub>2</sub> x 22<sup>1</sup>/<sub>4</sub> inches
- Presented by Hirschl & Adler Galleries*  
 ROBERT HENRI  
 [40] *CHOW CHOY*  
 Oil on canvas, signed lower left: Robert Henri  
 28 x 32 inches  
 [See Illustration]
- Presented by Mr. & Mrs. Samuel Stayman*  
 EMIL SABAURAUD  
 [41] *STILL LIFE*  
 Oil on canvas, signed lower right: E. Sabauraud  
 31<sup>3</sup>/<sub>4</sub> x 23<sup>5</sup>/<sub>8</sub> inches
- Presented by Harry Salpeter Gallery, Inc.*  
 AUGUST MOSCA  
 [42] *SUNBATHERS*  
 Oil on canvas, signed lower left: August Mosca  
 21 x 32 inches
- Presented by Mr. & Mrs. Cedric H. Marks*  
 PETER COLLINS  
 [43] *ODALISQUE*  
 Oil on canvas, signed lower right: Peter Collins  
 36 x 24 inches



[40]



[44]

*Presented by Mr. & Mrs. A. M. Adler*  
WILLIAM GLACKENS

[44] *BEACH SCENE WITH FIGURES*  
Oil on canvas, signed upper left: Glackens  
Collection: Barnes Collection

*12¼ x 15½ inches*

[See Illustration]

*Presented by Mr. & Mrs. Saul Edelbaum*  
SAUL EDELBAUM

[45] *BLUE AND WHITE CONSTRUCTION*

*48 x 48 inches*

*Presented by Irving M. Levy*  
YOHANAN SIMON

[46] *PORTRAIT OF SHOSHANA DAMARI*  
Oil on canvas, signed lower right: Yohanan Simon

*29¼ x 31½ inches*

*Presented by Mr. and Mrs. S. Herbert Riesner*  
[47] *THREE INDIAN MINIATURE PAINTINGS*





[48]

*Presented by Mr. & Mrs. Richard Sussman*  
ANDRE DERAÏN

[48] *NU*

Oil on canvas, signed lower right: Derain  
Collection: J. K. Thannhauser  
Exhibited: Kunsthalle, Basel, 1934  
Museum of Art, Berne, 1935  
Galerie Thannhauser, Paris, 1938

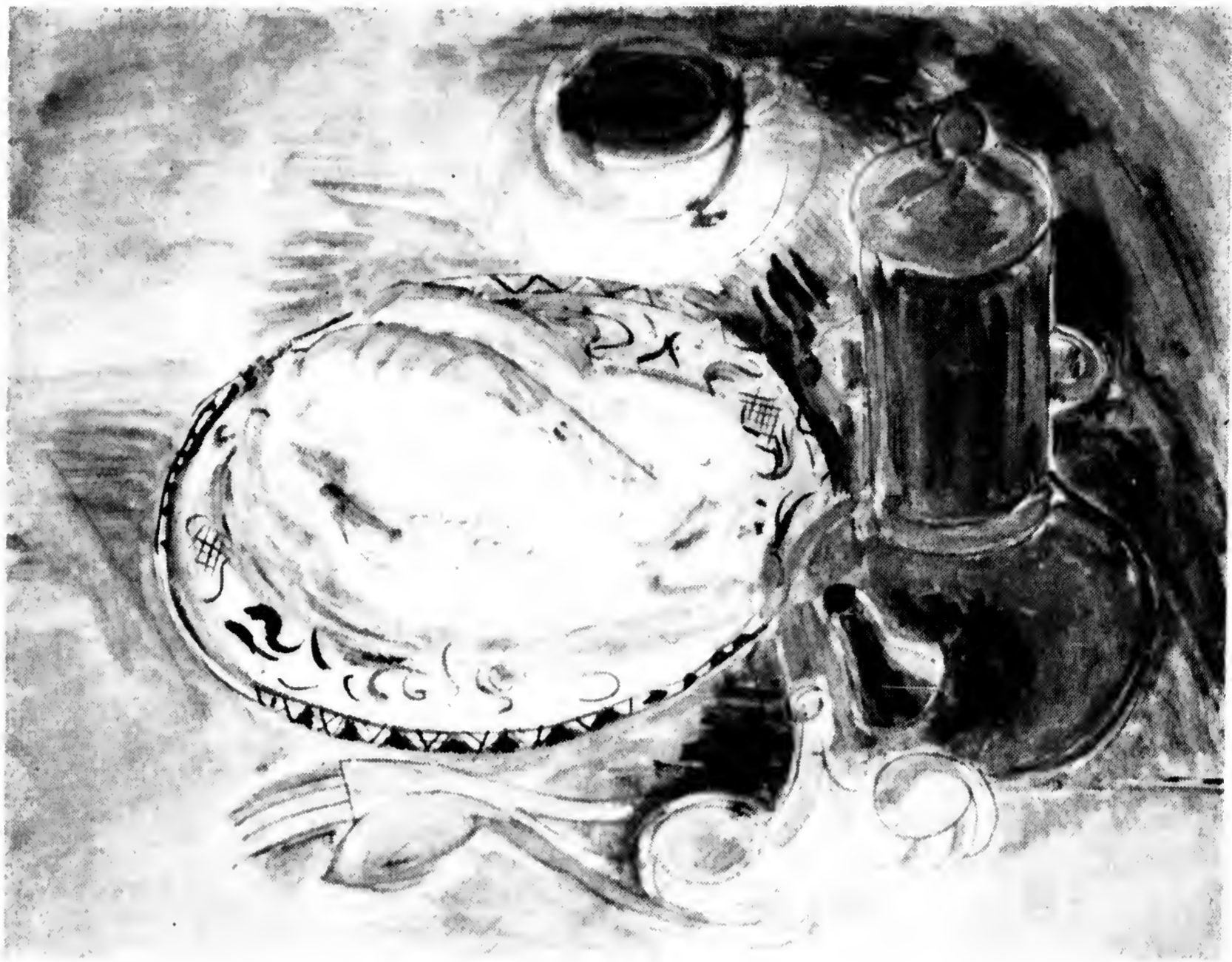
*11<sup>3</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>4</sub> inches*

[See Illustration]

- Presented by the Artist*  
 PAUL FREEMAN  
 [49] *FREEDOM SHOUTER*  
 Oil on canvas, signed lower right: Freeman 35 x 40 inches
- Presented by Mr. & Mrs. Benjamin Schulman*  
 NAHUM TSCHACBASOV  
 [50] *DUPLICITY*  
 Oil on canvas, signed lower left: Tschacbasov '47 30 x 20 inches
- Presented Anonymously*  
 JACK LEVINE  
 [51] *TERESINA*  
 Oil on canvas, signed lower left: J. Levine  
 Reproduced: JACK LEVINE by Frank Getlein, 1967, plate 136  
 Painted: 1961 31½ x 26 inches  
 [See Illustration]
- Presented by Mr. & Mrs. Moses Soyer*  
 MOSES SOYER  
 [52] *GIRL'S HEAD*  
 Oil on canvas, signed upper right: M. Soyer 12 x 16 inches
- Presented Anonymously*  
 ANDRE DERAÏN  
 [52a] *GIRL WITH AUBURN HAIR*  
 From the Quinn Collection  
 Oil on canvas, signed lower right: Derain 16¼ x 13½ inches
- Presented by Mr. & Mrs. Harold Rome*  
 HAROLD ROME  
 [53] *ROSES FOR RENEE*  
 Oil on canvas, signed lower right: Harold Rome '66 32 x 24 inches
- Presented by the Artist*  
 REUBEN RUBIN  
 [53a] *TIBERIAS FISHERMAN*  
 Oil on canvas, signed lower right: Rubin 32 x 23 inches



[51]



[54]

*Presented Anonymously*

RAOUL DUFY

[54] *STILL LIFE*

Watercolor, signed bottom center: Raoul Dufy  
Collection: Rene Drouet, Paris

*19½ x 25 inches*

[See Illustration]

*Presented by Forum Gallery, Inc.*

EARL KERKAM

[55] *GIRL'S HEAD*

Oil on board, signed lower right: Kerkam

*16 x 10 inches*

*Presented by the Artist*

CHARLES MELOHS

[56] *SIX OIL PAINTINGS ON PAPER*

*NEW YORK, N. Y., BOUQUET, THAI TEMPLES,  
VENICE DAWN AND HARBOR LIGHTS*

*Presented by Mrs. Charles Goldman*

NIELS MICHAELSON

[57] *UNTITLED*

Water color, signed lower right: Niels

*18 x 24¼ inches*



[58]

*Presented by Mr. & Mrs. Richard Sussman*  
SERUSIER

[58] *LANDSCAPE WITH FIGURES*

Oil on canvas

Exhibited: Gauguin and his Friends, Winckel & Magnussen,  
Copenhagen, Denmark, no. 126

*29<sup>3</sup>/<sub>4</sub> x 36<sup>1</sup>/<sub>4</sub> inches*

[See Illustration]

*Presented by Mr. & Mrs. Alan J. Friedman*  
LARRY RIVERS

[59] *UNTITLED*

Silk screen, signed lower right: Rivers  
No. 186 of 225

*18<sup>1</sup>/<sub>8</sub> x 23<sup>3</sup>/<sub>16</sub> inches*

*Presented by Mr. & Mrs. Himan Brown*  
MERVIN JULES

[60] *UNTITLED*

Gouache, signed lower left: Jules

*14<sup>3</sup>/<sub>8</sub> x 12<sup>5</sup>/<sub>8</sub> inches*



[61]

*Presented by Mr. & Mrs. Herman E. Cooper*

EDOUARD GOERG

[61] *BASKET OF FRUIT*

Oil on canvas, signed lower left: E. Goerg

Collections: Paul Guillaume, Gertrude E. Underhill

Exhibited: Carnegie Institute

Farnsworth Museum of Art, Wellesley College

*25 x 20½ inches*

[See Illustration]



[63]

*Presented by Mrs. Marcel Vertes*

MARCEL VERTES

[62] *IN VENICE*

Water color, signed lower left: Vertes

*11¾ x 14¼ inches*

*Presented Anonymously*

MAURICE UTRILLO

[63] *LE CHATEAU*

Oil on cradled panel, signed lower right: Maurice Utrillo V.  
Collection: Mme B. Nerny, Zurich

Reproduced: *L'Oeuvre Complet de Maurice Utrillo* by  
Paul Petrides, Volume II, page 526, no. 1249

Certificate: Andre Pacitti, July 1, 1955, Paris  
Paul Petrides, July 1, 1955, Paris

Painted: 1916-1917

*15 x 18 inches*

[See Illustration]



[66]



*Presented by Mrs. Daisy Shapiro*

LOREN MACIVER

[64] *BLIZZARD*

Pastel, signed lower right: McIver

Painted: 1961—Exhibition: Pierre Matisse Gallery, 1961

*19 x 25 inches*

*Presented by The Contemporaries*

IVAN WOODNER

[65] *STILL LIFE*

Water color, signed lower right: Ivan Woodner '66

*30 x 21¾ inches*

*Presented by Hammer Galleries*

ODILON REDON

[66] *SALOME*

Pastel, signed lower left: Odilon Redon

Painted in 1898

Collection: Jacques Sainsere

Exhibited: Armory Show, 1913

Odilon Redon Exhibition, 1923

Galerie E. Druet, Paris, no. 94

Odilon Redon Exhibition, Orangerie Des Tuileries,  
no. 72, property of J.S.

*22¾ x 15⅝ inches*

[See Illustration]

*Presented by Mr. & Mrs. H. M. Goldblatt*

JAMES SESSIONS

[67] *WINDMILL*

Water color, signed lower left: Sessions '33

*16¼ x 21 inches*

*Presented Anonymously*

CHAIM GROSS

[68] *SUNDAY FISHERMAN*

Water color, signed lower right: Chaim Gross

*22½ x 7½ inches*



[69]

*Presented Anonymously*

RAOUL DUFY

[69] *PAYSAGE EN PROVENCE, 1927*

Water color, signed lower right: Raoul Dufy

Collection: Vallenilla, Caracas, Venezuela

Exhibited: World House

Society of the Four Arts, Palm Beach, Florida, 1965

*19 x 23½ inches*

[See Illustration]

*Presented by Mr. & Mrs. Cedric H. Marks*

[70] KHMER BRONZE STANDING BUDDHA

From Cambodia, 13th-14th Century

*Height: 18 inches*



[71]

*Presented by Ralph M. Chait Galleries, Inc.*

[71] RARE CHINESE SEATED BRONZE FIGURE

Cast in the full round and fashioned of fine bronze, hollow cast and hand chased. Presenting the God of Literature, Wen Ch'ang Ti Chun, popularly called Wen Ch'ang. He is presented as a stern but kindly man seated in a relaxed posture. He is cloaked in a voluminous robe held in place by an encrusted girdle. The robe is open at the breast disclosing an armored undergarment. The benign face has orifices for a moustache and beard. The collar, armbands and front of the robe are engraved with floral patterns and a rampant dragon. A fine carved wood rockery forms the stand.

Ming dynasty, Circa: 17th Century

*Height: 14½ inches  
Height with stand: 16 inches*

[See Illustration]



[72]

*Presented by J. J. Wolff Ltd.*

- [72] NINETEEN CENTURY KIDNEY SHAPED KNEEHOLE DESK  
Mahogany enriched with satinwood and sycamore marquetry, fitted nine drawers, the fronts, back and sides having motifs of vases, floral leaf sprays, ribands and husks within borders of satinwood bandings. On square tapering legs with castors. Original brass hardware.

*Length: 52 inches*

*Depth: 23½ inches*

*Height: 30 inches*

[See Illustration]

*Presented by Jacob H. Guttman Picture Frames*

- [73] MIRROR

Mounted in antique Italian frame.

Frame is ornamented in gold on black background. 17th Century.

*Presented by Philip Suval, Inc.*

- [74] GARNITURE OF THREE STONEWARE PLATTERS

Minton & Boyle Indian Curl Pattern #2399 with impressed and printed marks; with center decoration of a flowering lotus plant in color on a white ground; the border with an overall pattern of small circular designs in green and painted with trailing flowering vines and white ground panels of floral sprays in colors.  
English, Circa 1840

*1 platter 8½ x 10½ inches*

*2 platters 7¾ x 9½ inches*



[75]

*Presented by Needham's Antiques*

[75] SHERATON OCTAGONAL LIFT TOP TABLE

Finely figured mahogany on square tapering legs with cross stretchers. Ca. 1790

[See Illustration]

*Presented by Mrs. Blanche Leff*

[76] LAMP AND SHADE

Antique French green tole column mounted as lamp. Fitted with matching shade.

*Presented by Phillips Galleries*

[77] KINGFISHER ON MIRROR

Chinese painting on glass in original carved frame, Ca. 1770

*25¼ x 18¼ inches*

*Presented by Comer of London*

[78] REGENCY MAHOGANY KIDNEY-SHAPED TRAY

Marquetry inlaid, with brass gallery and handles, on stand of later date, with square tapering legs and cross stretchers.



[81]

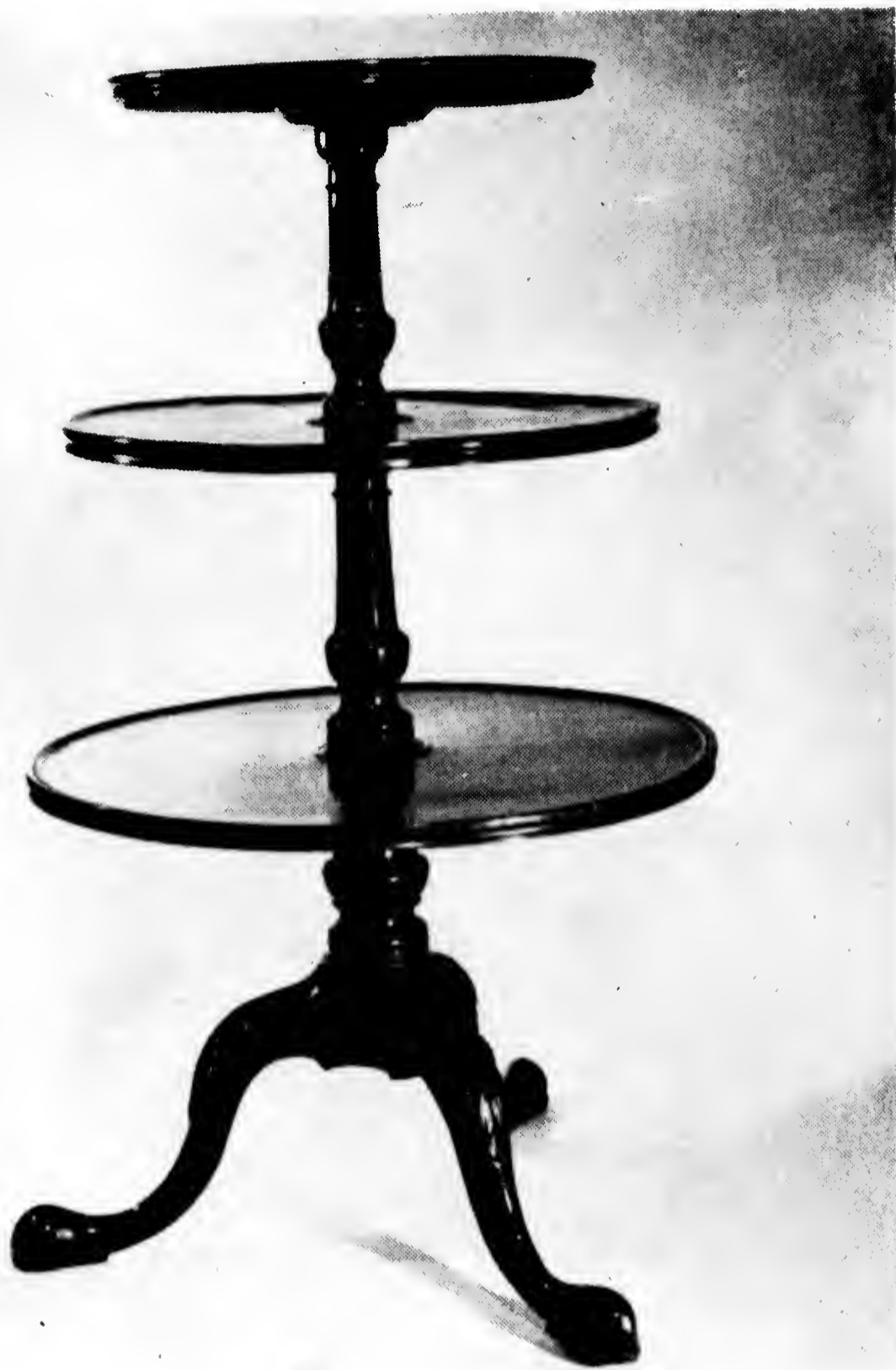
- Presented by James Robinson, Inc.*  
 [79] PAIR OF CANDELABRA  
 Georgian Sheffield, Ca. 1800

- Presented by Ginsburg & Levy, Inc.*  
 [80] PAIR OF LAMPS  
 Made from Adam Sheffield plated silver compotes and covers,  
 open-work over blue liners, the upper bands engraved.  
 With Shantung silk shades.  
 English, Ca. 1800 *Height, overall, 26½ inches*

- Presented by Arthur S. Vernay, Inc.*  
 [81] REGENCY PERIOD MAHOGANY SIDE CHAIR  
 With oval back, carved with shell motif and "C" scrolls, solid seat,  
 the front rails reeded and supported on molded trapezoidal legs.  
 Ca. 1805

*Height: 32 inches  
 Width: 16 inches  
 Depth: 14 inches  
 Seat Height: 17 inches*

[See Illustration]



[83]

*Presented by French & Co., Inc.*

- [82] PAIR OF GEORGE III WROUGHT SILVER CANDLESTICKS.  
SHEFFIELD, 1819-20

*Presented by Arthur Ackerman & Son, Inc.*

- [83] ENGLISH ANTIQUE CHIPPENDALE MAHOGANY  
THREE-TIER WAITER TABLE

With carved knees on a tripod base.

Ca. 1760

[See Illustration]

*Presented by Royal Athena Galleries*

- [84] NISHAPUR BOWL

9th to 10th Century

*Diameter: 7 inches*

- Presented by Philip Colleck*  
[85] TORTOISE SHELL TEA CADDY

- Presented by Frank Caro*  
[86] PORCELAIN PLATE  
On foot ring, curved side, everted scalloped lip rim. Decorated with a large medallion . . . Emperor holding a wrapped sword accompanied by an attendant holding a large fan . . . Framed in a double border of clouds, longevity characters and swastikas. Four reserves holding butterfly, hydras, black flowers on scrolling green ground. Painted in famille verte enamels on white ground.  
K'ang Hsi period: 1662-1722 C. E.  
*Diameter: 11 inches*

- Presented by Mr. & Mrs. Jacques Zucker*  
JACQUES ZUCKER  
[87] BOULEVARD MT. PARNASSE  
Gouache, signed lower right: J. Zucker  
*15 x 12 inches*

- Presented by Mr. & Mrs. James Slater*  
THEODORE FRIED  
[88] LOOKOUT  
Water color, signed lower right: Th. Freed  
*17<sup>7</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>8</sub> inches*

- Presented by Ned L. Pines*  
JOAN MIRO  
[89] APRES L'ORAGE  
Color lithograph, signed in pencil lower right: Miro.  
No. 109 of 300 proofs  
*19<sup>1</sup>/<sub>4</sub> x 23 inches*

- Presented by the Artist*  
ALEXANDER DOBKIN  
[90] MOTHER AND CHILD  
Hand colored lithograph, signed lower left: Dobkin  
*18<sup>7</sup>/<sub>8</sub> x 23<sup>1</sup>/<sub>4</sub> inches*

- Presented by Emil Arnold*  
RAPHAEL SOYER  
[91] PENCIL DRAWING  
Signed lower right: Raphael Soyer  
*18<sup>1</sup>/<sub>4</sub> x 12 inches*



*Presented by Dr. and Mrs. Max Stern*

JOAN MIRO

[92] *VERTICAL COMPOSITION*

Lithograph from the famed Album 13 Suite:

Signed, numbered and dated in pencil: Miro/1948

No. 12 of 75 proofs

*22<sup>1</sup>/<sub>8</sub> x 17<sup>5</sup>/<sub>8</sub> inches*

*Presented by Dr. & Mrs. Mortimer Kopp*

BENJAMIN KOPMAN

[93] *THREE OLD CLOWNS*

Hand colored lithograph numbered 11/20.

signed lower right: Benjamin Kopman '45

*Plate size: 14<sup>1</sup>/<sub>8</sub> x 11 inches*

*Presented by Mr. & Mrs. Alfred Stern*

PABLO PICASSO

[94] *THE YOUNG ARTIST*

Lithograph, signed lower right: Picasso

Numbered 40/50

*16<sup>7</sup>/<sub>8</sub> x 12<sup>5</sup>/<sub>8</sub> inches*

*Presented by New Art Gallery*

MARC CHAGALL

[95] *LE STATUAIRE & LA STATUE DE JUPITER*

Lithograph, signed lower right: Marc Chagall

No. 89

*Presented by William H. Weintraub*

JOAN MIRO

[96] *COLOR LITHOGRAPH*

Signed in pencil, lower right: Miro. No. 9 of 350 proofs

*16<sup>3</sup>/<sub>4</sub> x 13<sup>7</sup>/<sub>8</sub> inches*

# Arnold Constable

FIFTH AVENUE AT 40TH STREET  
NEW YORK 16, N. Y.

NEW ROCHELLE, N. Y.  
HEMPSTEAD, N. Y.  
HACKENSACK, N. J.  
MANHASSET, N. Y.  
TRENTON, N. J.

## ARNOLD CONSTABLE IN HACKENSACK ANNOUNCES ITS FIRST EXHIBITION OF SCULPTURE

OCTOBER 27 THROUGH NOVEMBER 5

### LOCATION

Arnold Constable - 357 Main Street on the corner of Main and Passaic Streets, Hackensack.

### CALENDAR

Exhibition opens officially October 27. Hours: 9:30 to 5:30 daily, except Sundays, and 9:30 A. M. to 9:30 P.M. on Thursdays.

Exhibition closes Saturday, November 5.

### PREVIEW

A Preview Reception and Cocktail Party for exhibitors, the Press, patrons and local officials will be held at 5:30, Wednesday evening, October 26.

### PATRONS

Each exhibitor may issue three invitations to his patrons for the Preview Cocktail Party, October 26.

### WORKS AND DIMENSIONS

Sculptural designs of any type not to exceed 42" in height, 28" in width, or 40" in depth.

### PHOTOGRAPHS

Please submit photos of work with acceptance slips, or as soon after as possible.

### ACCEPTANCE DATE

All acceptance slips must be received by Saturday, October 8.

### RECEIVING DATE

All works must be received at 357 Main Street, Hackensack, by 5:00 P.M., October 25.

### SHIPPING AND DELIVERY AGENTS

Arnold Constable will arrange to have works picked up at Manhattan and Bronx addresses.



MEMBER  
HUNDRED YEAR ASSOCIATION

REMOVAL DATE

Exhibits will be removed between 8:00 A.M. and Noon, Monday, November 7. Arnold Constable will not be responsible for works left after this date.

BROCHURE

A brochure listing the works, prices and sculptor's name will be available at the exhibition.

SALES

Arnold Constable will not act as sales agent or broker for any business that may be transacted as a result of the exhibition.

LIABILITY

The greatest possible care will be taken of the work received both in transit and while on exhibition. Works will be insured by Arnold Constable to cover the exhibition period.

NATIONAL SCULPTURE SOCIETY

This exhibition is endorsed and approved by Mr. Leo Friedlander, President of the National Sculpture Society and Mr. Thomas G. LoMedico, Chairman of the Society's Exhibition Committee.



**AEA**

**EXHIBIT**  
**of**  
**CONTEMPORARY**  
**ART**  
**for the**  
**modern home**

February 2nd thru April 4th

Members of New York Chapter  
Artists' Equity Association

Ludwig Baumann takes great pride in presenting this 1953 Exhibition of Contemporary Art. In making the fine works on view here available to our customers, we feel that we extend the natural scope of "LB" service by supplying the aesthetic as well as the material needs of the public on the practical and popular "LB" Plan of divided payments. With a deep and appreciative bow to the museums and galleries for their great contributions in shaping public taste we welcome you to "LB" and the current exhibit which we believe is the finest we have been privileged to sponsor.

Our sincere thanks to the members of the New York Chapter of Artists' Equity for their cooperation in assuring the success of this uniquely conceived exhibit.

#### PAINTINGS and DRAWINGS

- |     |                                      |                                      |      |
|-----|--------------------------------------|--------------------------------------|------|
| 1.  | ADDISON, THELMA                      | Anchorage, Oil.....                  | 150. |
| 2.  | AGELL, JOHN *Honorable Mention       | Welcome Home, Oil.....               | 200. |
| 3.  | ALEXANDER, H.                        | Sailboats, Oil.....                  | 100. |
| 4.  | ALPERT, ALEXANDER                    | Studio, Oil.....                     | 125. |
|     | AMEN, IRVING                         | Conference, Oil.....                 | 300. |
| 6.  | ARMS, JOHN TAYLOR *1st Prize Drawing | Spanish Profile, Etching.....        | 45.  |
| 7.  | ATKIN, M. TOMMY                      | Christmas Mannequin, Oil.....        | 200. |
| 8.  | AUER, HELEN                          | Space Bridge, Oil.....               | 80.  |
| 9.  | BEAVERS, HOPE                        | Nude Quartette, Casein.....          | 125. |
| 10. | BETTLEHEIM, GROSS                    | Spring, Pastel.....                  | 280. |
| 11. | BIRKIN, MORTON                       | City Shapes, Oil.....                | 200. |
| 12. | BOTKIN, HENRY *Best of Show          | The Meeting, Tempera.....            | 250. |
| 13. | BRAINOS, MARY                        | A Blue Veil, Oil.....                | 125. |
| 14. | BRILL, HERBERT                       | White Stove, Oil.....                | 260. |
| 15. | BUCHWALD, STELLA                     | The Road, Oil.....                   | 200. |
| 16. | BUZZELLI, J. ANTHONY                 | Quartet, Oil.....                    | 300. |
| 17. | CAPLANE, FELICE                      | Vitamins, Oil.....                   | 125. |
| 18. | CITRON MINNA                         | Philae, Oil.....                     | 300. |
| 19. | CORINN (ROUF)                        | That Feeling, Oil.....               | 225. |
| 20. | COTTON, LILLIAN *2nd Prize-Oils      | At the Movies, Oil.....              | 150. |
| 21. | CRIMI, ALFRED D.                     | Children's Carnival, Oil.....        | 300. |
| 22. | DIRK, NATHANIEL                      | Handmaiden to Adventure, Oil.....    | 200. |
| 23. | DURLACHER, RUTH                      | Red Peonies Oil.....                 | 225. |
| 24. | EHRENREICH, EMMA                     | Juggling Act, Oil.....               | 175. |
| 25. | EISNER, ANNE                         | Rowing in the Park.....              | 175. |
| 26. | EISNER, BEN                          | Park Scene, Oil.....                 | 175. |
| 27. | ERLANGER, ELIZABETH                  | Moods, Casein.....                   | 100. |
| 28. | ESMAN, BETTY                         | Asbact, Oil.....                     | 250. |
| 29. | ESTE, VIRGINIA                       | Piano Concerto, Oil.....             | 200. |
| 30. | FRANK, EMILY                         | Composition I interloper, Oil.....   | 300. |
| 31. | FELDMAN, GEORGE                      | Sunday Afternoon, Water Color.....   | 75.  |
| 32. | FERRIS, GWYN                         | Central Park in the Spring, Oil....  | 250. |
| 33. | PERRYMAN, F.R.                       | Fog, Manchester, Mass., Water Color. | 175. |
| 34. | FERSTADT, LOUIS                      | Sorrow, Oil.....                     | 300. |
| 35. | FREED, WILLIAM                       | Abstraction, Oil.....                | 200. |
| 36. | FRIED, NORMA S.                      | The Shell, Oil.....                  | 150. |
| 37. | FROST, TINA                          | The Winds Doth Blow, Water Color...  | 50.  |
| 38. | FULLER, SUE *Honorable Mention       | String Composition #40.....          | 150. |
| 39. | GALLANT, MITZI                       | Kraal in Sarasota, Oil.....          | 295. |
| 40. | GASPARO, ORONZO                      | Greeks in Colorado, Oil.....         | 300. |

41. GELB, JAN  
Birthplace of Rivers, Oil..... 75.
42. GERARDIA, HELEN  
My House, Oil.....100.
43. GILBERT, REGINE  
Conflict, Oil.....150.
44. GILL, MESHACH, C.  
The Village, Oil.....300.
45. GOLD, LEAH \*Honorable Mention  
Abstraction #3, Monotype..... 50.
46. GOLDFARB, SHIRLEY  
Girl with Bird, Oil..... 300.
47. GOLDSTEIN, MILTON  
Still Life, Oil.....300.
48. GOLINKO, BELLE  
My Shopping Bag, Oil.....,200.
49. GUBIN, SELMA  
Fruits and Cones, Oil.... 90.
50. HECHT, ZOLTAN  
Lettuce Country #2, Casein..... 75.
51. HEILOMS, MAY  
Mama's Door Was Always Open, Oil.....300.
52. HEINE, MARC  
Pastorale, Oil.....175.
53. HELLER, HELEN WEST  
Leo and the Loaves, Print..... 35.
54. HERING, HARRY  
Mollusk Mood, Oil .....225.
55. HORNE, LAURA TREVITTE  
Daisies and Zinnias, Oil..... 75.
56. JURIN, LILY  
Barns, Oil.....300.
57. KAHN, OLIVIA  
City Composition, Oil.....250.
58. KAPP, PAULA  
Scene with Driftwood, Oil.....150.
59. KASTL, ESTHER  
Winter Patterns, Oil.....275.
60. KAYE, ELIZABETH  
Pine Woods, Ischia, Tempera.....100.
61. KEITH, ELIZABETH  
New Horizons, Oil.....150.
62. KERR, TAMARA  
Trees, Pencil..... 50.
63. KOLIN, SACHA  
2 Red Swords, Oil.....,250.
64. KOSLOWSKY, NOTA  
Rushing Brook, Oil.....300.
65. KREINDLER, DORIS BARSKY 1st Prize, Oils  
First Offering, Oil.....300.
66. KUBLANOFF, ABRAHAM  
Autumn Bouquet, Pastel ..... 75.
67. LEBY, ANN  
Provincetown Farm, Watercolor.....200.
68. LEIBER, GERSON A.  
Still Life on a Theme, Oil.....150.
69. LEVIN, ABRAHAM  
Fallen Tree, Oil.....300.
70. LEV-LANDAU S. \*Honorable Mention  
Rural Bowling Alley, Oil.....300.
71. LEWEN, SI  
Music on 12th Street, Oil.....300.
72. MIZZY, ELEANORE  
Of Darkness Comes The Light, Water Color. 150.
73. MARREN, JANET  
Bell Tower, Oil..... 90.
74. MATHES, HARRY \*Honorable Mention  
Girl with Puppet, Casein and Oil....250.
75. MOORE, ROBERT J. \*Honorable Mention  
A Beached Boat in Autumn, Lithograph.... 25.
76. MORPURSO, VILNA J.  
Mexican Hat Dance, Oil.....150.
77. MOSCON, HANNAH  
Eternal Feast, Gouache..... 60.
78. MOSKOWITZ, ROY M.Z.  
Dutch Sunset, Oil..... 85.
79. NAGLER, EDITH  
Early Planting, Oil.....200.
80. NEWMAN, ERNEST  
Maine Sunday, Watercolor and Tempera ..200.
81. OES, INGVALD C.  
Autumn Holiday, Oil.....275.
82. O'NEAL, SHIRLEY  
Furnished Room, Oil.....200.
83. OSTRINSKY, DAVID  
Tropicana, Oil.....200.
84. PARIS, DOROTHY  
Hawaiian Landscape, Oil.....150.
85. PETERSON, JANE  
So What, Oil.....200.
86. PINE, GERI  
Cauliflower Field, Oil.....300.
87. POLLACK, PHILIP  
Sponge Wharf, Nassau, Oil.....125.
88. REED, MARTHA  
Rhododendrons, Oil.....125.

89. REICHMANN, LEWIS, SAM  
 Legendary Figure, Oil and Sand.....250.
90. REISS, HENRIETTE  
 Breton Fisherman, Tempera.....250.
91. RHANA, LISA  
 Figures in Time, Pastel.....300.
92. RICHMAN, LILLIAM ROSS \*Honorable Mention  
 Seated Figure, Charcoal.....100.
93. RIDABOCK, RAY  
 Shore Leave, Water Color.....125.
94. ROHOWSKY, MEYERS  
 Town on the Sea, Oil.....200.
95. SAX-BERNHARD, GERTRUD  
 Flower Garden, Oil.....250.
96. SCHNEIDER, JO ANNE  
 Games, Oil.....250.
97. SEACH, VICTOR  
 Ruins at Wiesbaden, Conte, Crayon Oil.... 150.
98. SECKEL, PAUL B.  
 Sol, Sombra Y Toro, Oil.....250.
99. SIGISMUND, VIOLET  
 Middle Tide, Oil.....250.
100. SCHAMES, SAMSON  
 In The Forest, Oil.....200.
101. SCHMEIDLER, B. J.  
 Modern Music, Oil .....200.
102. SCHOENER, JASON  
 Rocks and Sea, Oil..... 65.
103. SCHULTHEISS, CARL M.  
 Mother and Child, Print..... 50.
104. SPENCER, JEAN  
 October, Oil.....225.
105. STEVENSON, BEULAH  
 Mountain Valley, New Mexico, Oil ....250.
106. STOLOFF, CAROLYN  
 Via Scanderbeg, Rome, Oil .....250.
107. SWARTWOUT, MARIA  
 Landscape, Oil.....225.
108. TABAK, DOROTHY  
 Mother and Child, Oil.....275.
109. TONEY, ANTHONY \*Honorable Mention  
 Building, Oil.....250.
110. TOWBIN, PHOEBE  
 Hot Day on St. Thomas Wharf, Casein... 185.
111. TROMKA  
 Poultry Shop, Oil.....175.

112. TURLE, P.  
 Artichoke and Pineapple, Oil.....150.
113. WAKELY, UDISE ALMAN  
 Waiting in the Wings, Oil.....200.
114. WALINSKA, ANNA  
 The Musicians, Water Color.....150.
115. WARTER, BERT  
 Early Spring, Casein.....100.
116. WASSERMAN, ALBERT \*Honorable Mention  
 The Wet Oats, Casein.....150.
117. WEINGARTEN, HILDE  
 Memory of Venice, Oil..... 300.
118. WEINIK SAME  
 Butterfly Bush, Water Color.....200.
119. WEINSTOCK, SAUL  
 Rodeo, Gouache.....100.
120. WHINSTON, CHARLOTTE \*Honorable Mention  
 Scared Crows, Water Color.....200.
121. VON WICHT, JOHN  
 Rising Moon, Oil.....300.
122. ZUNDEL, EUGENIA  
 Dancer, Oil.....125.

## SCULPTURE

123. BERGIER, ARNOLD HENRY  
Le Mort due Pere Mouton, Steel and Bronze 75.
124. BLUM, HELAINE D.  
Torso, Plaster.....250.
125. BOBROV, LAURA  
Torsion, Maple.....150.
126. BORGATTA, ISABEL CASE  
The Nursemaid, Walnut .....225.
127. CAESAR, DORIS  
Kneeling Girl, Bronze.....275.
128. ENTE, LILY  
Cat, Alabaster.....,200.
129. HOUSER, JAMES  
Rythm, Stone.....150.
130. LANGS, MARY MICHAEL  
Waiting Women, Terra Cotta..... 85.
131. LEVY, BEATRICE I.\*Honorable Mention  
Morning Acrobat, Plaster .....200.
132. LUBIN, YOLAN \*Honorable Mention  
Fisher Boy.....200.
133. REICHMAN, AGATHA  
The Awakening, Cast Stone.....150.
134. SIMON, BERNARD \*1st Prize, Sculpture  
Sage, Ebony Wood .....300.
135. SMALL, AMY GANS  
Summer, Cast Stone.....200.
136. TEVAN, ROSSI  
Fluter, Galvanized Cement.....200.
137. WEILL, ERNA  
Hannah Praying for Child, Terra Cotta...300.

## MODERN WORLD

fifth floor

35th Street and 8th Avenue



# Arnold Constable • Hackensack



*9th birthday*

*exhibition...*

*"small sculpture*

*for the home*

*and garden"*



in keeping with the arnold constable tradition of sponsoring projects of cultural interest to bergen county, we are proud to present, in conjunction with the "national sculpture society," a showing of works by america's leading sculptors • we believe this exhibition, which has been hailed as an important step in introducing this art form to the public, presents an exciting artistic adventure to the people of our community

SCULPTOR	PIECE	PRICE
EMILIO ANGELA	1. Black Beauty . . . . .	600.00
	2. Broken Serenade . . . . .	150.00
	3. Baby Angela . . . . .	2,000.00
ADOLPH BLOCK	4. Temptress . . . . .	100.00
	5. Flora and Diana . . . . .	200.00
	6. Service . . . . .	100.00
OLYMPIO BRINDESI	7. Danger . . . . .	450.00
	8. French Bull . . . . .	475.00
	9. Teresa Alice La Tona . . . . .	Price on Request
DORIS CAESAR	10. Woman Sitting . . . . .	600.00
CAMILLO JOHN CALISSI	11. Creole . . . . .	Price on Request
	12. Kwakiuth American . . . . .	Price on Request
ANTONIO DA COSTA	13. Spring . . . . .	1,000.00
MARJORIE DAINGERFIELD	14. Martha Graham . . . . .	800.00
ULRICH ELLERHUSEN	15. Descending Night . . . . .	300.00
	16. Head of Madonna . . . . .	Price on Request
	17. Laughing Child . . . . .	100.00
MITCHELL FIELDS	18. Bather . . . . .	450.00
	19. Reclining Figure . . . . .	110.00
CLARA FASANO	20. Girl Reading . . . . .	400.00
	21. Girl Combing Hair . . . . .	375.00
HYMAN FILTZER	22. Pelican . . . . .	250.00

SCULPTOR	PIECE	PRICE
LACI de GERENDAY	23. Victory . . . . .	800.00
	24. Angry Dog . . . . .	125.00
	25. Redemption . . . . .	1,200.00
CHAIM GROSS	26. Balancing . . . . .	450.00
ELIZABETH GORDON	27. Michael . . . . .	Price on Request
VINCENT GLINSKY	28. Prayer for Peace . . . . .	400.00
	29. Contadina . . . . .	350.00
ETHEL P. HOOD	30. Body Blow . . . . .	1,500.00
	31. St. Francis of the Curbs . . . . .	1,000.00
MALVINA HOFFMAN	32. Ivan Mestrovic . . . . .	800.00
	33. Daboa . . . . .	600.00
	34. Kiki . . . . .	300.00
CLEO HARTWIG	35. Bird Form . . . . .	300.00
C. PAUL JENNEWEIN	36. Comedy . . . . .	400.00
	37. Mimi . . . . .	75.00
THOMAS LO MEDICO	38. Pioneer Aviator . . . . .	500.00
	39. He Stood For Humility . . . . .	750.00
	40. Nicky . . . . .	200.00
JEAN DE MARCO	41. Young Girl . . . . .	200.00
	42. Kneeling Girl . . . . .	200.00
PIETRO MONTANA	43. Equilibrist . . . . .	250.00
	44. Bacchus . . . . .	150.00
	45. Bacchante . . . . .	150.00
MOISSAYE MARANS	46. Allegro Vivace . . . . .	450.00
	47. Madonna and Child . . . . .	450.00
	48. Introspection . . . . .	350.00
BRUNO MANKOWSKI	49. Flying Figure . . . . .	300.00
	50. The Neighbors . . . . .	500.00
	51. The Wise Owls . . . . .	650.00
RUTH NICKERSON	52. Quiet Sculpture . . . . .	300.00
	53. The Character . . . . .	500.00
	54. Goat Boy . . . . .	500.00

SCULPTOR	PIECE	PRICE
ELEANOR PLATT	55. Albert Einstein . . . . .	Price on Request
	56. Henry L. Stimson . . . . .	Price on Request
	57. John Flanagan . . . . .	Price on Request
BEATRICE STONE	58. Yankee Woman . . . . .	375.00
	59. Horse Grazing . . . . .	450.00
CARL L. SCHMITZ	60. Southern Troubador . . . . .	800.00
JOHN R. TERKEN	61. Pan . . . . .	325.00
	62. Le Printemps . . . . .	250.00
	63. Winston Churchill . . . . .	250.00
ERNA WEIL	64. Nathan Milstein . . . . .	250.00
	65. Mother . . . . .	250.00
	66. Dr. E. W. . . . .	250.00
	67. Moses At The River Bank . . . . .	400.00
	68. Ceres . . . . .	300.00
	69. Gathering of the Exiles . . . . .	300.00
WHEELER WILLIAMS	70. "Childhood of the Gods"—Diana . . . . .	450.00

*A*rnold constable • hackensack

MAIN AND PASSAIC STREETS

# AMERICAN ASSOCIATION FOR THE UNITED NATIONS, INC.

## Northern Valley Chapter



### AWARD WINNERS

#### 1964 "ART FOR WORLD FRIENDSHIP" CONTEST AND CULTURAL EXCHANGE PROGRAM

---

	<u>School</u>
1) *** Marianthe Oakes	Bryant
2) *** Barbara Josephs	Whittier
3) *** Nancy Lishinsky	Benjamin Franklin J.H.S.
4) *** Paula Hawkins	Teaneck High School
5) Marcia Aberle	Teaneck High School
6) Fran Black	Longfellow
7) Karen Blank	Thomas Jefferson J.H.S.
8) Susan Cordaro	Hawthorne
9) Steven Deitchman	Benjamin Franklin J.H.S.
10) Christine Eastman	Hawthorne
11) Steve Einhorn	Benjamin Franklin J.H.S.
12) Ethan Fanshol	Lowell
13) Jane Firmunn	Teaneck High School
14) Merrill Lee Fuchs	Benjamin Franklin J.H.S.
15) Paul Graboff	Washington Irving
16) Howard Hermann	Whittier
17) Heidi Joseph	Longfellow
18) Alan Lishinsky	Benjamin Franklin J.H.S.
19) Michael Long	Hawthorne
20) Kerry McMahon	St. Anastasia
21) Mark Nerheim	Eugene Field
22) Jan Seiffer	Hawthorne
23) Steffi Smolin	Teaneck High School
24) Bruce Sterling	Grace Lutheran
25) Jane Tanenbaum	Teaneck High School
26) Raymond Tonkel	Eugene Field
27) William Varloy	Hawthorne
28) Bill Walberry	Emerson
29) Elizabeth Zankor	Thomas Jefferson J.H.S.
30) Randi Zubalsky	Benjamin Franklin

# TRIBUNE OF ART

Art is not an end in itself, but a means of addressing humanity.

—MOUSSORGSKY

Number Six

October - November

1946

## ART AND PROPAGANDA

A Few Remarks on the  
Kaethe Kollwitz Exhibition

By FRIEDRICH GEORGE ALEXAN

Kaethe Kollwitz died on April 28, 1945. As soon as the news of her death was confirmed, negative voices were heard amid the chorus of posthumous praise. Disciples of the doctrine of "pure art" asserted that her work was political art, too obvious and in bad taste, hence not art at all and to be rejected. The age-old question of form and content was again discussed in several art magazines and, as always, adjourned without solution. In the course of this discussion of a fundamental problem, vague and even confused definitions were put forth.

In reality, what is political art? This phrase is usually taken to mean works which reflect on the creative level the attitudes and tendencies of a definite social group. If this is applied to Kaethe Kollwitz, the answer is: yes, her work is political art! It depicts the everyday life of the working people; it portrays their struggles, their setbacks, and their eternal hopes. But then the question arises: to what art, to what artists, does this definition not apply?

Consider religious art. The spiritual simplicity of a Giotto, the baroque ecstasy of an El Greco — what are their works if not sublime glorifications of the myths and ritual of the Catholic Church in the Middle Ages? The Protestant fervor of the Reformation speaks with unmistakable accents in the etchings of an Albrecht Durer; while the magic lights-and-shadows of a Rembrandt epitomize the deep inward piety of early Dutch Calvinism.

Turning to literature, the Utopia of Sir Thomas Moore and John Milton's "Paradise Lost", the novels of Swift and Defoe, reflected the ideas and aspirations of the rising middle classes in England. Moreover, in the classical style of a

Corneille and Racine in 17th Century France, courtly splendor as well as a static conception of princely absolutism found expression in beautiful well-rounded dramas. The writings of Voltaire and Rousseau expressed a new and antithetical spirit. As every schoolboy knows, their works contributed to the overturn of absolutism and the rise of the democratic spirit in Europe.

Examples could be multiplied at random. Indeed, following out the definition given above, one might say, in answer to the aesthetic purists, that at bottom all art is political. That is no more paradoxical than another axiom: namely, that all art is social. It is, according to the excellent definition of James Truslow Adams, "the result of a relation between the artist and his time." In other words, nothing happens in a social vacuum. The artist too cannot create anything outside of his own time and his own world. Of necessity, he is conditioned by the society in which he lives and of which he is a part. He is molded and influenced by its intellectual currents; he is drawn into its social eddies; and, in accordance with his origins, his environment, his education, and his temperament, he takes a stand in his work toward the world in which he lives.

In this sense, we may define political art, as participation through the artistic medium in the problems of one's time. It is true that in the course of artistic creation, this process occurs more or less deeply below the threshold of the conscious and manifests itself in symbols. Here, probably, is the psychological root of the oft-heard phrase: unpolitical art.

It would lead us far beyond the confines of this article to deal with the

historic causes of the principle of "art for art's sake."

But what is more it is astonishing how stubbornly this phrase has held its ground down to our own day. Here let us cite a telling example of what we mean: a quotation from one of the founders and leading exponents of Expressionism in art, Franz Marc. In one of his last letters, Marc describes his artistic evolution in terms of a false conception of art and its boundaries. He writes that he was led "from a feeling for living human beings to a feeling for the animal world, the 'pure' Animal"; and soon he continues, "instinct led me from the animal world to the abstract."

And Marc adds with a lament: "Perhaps our European eye has poisoned and distorted the world."

This self-analysis shows the evolutionary stages and pathological features of a movement in modern art which is supposed to be purely aesthetic in its orientation. In so doing, it reveals involuntarily the deeper social and political causes underlying it.

There is no doubt that a misunderstood conception of liberalism greatly nourished the fatal illusion in artists that they were "on the outside." Then came the terrible experience of Fascism, shattering this fatal superstition to bits. And many artists paid for their mistake with their art and their life.

Kaethe Kollwitz did not have to wait for the advent of Nazism to understand the role and task of the artist in modern society. Her life was a confirmation of the indissoluble connection between the two. She was born in a family in which the militant democratic spirit of the Revolution of 1848 remained powerfully alive. Her grandfather, a Lutheran minister, had courageously rebelled against the Prussian State Church, that unique school for training docile work-slaves and human cannon-fodder.

And her father had renounced a brilliant career as a young judge to become a mason when he realized that there was no place for justice in the Prussian law-courts.

Even a less sensitive and less vibrant temperament than that of Kaethe Kollwitz would have found it difficult to escape the influence of two such men. Their example of religious integrity and social responsibility exerted, as she her-

self said, a strong and lasting influence upon her. She grew up in East Prussia, the home of the Junkers; and her youth bore the indelible stamp of the social injustices and human indignities caused by that rigid feudal system of Junkerdom.

Her student years coincided with the rise of the naturalist movement in literature and the arts. Zola's novels sharpened her vision; the social dramas of Ibsen, Bjoernson, and Gerhart Hauptmann aroused her passion. She was indignant at Bismarck's persecution of the German Socialists and threw in her lot with the rapidly growing Socialist movement. In short, she had, in Hamlet's words, "the motive and the cue for passion."

Throughout her life she remained true to her calling. She devoted all her works and all her love to the disinherited, victims of social injustice. In Kaiser Wilhelm's Germany she was forced to suffer one moral humiliation after another because of her "vulgar" art — that was the term then applied to works with outspoken social themes. So it could not have been a surprise to her when, in 1933, she was expelled from the Berlin Academy of Fine Arts — one of the first victims of Nazi "culture." Bans and police persecution made it increasingly difficult for her to go on working. The last major work she created was a cycle: "On Death", dated 1934-35. This is a single cry of horror, the Cassandra-warning of a martyred soul who saw her people marching toward the abyss.

During the first years of World War II, Kaethe Kollwitz, living in Berlin, witnessed the fulfillment of her apocalyptic visions. Her own house, in which she had worked and fought for her art for fifty years of her life, was razed to the ground. On her death-bed the 78-year-old artist saw the flames of burning cities; she heard the groans of the wounded, the moans of the dying. But her failing eyes were destined to see the onrushing liberating armies of the United Nations before she closed them forever.

THE TRIBUNE INTERNATIONAL BOOK and ART CENTER

and

THE TRIBUNE SUBWAY GALLERY

directed by

FRIEDRICH GEORGE ALEXAN

cordially invites you and your friends to visit the

10th Art Exhibition

IN MEMORIAM

**KAETHE KOLLWITZ**

(1867-1945)

ORIGINAL ETCHINGS, LITHOGRAPHS and WOOD CUTS

Courtesy Dr. Henry Wachtel and Dr. Max Gottlieb

Sculptures by

ERNA WEIL

JOSE ALONSO

(Fellow Guggenheim Foundation 1945-47)

Open daily from 9:00 to 9:00

100 WEST 42nd STREET

Southwest corner 6th Avenue

•

6th Ave. Subway Arcade, downstairs

In the building of Schulte Cigar Store — Telephone Wisconsin 7-4893



## W A B C

Columbia's Key Station In New York

Text of the Subway Art Gallery story as broadcast by Bill Leonard on "This is New York" on October 9th, 1946.

We've heard a good deal about the Underground these last few years. There have been all kinds of underground movements . . . some to which we're sympathetic and others that we aren't sympathetic to at all. Yesterday I came across an underground movement that strikes me as being all to the good.

It's an underground art gallery at the corner of Forty-Second Street and the Avenue of the Americas. Just as you come out of the subway at that corner—and before you get to the street—you may notice a bookshop sandwiched in between a phonograph record store and a cigar stand. That bookshop goes under the imposing name of the Tribune International Book and Art Center . . . but don't let the name scare you.

Go in and browse around just as I did yesterday and I think you'll get a whole new idea of art—with a capital A. That's a word incidentally that's always conjured up for me a vision of a bunch of stuffed shirts prowling around an expensive-looking gallery looking at fried-egg sunsets and surrealist nightmares on canvas. And that's just the impression of Art that the proprietor of the Tribune International Book et cetera is try to dispell.

According to Mr. George Alexan, Art isn't something millionaires buy to hang in Park Avenue duplex apartments or that you look at with hushed reverence in museums. Art is pictures that you see and like and can afford to buy. To carry out his idea he's established his Art Center in one of the busiest subway stations in the city. He's taken away all the hushed reverence of a 57th Street Art Gallery. Instead he's taken to displaying the work of young, unknown artists who paint pictures and chisel statues in a spot where the six million (more or less) subway riders can see them and buy them if they like them.

Now, after more than a year of successful operation, the Art Center boasts the names and addresses of thousands of visitors who have come to see the exhibits and occasionally to buy some of the works on display.

The paintings and statues are shown in a tiny room behind the bookshop which supports the enterprise. In the year

which has just passed there have been showings of soldier's paintings, merchant mariners' work, a comparative study of portrait photography and portrait painting and a memorial exhibit of the work of Kaethe Kollwitz, a German artist who lost her life during the Nazi terror.

There is no admission charge to the gallery. And, what is more, there is no fee charged the artists whose work is shown. The only criterion is quality. If Mr. Alexan and his associates decide that an artist's work merits a show, up it goes in the Tribune Art Center. And there it is for everybody to see and admire between subway rides . . . here in New York.

## NEW YORK WORLD TELEGRAM

By EMILY GENAUER  
REPRODUCTIONS

The third of the new shows is something of a surprise. It's at the Tribune Subway Art Gallery and it consists of what should be tame enough stuff by now, reproduction of Van Gogh paintings. But Friedrich George Alexan, director of the gallery, has selected his reproductions very cleverly, juxtaposing what are supposed to be the best recent American plates with those made in Europe before the war. His point, apparently, is that you can't make a good reproduction from a reproduction and expect it to look like an original in Europe which you have never seen. He also shows us that a great many Americans who have bought Van Gogh reproductions must have an entirely false notion of his palette. For instance, Alexan includes in the show a reproduction of the famous canvas of sailing boats on the beach at Les Saintes Maries. This is the picture of whose pinks the painter wrote so excitedly in his letters to his brother Theo.

In the American reproduction there are no pinks at all, only yellows and mustardy greens.

Then there is the familiar painting of Van Gogh's bedroom. Two reproductions of it are shown, and they are fantastically different not only in their coloration but in physical detail.

It's a fascinating show, and a revealing one. And the moral would seem to be that unless you buy a really fine reproduction you're getting nothing more than an utterly distorted and false notion of an artist's work.

# ARTISTS for ISRAEL emergency fund

exhibition & auction  
whitehouse galleries

wednesday june 28 7:30 p.m.  
11 west 57 street n.y.c.

This exhibition is a spontaneous and immediate response of artists who donated their work for the Israel Emergency Fund.

We present it as an expression of their spirit.

All paintings and sculptures are gifts of the artists.

Complete proceeds will be turned over directly to the Emergency Fund.

## *Sponsors*

SENATOR JACOB K. JAVITS  
SENATOR & MRS. JACK BRONSTON  
CONGRESSMAN WILLIAM RYAN  
CONGRESSMAN JAMES H. SCHEUR  
MR. THEODORE BIKEL

MR. AND MRS. CHAIM GROSS  
MR. RAPHAEL SOYER  
MRS. MILTON AVERY  
MR. DAVID BAR ILAN  
MR. & MRS. ARTHUR D'LUGOFF

## *Guest of Honor*

The Honorable YOSEF YAACOV, Consul of Israel

## *Exhibition Chairman*

DANIELA PASSAL

## *Committee*

BEVERLY BREGER  
MIRIAM BASS  
AVITAL D'LUGOFF  
HANAH POSNIAK  
GINA SACK  
GERTRUDE STARK  
MARILYN PERSKY

*participating artists*

AGUDELO  
ALKARA  
AUGUST  
BEN SHAHN  
BEN ZION  
BERNSTEIN  
BIDDLE  
BLANCH  
BROCK  
BRODSKY  
COLKER  
DOBKIN  
DORFMAN  
ELVAIAH  
ENGEL  
ETHE  
FLOCH  
FRIEDMAN  
GALEN  
GIKOW  
GILADI  
GLICKMAN  
GOODMAN  
GREENSTONE  
GROOMS  
GROSSMAN  
HABERLIN  
HIRSCH  
HOLZMAN  
JAFFE  
JAVITZ  
KAZ  
KILEMNIK  
KUNIKO  
LAUFMAN  
LEVINE  
LEVY  
LUBART  
MENKES  
MEMORSKY

MUNFORD  
NEWMAN  
OXHANDLER  
PACHNER  
PASSAL  
PERSKY  
PLATE  
RIVERS  
ROME  
ROSE  
ROSENTHAL  
ROTTENBERG  
RUELLAN  
SCHNEIDER  
SENDAK  
SIEGEL  
SHAPIRO  
SHIMON  
SHOULBERG  
SOBEL  
SOREFF (H)  
SOREFF (S)  
SOYER (M)  
SOYER (R)  
SPANIER  
SPERAKIS  
STEIN  
STERN  
TEXIDOV  
TIECHMAN  
TOLKOVSKY  
WALINSKA  
WEILL  
WEXLER  
WILSON (R)  
WOODNER  
YOORS

List incomplete.

The Whitehouse Galleries was made available  
through the courtesy of Mr. Joseph Rubenfeld.  
The auctioneers through the Tepper Galleries.  
Framing through Revel Art Co.  
Printing through Waldon Press Inc.  
Refreshments through Village Gate.

additional participating artists

AACH  
BABER  
BARAL  
BEATTIE  
BENOW  
BROWN  
GLICKMAN  
HIRSCHFELD  
LEYDEN  
LICHTBLAU  
LONGO  
MANN  
MITTLEMAN  
PERSKY  
SAENZ  
SAVITZ  
SLUIVER  
TAYLOR  
WILNER

Architects, continued

New York (cont'd)

Hicksville ✓

Keith Hibner Associates, 120 W. John St. /768 Fifth Ave., NYC

New York City

Reino Aarnio, 244 Madison Avenue *Or 91530*

Louis A. Abramson, 25 W. 45th St.

Ballard, Todd and Snibbe, 123 E. 77th St.

Peter Blake and Julian Neski, 157 E. 33rd St. (16)

✓ Bloch & Hess, 18 E. 41st St.

✓ ✓ Davis, Brody & Wisniewski, 220 E. 23rd St. (10) *Mu 34382*

Mortimer E. Freehof, 145 E. 35th St.

✓ Percival Goodman, 1860 Broadway (23) ~~PE 5-0059~~

Kahn & Jacobs, 2 Park Avenue (16) *Ju 22430*

*Sumner Street*  
Sidney L. Katz, 551 Fifth Avenue *Or 9-3932*

✓ Kelly & Gruzen, 10 Columbus Circle

William Lescaze, 211 E. 48th St. *Art. Square*

*East Branch  
70 W. 3 St*

~~Fritz Nathan, 200 Central Park South~~ *David Nathan works f*

Harry M. Prince, 101 Park Avenue (17) *Red. Stein PE 22480*

✓ Daniel Schwartzman, 12 East 36th St. *EX 2 2375*

Schuman & Lichtenstein, 369 Lexington Ave. *Yu 6 5980*

*Marcel Breuer 201 9657 PE 8 1766*

✓ *Morris Jepsides 139 E. 56 PE 3 4570*  
Six Associates, Inc.

Lowenstein-Atkinson, 1001 E. Bessemer St.

NORTH CAROLINA

Asheville

Greensboro

OHIO

Cincinnati

Bernard Pepinsky, Union Trust Bldg.

Cleveland

~~Sigmund Braverman, 7016 Euclid Ave. (3)~~

Youngstown

Morris W. Scheibel, Realty Bldg.

PENNSYLVANIA

Philadelphia

Ehrlich & Levinson, 1 No. 13th St. (7)

✓ Louis & Henry Magaziner, 2036 Rittenhouse Sq.

TEXAS

Houston

Leonard Gabert, 1315 Bell Ave.

Mackie & Kamrath, 2713 Ferndale



CATELOGUE #	ITEM	ESTIMATED PRICE
32.	Floral Design by James Rosenberg	\$600. 450.-
33.	Polish Jew by Ben-Zion	\$500. 250.-
34.	Landscape by Louis Eilshemius	\$500. 350.-
35.	Regatta by Gifford Beal	\$3000. 3000.-
36.	Red Square by Barbara Londin	\$500. 275.-
37.	Urban Pattern #2 by Lee Adler	\$350. 175.-
38.	Lemon and Oysters by R. Rakoff	\$150. 125.-
39.	Return from the Fields by Sabina Teichman	\$400. 300.-
40.	Chow Choy by Robert Henri	\$7500. <del>24000.</del>
41.	Still Life by Emil Sabauraud	\$250. 175.-
42.	Sunbathers by August Mosca	\$300. 300.-
43.	Odalisque by Peter Collins	\$200. 125.-
44.	Beach Scene With Figures by William Glackens	\$5000. 5750.-
45.	Blue and White Construction by Saul Edelbaum	\$900. 400.-
46.	Portrait of Shoshana Damari by Yohanan Simon	\$400. 1000.-
47.	Three Indian Miniature Paintings	\$1400. 575.-
48.	NU by Andre Derain	\$15,000. 10,000.-
49.	Freedom Shouter by Paul Freeman	\$400. 125.-
50.	Duplicity by Nahum Tschacbasov	\$750. 450.-
51.	Teresina by Jack Levine	\$12,000. <del>12000.</del> 2000.-
52.	Girl's Head by Moses Soyer	\$700. 800.-
52.(a)	Girl With The Auburn Hair by Andre Derain	\$3000. <del>3000.</del> 2750.-
53.	Roses for Renee by Harold Rome	\$400.
53.(a)	Tiberias Fisherman by Reuben Rubin	\$4000. 3500.-
54.	Still Life by Raoul Dufy	\$6000.
55.	Girl's Head by Earl Kerkam	\$500.
56.	Six Oil Paintings on Paper by Charles Melohs	\$500.
57.	Untitled by Niels Michaelson	
58.	Landscape with Figures by Serusier	\$12,500.
59.	Untitled by Larry Rivers	\$350.
60.	Untitled by Mervin Jules	\$300.
61.	Basket of Fruit by Edouard Goerg	\$8500.
62.	In Venice by Marcel Vertes	\$300.
63.	Le Chateau by Maurice Utrillo	\$16,000.
64.	Blizzard by Loren MacIver	\$500.
65.	Still Life by Ivan Woodner	\$500.
66.	Salome by Odilon Redon	\$18,000.

\*ESTIMATED PRICES WERE PROVIDED BY AN APPRAISAL COMMITTEE COMPOSED OF MEMBERS OF THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, INC.

+++++

<u>CATALOGUE #</u>	<u>ITEM</u>	<u>ESTIMATED PRICE</u>
67.	Windmill by James Sessions	\$300.
68.	Sunday Fisherman by Chaim Gross	\$600.
69.	Paysage En Provence, 1927 by Raoul Dufy	\$7500.
70.	Khmer Bronze Standing Buddha	\$400.
71.	Rare Chinese Seated Bronze Figure	\$1500.
72.	Nineteen Century Kidney Shaped Knee-hole Desk	\$1250.
73.	Mirror	\$200.
74.	Garniture of Three Stoneware Platters	\$250.
75.	Sheraton Octagonal Lift Top Table	\$850.
76.	Lamp and Shade	\$250.
77.	Kingfisher on Mirror	\$475.
78.	Regency Mahogany Kidney-Shaped Tray	\$350.
79.	Pair of Candelabra	\$500.
80.	Pair of Lamps	\$700.
81.	Regency Period Mahogany Side Chair	\$350.
82.	Pair of George III Wrought Silver Candlesticks	
83.	English Antique Chippendale Mahogany Three-Tier Waiter Table	\$800.
84.	Nishapur Bowl	\$200.
85.	Tortoise Shell Tea Caddy	\$200.
86.	Porcelain Plate	\$450.
87.	Boulevard Mt. Parnasse by Jacques Zucker	\$350.
88.	Lookout by Theodore Fried	\$400.
89.	Apres L'Orage by Joan Miro	\$350.
90.	Mother and Child by Alexander Dobkin	\$250.
91.	Pencil Drawing by Raphael Soyer	\$150.
92.	Vertical Composition by Joan Miro	\$450.
93.	Three Old Clowns by Benjamin Kopman	\$300.
94.	The Young Artist by Pablo Picasso	\$750.
95.	Le Statuaire & La Statue De Jupiter	
96.	Color Lithograph by Joan Miro	\$350.

\*ESTIMATED PRICES WERE PROVIDED BY AN APPRAISAL COMMITTEE  
 COMPOSED OF MEMBERS OF THE ART AND ANTIQUE DEALERS LEAGUE  
 OF AMERICA, INC.



31

*contemporary american artists*

## EXHIBITION

Contemporary American Artists

Jewish Community Center

**SUNDAY, NOVEMBER 4th - NOVEMBER 18th**

Open 1 p.m. - 5 p.m., 8 p.m. - 11 p.m. daily

except Friday and Saturday

*Courtesy of*

**TIRCA KARLIS GALLERY**

*1 Bank Street*

*New York City*

## Committee Statement

*In offering this exhibition to the Community of Teaneck, the Committee wishes to state that it has made an earnest effort to present the finest examples of Contemporary American Painting obtainable.*

*In planning, we have attempted to avoid stressing any particular school of painting or directional trend but have rather tried to present a broad cross section of all trends. Many works of equal and of greater merit could have been included in this exhibition were it not for the limitations of time, space and availability.*

*The Committee hopes that this initial effort will stimulate future exhibitions at which time it will be able to present other outstanding artists, in group or one-man shows.*

*Since the Center believes that constructive interest and activity are essential to the vitality and growth of any community enterprise, this exhibition which the Art Committee proudly presents, is one aspect of the Center's contribution toward the cultural enrichment of our community. Therefore, the Teaneck Jewish Community Center invites all to partake of this exhibition of Contemporary American Painting.*

## Foreword

*From our knowledge of the early Stone Age, it is plain that art is as old as the human race. The impulse to build and make, to put things together with order and precision, is born in man, and has been present in all races and peoples since the dawn of time. You may see living evidence of this natural impulse in the drawings of children; in the tribal ornaments and crafts of the North Pacific Indians; in the decorations of the South Sea islanders; and the sculptures of African Negroes. And invariably, when the mind begins to guide the hand—with pencil and paper, beads and stones, or paint and canvas—it works toward a plan or pattern. Aware of this, Michelangelo said, "there is only one art, the art of design. The plowman in the fields; the child at play; the weaver at the loom; and the painter decorating the wall—all are inspired by a divine sense of architecture, God's gift to man."*

*Let us never forget that art is a human activity springing from the lives of people and affecting their lives. It is a process of making, or joining together—of putting things in their proper relationship. That is the exact meaning of the word, by its derivation and by the common practice of all artists, great and small. And we shall see, as we view the works of artists of every description, that what is put together is as important as HOW it is put together. No man, even the most talented, can make a work of art unless he has faith in living; unless he believes in the value and the worthiness of human effort.*

*No race, or collection of people, spends its whole time working for wealth and power. We ask more of life than material possessions and selfish rewards; and that is the reason the love of art was implanted in human beings. The Paleolithic tribes reserved time in their horrible existence to cultivate the crafts and design pictures. Their paintings reflect perfect examples of art—and so they are in one sense. They are beautifully drawn, expressing the character and action of animals painted to represent religious images, as artists, much later, painted saints and Madonnas. No other type of art could have served as well.*

*The age of glaciers disappeared. The climate changed; the ice melted; the rains descended, flooding the earth and the caverns under the earth. The cave men passed into a darker night than the smoky murk of their underground homes; they vanished into the blackness of oblivion. All that was left of them was their art.*

THOMAS CRAVEN

THE STORY OF PAINTING

**Milton Avery**

- 1 Adolescent (oil)
- 2 Recorder Player (oil)
- 3 Still Life with Bottles (oil)
- 4 Self Portrait (oil)
- 5 Man Fishing (water color)
- 6 Red Rooster (oil)

**David Burluk**

- 7 Dahlias (oil)
- 8 Going Home (oil)
- 9 Birds Resting (oil)
- 10 Woman with Cow (water color)
- 11 Roses (oil)
- 12-19 Minatures (oil)

**Byron Browne**

- 20 Sail Boat (oil)
- 21 Moonrise (oil)
- 22 Storm (oil)
- 23 Rain (oil)
- 24 Still Life Flowers (tempera)

**George Constant**

- 25 Lovers (oil)
- 26 Rooster (oil)
- 27 Chickens (oil)
- 28 Nude (tempera)

**Nicolai Cikovsky**

- 29 Sag Harbor (oil)
- 30 Southampton Boat Yard (oil)

**Philip Evergood**

- 31 Manpower (oil)

**Chaim Gross**

- 32 Circus Girls (water color)
- 33 Simchas Torah (water color)
- 34 Young Girl (bronze, sculpture)

**Gerrit Hondius**

- 35 Masquerade (oil)
- 36 Fruit Vendor (oil)
- 37 Performing Horses (oil)
- 38 Behind the Scenes (oil)
- 39 Circus Performers (oil)
- 40 Two Characters (oil)

**Minna Harkavy**

- 41 Torso (bronze)
- 42 Figure (bronze)

**Clara Klinghoffer**

- 43 Angie (oil)
- 44 Nudes (oil)
- 45 Girl in Straw Hat (oil)
- 46 Girl Resting (drawing)
- 47 Reverie (drawing)

**Frank Kleinholtz**

- 48 Sunny Day (oil)

**Yehoshua Kovarsky**

- 49 Jerusalem Sage (oil)
- 50 Saadi (oil)
- 51 Yemonite (oil)

**Sidney Laufman**

- 52 Road to the Sand Pit (oil)
- 53 The Road (oil)
- 54 Peaceful Woods (oil)
- 55 Woods (oil)

**Sigmund Menkes**

- 56 Still Life (oil)
- 57 Still Life (oil)

**Lilian Mackendrick**

- 58 Still Life with Pears (oil)
- 59 Summer Idyll (oil)
- 60 Woman in Garden (tempera)

**Louise Nevelson**

- 61 Mother and Child (terra-cotta, sculpture)

**Joseph Presser**

- 62 Child with Bird (tempera)
- 63 Children (tempera)
- 64 Oberon No. 3 (tempera)
- 65 Circus Horses (tempera)
- 66 Pixie (tempera)

**Ralph M. Rosenberg**

- 67 Seascape with Objects (oil)
- 68 Night and the Shore (oil)

**Irma Rothstein**

- 69 Fish Figure (steatite)

**Bernard Simon**

- 70 Figure (alabaster)
- 71 Young Girl (mahogany)

**Moses Soyer**

- |    |                  |       |
|----|------------------|-------|
| 72 | Studio Rehearsal | (oil) |
| 73 | Young Nude       | (oil) |
| 74 | Head of Girl     | (oil) |
| 75 | Conversation     | (oil) |
| 76 | Two Ballerinas   | (oil) |

**Raphael Soyer**

- |    |              |       |
|----|--------------|-------|
| 77 | Seated Nude  | (oil) |
| 78 | Draped Nude  | (oil) |
| 79 | Half Length  | (oil) |
| 80 | Head of Girl | (oil) |
| 81 | Girl in Red  | (oil) |
| 82 | Torn Slip    | (oil) |

**Joseph Solman**

- |    |               |       |
|----|---------------|-------|
| 83 | Self Portrait | (oil) |
|----|---------------|-------|

**Sterling Strawser**

- |    |          |       |
|----|----------|-------|
| 84 | Trotters | (oil) |
|----|----------|-------|

**Erna Weille**

- |    |           |                |
|----|-----------|----------------|
| 85 | Blessings | (black marble) |
| 86 | Lovers    | (terra-cotta)  |

**Jacob's Ladder - Lobby of Center****Sol Wilson**

- |    |                  |           |
|----|------------------|-----------|
| 87 | Town & Tarpulins | (oil)     |
| 88 | The Net          | (cassein) |
| 89 | Men on Pier      | (oil)     |

**Nat Werner**

- |    |        |            |
|----|--------|------------|
| 90 | Prayer | (mahogany) |
|----|--------|------------|

**Jacques Zucker**

- |    |                       |           |
|----|-----------------------|-----------|
| 91 | Boy Standing          | (oil)     |
| 92 | Rabbi                 | (tempera) |
| 93 | Figure of Boy         | (tempera) |
| 94 | Landscape with Figure | (oil)     |
| 95 | Vase with Roses       | (oil)     |

**Laurence Lebduska**

- |    |                   |       |
|----|-------------------|-------|
| 96 | Dawn in the Woods | (oil) |
|----|-------------------|-------|

**Irving Marantz**

- |    |             |       |
|----|-------------|-------|
| 97 | Chain Booth | (oil) |
| 98 | Rabbi       | (oil) |

**Raymond Katz**

- |     |           |           |
|-----|-----------|-----------|
| 99  | The Shein | (cassein) |
| 100 | The Mem   | (cassein) |

*Prices submitted upon request*

*I wish to thank The Board of Trustees of the Teaneck Jewish Community Center whose interest in fine art has afforded the entire community an opportunity to view the work of some of our foremost contemporary artists.*

*For their inspiration, guidance, and active assistance, my thanks too, to Morris Berger, Elliot Feldman, Matthew Feldman, Rita Feldman, Lilian Fine, Muriel Marcus, Beatrice Rappaport, Jack Rappaport, and Myra Shapiro.*

*Mrs. Israel Shapiro, Chairman*

RT EXHIBIT

SUNDAY, OCTOBER 26

• isac friedlander  
graphic artist

opening tea  
2:00-5:00

• erna weill  
sculptor

on view thru  
October 30  
afternoons  
evenings

JEWISH COMMUNITY CENTER  
PLAINFIELD N. J.

To be  
given out  
at exhibit



isac friedlander isac friedlander isac friedlander isac friedlander  
isac friedlander isac friedlander isac friedlander isac friedlander

Prints:

1. Neighbors
2. Nature Morte
3. The Preacher
4. Mother
5. Ecclesiastes
6. King of the Air
7. Stairs
8. The Seer
9. The Rope Dancer
10. On Stage
11. In the Dark
12. Judas
13. Judas
14. Stargazer
15. Skywatchers
16. Survivors
17. The Messenger
18. Job and Friends
19. Caged
20. Job
21. Messiah
22. The Puppet

23. Perpetual Motion
24. Intercepted
25. Whither ?
26. Outcast
27. Entangled
28. Spiritual
29. My People
30. Vanquished
31. Derelict
32. Cornered
33. Job (fragment)
34. Jeremiah
35. Despair
36. Study
37. Downhill
38. Ghetto 1942
39. "And Blessed Be Thy Name"
40. Hear, Oh Israel
41. Self-Portrait
42. Self-Portrait
43. Spiritual
44. Job fragment

Paintings:

45. Stairs
46. Job and His Friends
47. Messenger
48. Rope Dancers

.....

erna weill erna weill erna weill erna weill erna weill erna weill  
erna weill erna weill erna weill erna weill erna weill erna weill

Sculpture:

- |                                       |   |
|---------------------------------------|---|
| 1. Rondo (bronge)                     | 8. Prof. Martin Buber (terracota)         |
| 2. Ingathering of the Exiles (bronze) | 9. Leonard Bernstein (plaster)            |
| 3. Prayer (terracotta)                | 10. Lovers (terracotta)                   |
| 4. Revellation                        | 11. Dream (bronze)                        |
| 5. Small Scale Menorah (bronze)       | 12. Water Buffalo (terracotta)            |
| 6. Photo of Jacob's Dream             | 13. Menorah Chanukah (bronze silverplate) |
| 7. Elijah (bronze)                    | 14. Shabath Candellabra ( " " )           |

# Arnold Constable • Hackensack

9th birthday

exhibition...

“small sculpture

for the home

and garden”



in keeping with the arnold constable tradition of sponsoring projects of cultural interest to bergen county, we are proud to present, in conjunction with the "national sculpture society," a showing of works by america's leading sculptors • we believe this exhibition, which has been hailed as an important step in introducing this art form to the public, presents an exciting artistic adventure to the people of our community

SCULPTOR	PIECE	PRICE
<b>EMILIO ANGELA</b>	1. Black Beauty .....	600.00
	2. Broken Serenade .....	150.00
	3. Baby Angela .....	2,000.00
<b>ADOLPH BLOCK</b>	4. Temptress .....	100.00
	5. Flora and Diana .....	200.00
	6. Service .....	100.00
<b>OLYMPIO BRINDESI</b>	7. Danger .....	450.00
	8. French Bull .....	475.00
	9. Teresa Alice La Tona.....	Price on Request
<b>DORIS CAESAR</b>	10. Woman Sitting .....	600.00
<b>CAMILLO JOHN CALISSI</b>	11. Creole .....	Price on Request
	12. Kwakiuth American .....	Price on Request
<b>ANTONIO DA COSTA</b>	13. Spring .....	1,000.00
<b>MARJORIE DAINGERFIELD</b>	14. Martha Graham .....	800.00
<b>ULRICH ELLERHUSEN</b>	15. Descending Night .....	300.00
	16. Head of Madonna .....	Price on Request
	17. Laughing Child .....	100.00
<b>MITCHELL FIELDS</b>	18. Bather .....	450.00
	19. Reclining Figure .....	110.00
<b>CLARA FASANO</b>	20. Girl Reading .....	400.00
	21. Girl Combing Hair.....	375.00
<b>HYMAN FILTZER</b>	22. Pelican .....	250.00



SCULPTOR	PIECE	PRICE
LACI de GERENDAY	23. Victory . . . . .	800.00
	24. Angry Dog . . . . .	125.00
	25. Redemption . . . . .	1,200.00
CHAIM GROSS	26. Balancing . . . . .	450.00
ELIZABETH GORDON	27. Michael . . . . .	Price on Request
VINCENT GLINSKY	28. Prayer for Peace . . . . .	400.00
	29. Contadina . . . . .	350.00
ETHEL P. HOOD	30. Body Blow . . . . .	1,500.00
	31. St. Francis of the Curbs . . . . .	1,000.00
MALVINA HOFFMAN	32. Ivan Mestrovic . . . . .	800.00
	33. Daboa . . . . .	600.00
	34. Kiki . . . . .	300.00
CLEO HARTWIG	35. Bird Form . . . . .	300.00
C. PAUL JENNEWEIN	36. Comedy . . . . .	400.00
	37. Mimi . . . . .	75.00
THOMAS LO MEDICO	38. Pioneer Aviator . . . . .	500.00
	39. He Stood For Humility . . . . .	750.00
	40. Nicky . . . . .	200.00
JEAN DE MARCO	41. Young Girl . . . . .	200.00
	42. Kneeling Girl . . . . .	200.00
PIETRO MONTANA	43. Equilibrist . . . . .	250.00
	44. Bacchus . . . . .	150.00
	45. Bacchante . . . . .	150.00
MOISSAYE MARANS	46. Allegro Vivace . . . . .	450.00
	47. Madonna and Child . . . . .	450.00
	48. Introspection . . . . .	350.00
BRUNO MANKOWSKI	49. Flying Figure . . . . .	300.00
	50. The Neighbors . . . . .	500.00
	51. The Wise Owls . . . . .	650.00
RUTH NICKERSON	52. Quiet Sculpture . . . . .	300.00
	53. The Character . . . . .	500.00
	54. Goat Boy . . . . .	500.00

SCULPTOR	PIECE	PRICE
ELEANOR PLATT	55. Albert Einstein . . . . .	Price on Request
	56. Henry L. Stimson . . . . .	Price on Request
	57. John Flanagan . . . . .	Price on Request
BEATRICE STONE	58. Yankee Woman . . . . .	375.00
	59. Horse Grazing . . . . .	450.00
CARL L. SCHMITZ	60. Southern Troubador . . . . .	800.00
JOHN R. TERKEN	61. Pan . . . . .	325.00
	62. Le Printemps . . . . .	250.00
	63. Winston Churchill . . . . .	250.00
ERNA WEIL	64. Nathan Milstein . . . . .	250.00
	65. Mother . . . . .	250.00
	66. Dr. E. W. . . . .	250.00
	67. Moses At The River Bank . . . . .	400.00
	68. Ceres . . . . .	300.00
	69. Gathering of the Exiles . . . . .	300.00
WHEELER WILLIAMS	70. "Childhood of the Gods"—Diana . . . . .	450.00

*A*rnold constable • hackensack

MAIN AND PASSAIC STREETS

RT EXHIBIT

. isac friedlander  
graphic artist

. erna weill  
sculptor

rt

SUNDAY, OCTOBER 26

opening tea  
2:00-5:00

on view thru  
october 30  
afternoons  
evenings

JEWISH COMMUNITY CENTER  
PLAINFIELD N. J.



ERNA WEILL, SCULPT.

"Tawarayaal"

"Visions"

1961

# american expression

PART II



sylvia	bernstein
elia	braca
hazel	bush
shari	frish
morris	gluckman
nelda s.	haley
may	heiloms
norma	isaacs
b. arnold	kayser
harry	mathes
erna	weill



OCT. 16th TO OCT. 30th



RECEPTION

TUES. OCT. 16th • 8 TO 11 P. M.

**pietrantonio**

galleries

26 east 84th street

new york 28, n. y.



**E  
R  
N  
A  
  
W  
E  
I  
L  
L**

1974

**S  
C  
U  
L  
P  
T  
U  
R  
E**

**I  
N  
S  
T  
O  
N  
E**

# sculpture

1. "job", stone
2. "horror of war", stone
3. "joseph and benjamin", stone
4. "horah dancers", stone
5. "rondo", bronze
6. "stars", stone
7. "thou", stone
8. "the source", stone
9. "dance of exuberance", bronze
10. "the unknown political prisoner", terracotta
11. "daphne", stone
12. "vietnam", stone
13. "refuge", stone
14. "blessed be thou", stone
15. "rising moon", stone
16. "circle of love", stone
17. "demeter", terracotta
18. "prof. linus pauling", plaster
- 19.-28. "burst in color and glaze"

## erna weill

erna weill's work radiates a deep emotional conviction,... be it in large scale architectural sculpture,... in carved stones with striking color and texture,... or in bronzes, moving with strength and tenderness. her portrait work, in museums and public collections in this country and in israel, includes three nobel prize winners, famous musicians, writers, and other people outstanding in public life.

her sculpture is shown in the permanent exhibition of public buildings, museums, as well as in private and public collections.

erna weill exhibited in four one-man shows and numerous group shows in new york galleries, new york and new jersey museums, philharmonic hall and new york worlds fair. listings; "who is who in american art", "who is who in american women", and "dictionary of international biography".

## critics from former exhibitions

**larry campbell in the "art news":** erna weill is concerned with the relationship of two figures in conflict - or in affection -.

**aline louchheim-saarinen, "new york times":** this is a sculptor who manages to combine emotional approach with a true plastic sense, - one marble piece has a stolid conviction -.

**carlyle burrows in the "herald tribune":** erna weill's sculpture - resolute modelling - dramatic impact, - sincerity and depth of feeling -.

**"sunday record", david spengler:** "the drama is heightened by contrasting textures and hues, geometrically scored against highly polished surfaces".

**"arts magazine":** -- contrast is dazzling and increases the stress on abstract spiritual qualities--"

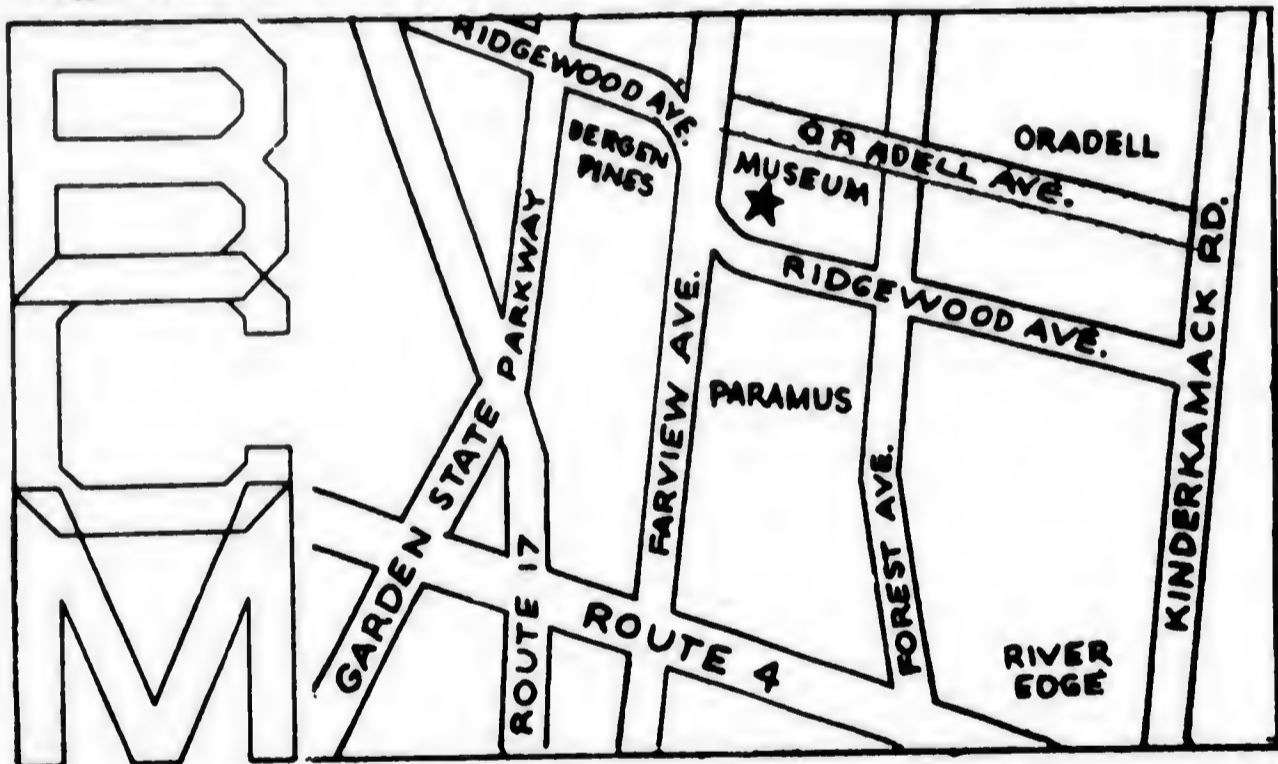




## BERGEN COMMUNITY MUSEUM OF ART AND SCIENCE

(201) 265-1248

Ridgewood & Farview Avenues, Paramus, New Jersey 07652



GALLERY HOURS: WEDNESDAY-SATURDAY 1-5 — SUNDAY 2-6  
NO ADMISSION CHARGE

### ERNA WEILL

SCULPTURE STUDIO

886 EXHIBIT DRIVE

February 20 - March 31, 07976

RECEPTION

Sunday, March 10, 2-6 P.M.

GALLERY TALK AND DEMONSTRATION

March 17, 4:30 P.M.

17 1417



1971

SCULPTURE

ERIN  
WELL

# sculpture

"a small still voice", stone  
"i will sing praise unto thee with the harp", stone  
"the horrors of war have overwhelmed me", stone  
"blessed be thou", stone  
"refuge", stone  
"men of the mountain", stone  
"vietnam", stone  
"stars", stone  
"one-ness", stone  
"ester the queen", stone

"thou", stone  
"king in exile", stone  
"rhythm of life", stone  
"the zaddick", stone  
"hora", stone  
"job", stone  
"jacob fights the angel", bronze  
"o come, let us sing", bronze  
"ingathering of the exiles", bronze  
"return to the wall", terracotta

# erna weill

erna weill's work radiates a deep emotional conviction,... be it in large scale architectural sculpture,... in carved stones with striking color and texture,... or in bronzes, moving with strength and tenderness. her portrait work, in museums and public collections in this country and in israel, includes three nobel prize winners, famous musicians, writers, and other people outstanding in public life.

her sculpture is shown in the permanent exhibition of public buildings, museums, as well as in private and public collections.

erna weill exhibited in three one-man shows and numerous group shows in new york galleries, new york and new jersey museums, philharmonic hall and new york worlds fair. listings; "who is who in american art", "who is who in american women", and "dictionary of international biography".

# critics from former exhibitions

larry campbell in the "art news"; erna weill is concerned with the relationship of two figures in conflict - or in affection -.

aline louchheim-saarinen, "new york times"; this is a sculptor who manages to combine emotional approach with a true plastic sense, - one marble piece has a stolid conviction -.

carlyle burrows in the "herold tribune": erna weill's sculpture - resolute modelling - dramatic impact, - sincerity and depth of feeling -.

E  
R  
N  
A  
  
W  
E  
I  
L  
L

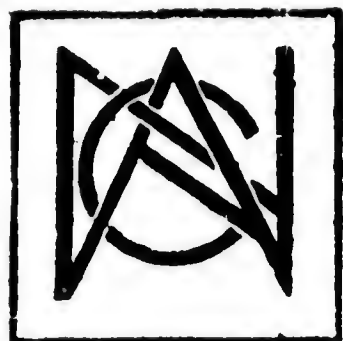


GALLERY OF  
**UAHC**

838 FIFTH AVENUE, AT 65TH STREET  
NEW YORK CITY, N.Y.

MAY 4 TO JUNE 30, 1971  
RECEPTION: MAY 16. 2-4 PM

1417



# The National Arts Club

Exhibition of  
Religious Art

April 4th to April 21st

1966

*Open to the Public*

*1 P. M. to 6 P. M. Daily*

15 Gramercy Park South

New York, N. Y.

**JURY OF SELECTION:**

EDGAR TAFEL, Architect

ANTHONY NOTARO, Sculptor  
(substitute for Jean De Marco)

MARIO COOPER, Painter

**JURY OF AWARDS:**

BROTHER CAJETAN J. B. BAUMANN, O.F.M., Architect

GEORGE KRATINA, Sculptor

HELEN TREADWELL, Painter

**EXHIBITION COMMITTEE:**

GEORGE DU BERG, Chairman

BETTI RICHARD, Vice Chairman

## P A I N T I N G S

NO.	NAME	TITLE	PRICE
1.	JOHN TEPPICH	Six Million	\$500
2.	PATRICIA ALLEN	Big People in the Sky	350
3.	ALBERT J. BYLLAARDT	Light in de Darkness	250
4.	HERMAN JOURNER	Sermon on the Mount	850
5.	EMANUEL MILSTEIN	Ark for Sephardic Temple	POR
6.	MARTHA MOORE	Saint Jerome	2500
7.	MARIETTA-WARNER SIEGEL	Entombment	1000
8.	ANDERS D. JOHANSEN	Supper at Emmaus	500
9.	OLAF OLOFFSON	The Cathedral	350
10.	MOISSAYE MARANS	Swords into Plowshares	POR
11.	KATHERINE BREYDERT	The Good Shepherd	POR
12.	FRED NAGLER	Rest on the Flight	1900
13.	KATHERINE BREYDERT	The Bad and Good Thief	POR
14.	HELEN AUER	Monk	150
15.	EFFIE BOWIE	Madonna and Child	200
16.	ROBERT GEISSMANN	The Church of the Holy Comforter	500
17.	ROBERT F. GAULT	Madonna and Child	40
18.	ROBERT F. GAULT	Man of Sorrows	NFS
19.	MALCOLM F. MCKESSON	Virgin and Child (after Renaissance Master)	100
20.	ERNA WEILL	Rising of the Soul	NFS
21.	BERNARD KRIGSTEIN	Deposition	350
22.	JOSEPH ROSSI	Nativity	500
23.	MARSHALL HOWE	Gothic Facade	100

*embroid.*

## P A I N T I N G S

NO.	NAME	TITLE	PRICE
24.	MARSHALL HOWE	Gothic Constellation	\$100
25.	BERNARD KRIGSTEIN	Pieta	200
26.	C. FULLER QUIN	Procession	150
27.	RICHARD KAPRAL	Gothic Apparition	NFS
28.	PATRICIA ALLEN	Vision of a Prayer	150
29.	EMANUEL MILSTEIN	Tree of Life	POR
30.	BRENDA BETTINSON	Christ Teaching	1,000
31.	M. WARNER SIEGEL	Mater Dei Magnificat Pieta	100
32.	GIOVANNA LAWFORD	Saints	NFS
33.	LUMEN MARTIN WINTER	Peace (design for marble and glass mosaic)	POR
34.	MABLE MACDONALD CARVER	St. Basil's Moscow	1,500
35.	S. OHRVEL CARLSON	Gothic 17	300
36.	ANDERS D. JOHANSEN	La Pesch Miracolosa	500
37.	JEANNETTE M. GENIUS	The Veil	200
38.	ALFRED D. CRIMI	The Three Marys	2,000
39.	JOHN DONALD TUTTLE	Interior — Rouen Cathedral	POR
40.	SIDNEY SIMON	Corpus	POR
41.	GEORGE T. HARTMANN	Ecce Homo	500
42.	MAURICE KISH	King David	500
43.	RALPH FABRI	Taxco Cathedral	500
44.	MARK FREEMAN	Temporal Treasure	300
45.	MARK FREEMAN	Setting for Ceremony	400
46.	JOHN MANSHIP	Crucifixion	1,200



## SCULPTURE

200.	MARY ELDREDGE	<i>copy sheet</i> Pieta	\$2,500
201.	DON H. GEARY	<i>copy sheet</i> Man of Sorrows	2,000
202.	CARL L. SCHMITZ, N.A.	Christ and Mary Magdalen	700
203.	MARGUERITE SUTHERLAND	Entreaty	POR
204.	HAROLD SCLAR	Bronze Crucifix	500
205.	MARIAN WEISBERG	Prodigal Son	350
206.	WILMA McLEAN TUCCIARONE	Cross of St. James the Fisherman	25
207.	ANTHONY NOTARO	Saint Christopher	POR
208.	ELAINE GEISINGER	The Blessing	1,250
209.	ERNA WEILL	Yemenite Praying	400
210.	RICHARD FRAXIER	St. Francis of Assisi	500
211.	THEA TEWI	The Blessing	750
212.	ELEANOR M. MELLON, N.A.	St. Francis	2,000
213.	MALVINA HOFFMAN	Head of St. Francis	1,000
214.	THEA TEWI	Ritual	350
215.	MOISSAYE MARANS	Solace in Prayer	1,200
216.	BERTHA DE HELLEBRANTH	Stabat Mater	350
217.	ERWIN F. SPRINGWEILER	Trinity	800
218.	CARL L. SCHMITZ, N.A.	Annunciation	500
219.	LINDA WU	Pope Pius XII	550
220.	THOMAS MCGLYNN	St. Joseph	POR
221.	MARY ELDREDGE	Annunciation	200
222.	BETTI RICHARD	Our Lady of Centerville	NFS
223.	MARGARET SUSSMAN	Cross and Chain	NFS
224.	GEORGE A. DUBERG	Cross	100
225.	ANTHONY NOTARO	Station of the Cross #8	POR
226.	GLEB DERUJINSKY	Christ Head	500
227.	FLORIAN RACHELSKI	Madonna with Child	1,500
228.	BETTI RICHARD	The Living Christ	500
229.	JEAN JAQUES DUVAL	Celestial City	POR

## AWARDS

### THE NATIONAL ARTS CLUB GOLD MEDAL

Brenda Bettinson ..... "Christ Teaching"

### THE NATIONAL ARTS CLUB BRONZE MEDAL

Don H. Geary ..... "Man of Sorrows"

### THE NATIONAL ARTS CLUB \$100 AWARD

Lumen Martin Winter ..... "Peace"

### THE NATIONAL ARTS CLUB \$75 AWARD

Thea Tewi ..... "Ritual"

### THE NATIONAL ARTS CLUB \$50 AWARD

Katherine Breydert ..... "The Good Shepherd"

### COUNCIL OF AMERICAN ARTIST SOCIETIES \$100 AWARD for a traditional representational work

Eleanor Mellon ..... "Saint Francis"

### THERESE RICHARD MEMORIAL PRIZE OF \$100 for religious sculpture

Mary Eldridge ..... "Pieta"

### FIRST HONORABLE MENTION

Jean Jaques Duval ..... "Celestial City"

### SECOND HONORABLE MENTION

Emanuel Milstein ..... "Ark for Sephardic Temple"

### THIRD HONORABLE MENTION

Margaret Sussman ..... Cross and Chain

erna weill  
886 alpine drive  
teaneck, n.j. 07666  
837-1627

erna weill studied sculpture in germany with h. von beckerath,  
who was a student of rodin.

media: metals, stone, terracotta, concrete

architectural sculpture: teaneck jewish center  
white plains jewish center  
temple har-el, jerusalem

figural work: indoor and outdoor sculpture

portrait work: leonard bernstein, rudolph serkin, nathan milstein,  
andre kostelanetz, la guardia, f.d. roosevelt,  
prof. martin buber, rabbi leo baeck, prof. linus pauling,  
dr. m.l. king, s.y. agnon, golda meir, prof. a. heschel, elie wiesel

special interests: *Wladimir Herzowitz* jewish religious sculpture

in permanent collections:

georgia state museum, athens, ga.  
birmingham museum, birmingham, alabama  
jewish museum, new york, n.y.  
house of living judaism, new york, n.y.  
hyde park library, hyde park, n.y., schomburg collections, n.y. public library  
tel aviv museum, tel aviv, israel  
israel museum, jerusalem, israel  
hebrew university, jerusalem, israel  
fairleigh dickinson university  
rutgers university  
center for the study of democratic institutions  
atlanta memorial for dr. m.l. king

group shows:

n.j. state museum, trenton, n.j.  
montclair teachers college  
brooklyn museum, montclair museum, n.j.  
newark museum, n.j.  
museum of natural history, new york, n.y.  
new york art galleries  
jersey city museum  
n.y. world's fair, jersey pavillion  
lever house, n.y.  
jewish museum, new york, n.y.  
philharmonic hall, n.y.  
bergen community museum, n.j.

one-man shows:

carlebach gallery, new york, n.y.  
schoeneman galleries, new york, n.y.  
fairleigh dickinson university  
u.a.h.c. gallery, 5th ave. n.y.c.  
bergen community museum, n.j.

listings:

"who's who in american art"  
"who's who of american women"  
"dictionary of international biography"

teacher:

schools, museums, adult education programs, private studio classes, community centers

award:

grant from memorial foundation for jewish culture  
artist - craftsman of new york  
interchurch center show 1975  
best in sculpture

AR 5074  
New

erna weill  
886 alpine drive  
teaneck, n.j. 07666  
837-1627

erna weill studied sculpture in germany with h. von beckerath,  
who was a student of rodin.

media: metals, stone, terracotta, concrete

architectural sculpture: teaneck jewish center  
white plains jewish center  
temple har-el, jerusalem

figural work: indoor and outdoor sculpture

portrait work: leonard bernstein, rudolph serkin, nathan milstein,  
andre kostelanetz, la guardia, f.d. roosevelt,  
prof. martin buber, rabbi leo baeck, prof. linus pauling,  
dr. m.l. king, s.y. agnon, golda meir, prof. a. heschel, elie wiesel  
*Vladimir Horowitz*

special interests: jewish religious sculpture

in permanent collections:

georgia state museum, athens, ga.  
birmingham museum, birmingham, alabama  
jewish museum, new york, n.y.  
house of living judaism, new york, n.y.  
hyde park library, hyde park, n.y., schomburg collections, n.y. public library  
tel aviv museum, tel aviv, israel  
israel museum, jerusalem, israel  
hebrew university, jerusalem, israel  
fairleigh dickinson university  
rutgers university  
center for the study of democratic institutions  
atlanta memorial for dr. m.l. king

group shows:

n.j. state museum, trenton, n.j.  
montclair teachers college  
brooklyn museum, montclair museum, n.j.  
newark museum, n.j.  
museum of natural history, new york, n.y.  
new york art galleries  
jersey city museum  
n.y. world's fair, jersey pavillion  
lever house, n.y.  
jewish museum, new york, n.y.  
philharmonic hall, n.y.  
bergen community museum, n.j.

one-man shows:

carlebach gallery, new york, n.y.  
schoeneman galleries, new york, n.y.  
fairleigh dickinson university  
u.a.h.c. gallery, 5th ave. n.y.c.  
bergen community museum, n.j.

listings:

"who's who in american art"  
"who's who of american women"  
"dictionary of international biography"

teacher:

schools, museums, adult education programs, private studio classes, community centers

award:

grant from memorial foundation for jewish culture  
artist - craftsman of new york  
interchurch center show 1975  
best in sculpture

erna weill  
886 alpine drive  
teaneck, n.j. 07666  
837-1627

m-d

erna weill studied sculpture in germany with h. von beckerath,  
who was a student of rodin.

media: metals, stone, terracotta, concrete

architectural sculpture: teaneck jewish center  
white plains jewish center  
temple har-el, jerusalem

figural work: indoor and outdoor sculpture

portrait work: leonard bernstein, rudolph serkin, nathan milstein,  
andre kostelanetz, la guardia, f.d. roosevelt,  
prof. martin buber, rabbi leo baeck, prof. linus pauling,  
dr. m.l. king, s.y. agnon, golda meir

*Elie Wiesel*, *Prof. A. Herdick*

special interests: jewish religious sculpture

in permanent collections:

georgia state museum, athens, ga.  
birmingham museum, birmingham, alabama  
jewish museum, new york, n.y.  
house of living judaism, new york, n.y.  
hyde park library, hyde park, n.y., schomburg collections, n.y. public library  
tel aviv museum, tel aviv, israel  
israel museum, jerusalem, israel  
hebrew university, jerusalem, israel  
fairleigh dickinson university  
rutgers university  
center for the study of democratic institutions  
atlanta memorial for dr. m.l. king

group shows:

n.j. state museum, trenton, n.j.  
montclair teachers college  
brooklyn museum, montclair museum, n.j.  
newark museum, n.j.  
museum of natural history, new york, n.y.  
new york art galleries  
jersey city museum  
n.y. world's fair, jersey pavillion  
lever house, n.y.  
jewish museum, new york, n.y.  
philharmonic hall, n.y.  
bergen community museum, n.j.

one-man shows:

carlebach gallery, new york, n.y.  
schoeneman galleries, new york, n.y.  
fairleigh dickinson university  
u.a.h.c. gallery, 5th ave. n.y.c.  
bergen community museum, n.j.

listings:

"who's who in american art"  
"who's who in american women"  
dictionary of international biography

teacher:

schools, museums, adult education programs, private studio classes, community centers

award:

grant from memorial foundation for jewish culture

VILLAGE ART CENTER

THIRD "OPEN" SCULPTURE EXHIBITION  
May 29th - June 18th

CATALOGUE (Prices Noted Below Sculptor's Name) CATALOGUE

ARTIST	TITLE	MEDIUM
Miriam Bayern	1. Mother & Child	Plaster
Caroline Dorsey Bliss	2. Eve *	Italian alabaster
Bea Croll	3. Malove	Terracotta
Clare Dieman	4. Rose	Terracotta
Walter Doerfler	5. Relaxation *	Terracotta
	6. Figure	Terracotta
	7. Atomic Structure	Sheet Aluminum, copper & wire
	8. Ungulate	Copper wire
Raphael Epstein	9. Figure	Plaster
	10. Torso *	Plaster
T. Grabenstein	11. Milande	Terracotta
	12. Repose	Terracotta
Arnold Geissbuhler 4	13. Head	
Nora Herz	14. Ruth	Tennessee Marble
	15. Gabriel	Blue Stone block
Everett C. Hoffman	16. Growth	Wood
	17. Hand Sculpture *	Wood
Natalie Jasiukynaite	18. Perspicacity	Terracotta
	19. Ivan The Terrible	Terracotta
Jeannette Kilpatrick	20. Isis	Plaster
Mathilde Lambrakis	21. "Apsia"	Plaster
Pierre Mertz	22. Thalia	Clay
Marial Patterson	23. Chinese Boys and Dog 2	Mahogany
Conwell Savage	24. David	Candelot
	25. Marble Shooter	primavera

\*\*\*\*\*

There is no jury for entrance, but to participate in this exhibit artists must live or work in Greenwich Village or Environs.

The Jury of Awards included:

- Albert T. Gardner, Research Fellow, Metropolitan Museum
- John Graham, Curator of Sculpture, Brooklyn Museum
- John Hovannes
- Sahl Swarz, Clay Club.

Grete Schuller	26. Accordion Player	Terracotta
	27. Dancer	Terracotta
Miriam Sommerburg	28. The Visionary	English Renfrou
	29. Regeneration 3	Wood Marble
Marguerite Sutherland	30. Elegy	Mahogany
Allen Townsend Terrell	31. Dorothy Livingston Arnold	
	32. Portrait	Wood
Erna Weill	33. Ruth Harvesting	Terracotta
	34. Despair	Terracotta
Alfred Van Loen	35. Flight 1	Wood
	36. Sorrow	Marble

196

school arts, Printed Bags

Worcester 8, Mass

50



GIRL SCOUT LEADERS ASSOCIATION

OF

RICHMOND HILL & WOODHAVEN

89-19, 114 St

Dear Leader:

Our next regular Meeting will be held on  
MONDAY NIGHT OCTOBER 24th, 1949, at ST. PAULS LUTHERAN CHURCH  
114th Street near 89th Avenue, Richmond Hill. TIME 8 PM.

Every Leader and Co Leader should attend these meetings, the attendance is recorded at Girl Scout Headquarters and each Leader receives 1 hr. or more on topics discussed.

TOPIC FOR THIS MEETING

CERAMICS Mrs. Erna Weill

Come prepared to work with clay, bring orange stick and a piece of smooth wood, size about 7" x 12".

SPECIAL EVENTS

Swimming starts Monday, October 17th and Thursday, October 20th. Leaders to receive Drs. O.K. and Parents permission and send list of girls names to Mrs. J. Balaban, 84-39 Lefferts Blvd., Kew Gardens. Call Mrs. Balaban at VI. 9-5091 and find out what night your troop goes swimming.

Starting in November Mrs. Erna Weill will start a special morning class in Ceramics for Girl Scout Leaders (or Committee) at her studio 116-19 82nd Drive (near Metropolitan Ave) Forest Hills, L. I.

Registration will be held open until Wednesday, October 26th, it will be a 6 week course at 75¢ a lesson plus 60¢ for material. \$ 5.10 total to be paid in advance at time of registration.

Richmond Hill - Woodhaven Girl Scout Stamp Club meets every Wednesday afternoon from 4:30 - 6 PM. at the home of Mrs. L. Pecha, 91-12 113th Street, Richmond Hill, L.I.

Very truly yours,

Mrs. G. Sticht, Corr. Sec.  
111-16 91st Avenue, R. H.

ARTISTS, KNOWN AND UNKNOWN  
 Sponsored by  
 The Fine Arts Commission of Teaneck  
 (F.A.C.T.)  
 Volkswagon Showroom

Judith Appleton	Tuffy	Water Color
Alexandra Arar	Adolescent Girl	Terra Cotta
Evelyn Bassin	Little Dancer	Terra Cotta
Evelyn Bassin	Love	Terra Cotta
Richard Berlin	Dancer	Concrete
Maralyn Black	Little Girl with Hoop	Oil
Rhoda Boughton	November Pond	Oil
Stytse Broersma	Valley, N.Y.	Oil
Robert Brown	Crosstown	Mixed Media
Marilyn Brummel	Outside View	Water Color
Marilyn Brummel	Rainy Day	Water Color
Michael Cavallo	City in the Mountains	Oil
Margaret Christian	A Rock Talks to a Crab	Oil
Nora Collis	Orange Plant	Water Color
Matina Columbotos	Nude	Oil
M. Columbotos	Couple	Terra Cotta
Elsie Cooperman	Portrait	Oil
Joan Hughes Daub	Diane Sleeping	Oil
Nancy Dickler	Ink Drawings	
Richard Dickler	Mutations	Oil
Richard Dickler	Take Five	Ink
Marianne Fischer	Blue Ridge Parkway	Oil
George Fish	Inlet, Stonington, Conn.	Water Color
Allen Fleisig	Lunchtime	Plaster
Edna Flood	Prisms	Oil
Elinore Fluss	Leora	Oil
Gerald Geltman	Still Life	Oil
Dorothy Glazer	Kochi Woman with Possessions	Oil
Jerry Goldman	Rock and Root	Mosaic
Sonia Golombek	Phantoms	Oil
Janice M. Gordon	Reflections	Oil
Judy Gordon	Bottles	Oil
Shirley Gottfried	Dancer at Rest	Oil
Dennis Grafe	Aged Head	Ink & brush
Anne M. Granick	Group	Oil
Herman Heilborn	Egyptian Head	Hydrocal
Lillian Heller	Flowers	Collage Casein
Lillian Heller	The Bridge	
Dr. Andre Heltai	Dreamer	Oil
Ruth Henrickson	A Rainy Day	Oil
Lillian Horn	Fruit, etc.	Oil
Elaine Hyman	Young Girl	Terra Cotta
Elaine Hyman	Egyptian Relief	Stone
Janet Indick	The Last of the Just	Oil
Sandra Jackman	Moses	Oil

May Katz	Reunion	Terra Cotta
Carol Kamarck	Forest Path	Oil
Esther Kamarck	At the Piano	Oil
Frank Kamarck	The Lost Ones	Oil
Marianne Kennison	Lakeside Path	Oil
Felix Kinnie	Watermelon Day	Oil
Felix Kinnie	Young Polar Bear	Fired Clay
Bertha Kirsch	Fall Basket	Oil
Thelma Klein	Group Figures	Terra Cotta
Janice Kline	Risa	Pastel
Allan Kubach	Boy with Ball	Oil
Allan Kubach	Planet	Oil
Irene Kunig	City Reflections	Oil
Irene Kunig	Sands & Sea	Oil
Athena Lacios	Still Life	Pastel
Dina Lau	Sailboat on the Ocean	Oil
Helena Lambert	The Old Town	Oil
Alan J. Lee	Corinna	Oil
Alan J. Lee	Late Afternoon	Oil
Alice Levenstein	Leisure	Oil
Fred Lehnert	Mongul Horsemen	Casein
Rebecca Lepkoff	Fountain Figure	Terra Cotta
Shirley Levine	Elephant	Needlecraft
Gladys Levy	Untitled	Oil
Kenn Licht	Anvil Bell	Mixed Media
Rhoda Lichtenger	Study in Orange	Oil
Rhoda Lichtenger	Majestic Woman	Oil
Bonny Liebowitz	Still Life in Reds	Oil
Rosanna Crespi Lunardoni	After Dinner	Oil
Rosanna Crespi Lunardoni	On Coming Storm	Oil
Frances Marshall	Merriment	Terra Cotta
Lillian Marzell	Ethical Bergold	Oil
Marilyn Matlon	Sisters	Oil
Robert McGeehan	Provincetown	Water Color
Bert Mechur	Meditation	Mixed Media
Rita Medoff	Adam & Eve	Terra Cotta
Rita Medoff	Figure	Terra Cotta
Alexandra Merker	Datura	Oil
H.A. Miloche	Surf Rider	Clay
Lydia Minitzer	The Passing Storm	Oil
Blanche Mueller	Oriental Ship I	Oil
F.H. Munier	Country Church	Oil
Virginia Passagio	Untitled	Oil on Paper
Felicia Peltzman	Orange Lilies	Oil
Joyce Pfeiffer	Spanish Castle	Oil
Selma Price	Castle	Oil
Norman Rabinowitz	The Actor	Tin Welding
Norman Rabinowitz	Man With a Horn	Tin Welding
Norman Rabinowitz	Violin Mood	Tin Welding
Ruth Rieber	Interior I	Tempera
Dorothy Robins	Young Monk	Ceramic

Betty Rosen	Flowers	Oil
Esther Rosen	Rehearsal	Oil
Myor Rosen	Seaforms	Terra Cotta
Dr. Carl Rothschild	Flight	Terra Cotta
Naomi Rothschild	Cosmogeny	Wire Painting
Joanne Rubinstein	The Web	Mixed Media
Junie Samson	Trees in Fall	Water Color
S. E. Sayles	Vase I & Vase II	Ceramic Clay
Katherine Seiler	Eine Kleine Nachtmusic	Collage
Rita Silvan	Kitchen Table	Polymer on Paper
Cynthia Schutzer	Butterfly	Needlecraft
Lenore Simon	Night Spot	Aqua tint
Lenore Simon	Summer-62	Mixed Media
William Simon	From a Straight Line to a Curb	Oil
William Simon	One Point Perspective	Oil
Vernon Simonet	Owl	Oil Pastel-India Ink
Dr. H. Singer	Sleeping Cat	Stone
Eleanor Smoller	Persistent Patterns	Oil Burlap
Ernest Socolov	Woman in Red	Oil
Ruth Solomon	Gin	Ceramic
Ruth Solomon	The Importance of Being Earnest	Oil
Eleanor Steckler	Regatta	Oil
Rose Stein	How Distant the Spring	Collage
Herb Stern	Stage Harbor, Chatham	Water Color
Herb Stern	Still Life with Flowers	Oil
Virginia Stukey	Steps to Heaven	Collage
Frances Suder	Fruit Bowl	Oil
Frances Suder	Michael-Age 7	Water Color
Florence Sultzer	The Fourth Season	Clay
J. Sussman	Head	Clay
Sarah Suthers	Nude	Oil
Earl Sweeney	Fishing	Oil
Roslyn Swire	Blue Line in Outer Space	Needlecraft
Susan Turconi	Winter	Tempera
Rita Van Alkemade	Mother & Child	Pastell
Wanda Varriale	Chinese Girl	Oil
Janet Volkert	Three Figures	Oil
Erna Weill	Gathering of the Exiles	Bronze
Clara Wervill	Hackensack River Cove	Oil
Frances Wiener	George Washington Bridge	Oil
Ben Wilson	The Crash	Oil
Evelyn Wilson	Tiro	Shell Alum.
Van Wilson	Enrico-Fencer	Oil
Linda Williams	Untitled	Plaster
Gilli Witmond	Table & Chair	Oil
Carol Zack	Pre-Assembled Forms	Ceramic Sculpture
Aaron Zanker	A View From a Window	Oil
Dura Zwart	Misty Morning	Oil

AP 1917 3/10 LRWA WELL CORRE 311

PROG. 2011. QUARTER CATALOGUES 31 2 1 - 2/13 ( \* ) 21-12 31

210613+ 335.166

# *Art is Forever*

Tenth

## ART SALE AND LOAN COLLECTORS' EXHIBITION

April 29 Through May 8, 1962

### UNIVERSITY HOUSE

11 East 69th Street  
New York 21, N. Y.  
YUkon 8-8400

Benefit: JEWISH NATIONAL AND UNIVERSITY LIBRARY  
of the  
Hebrew University in Jerusalem

Presented by  
New York Women's Division  
American Friends of the Hebrew University



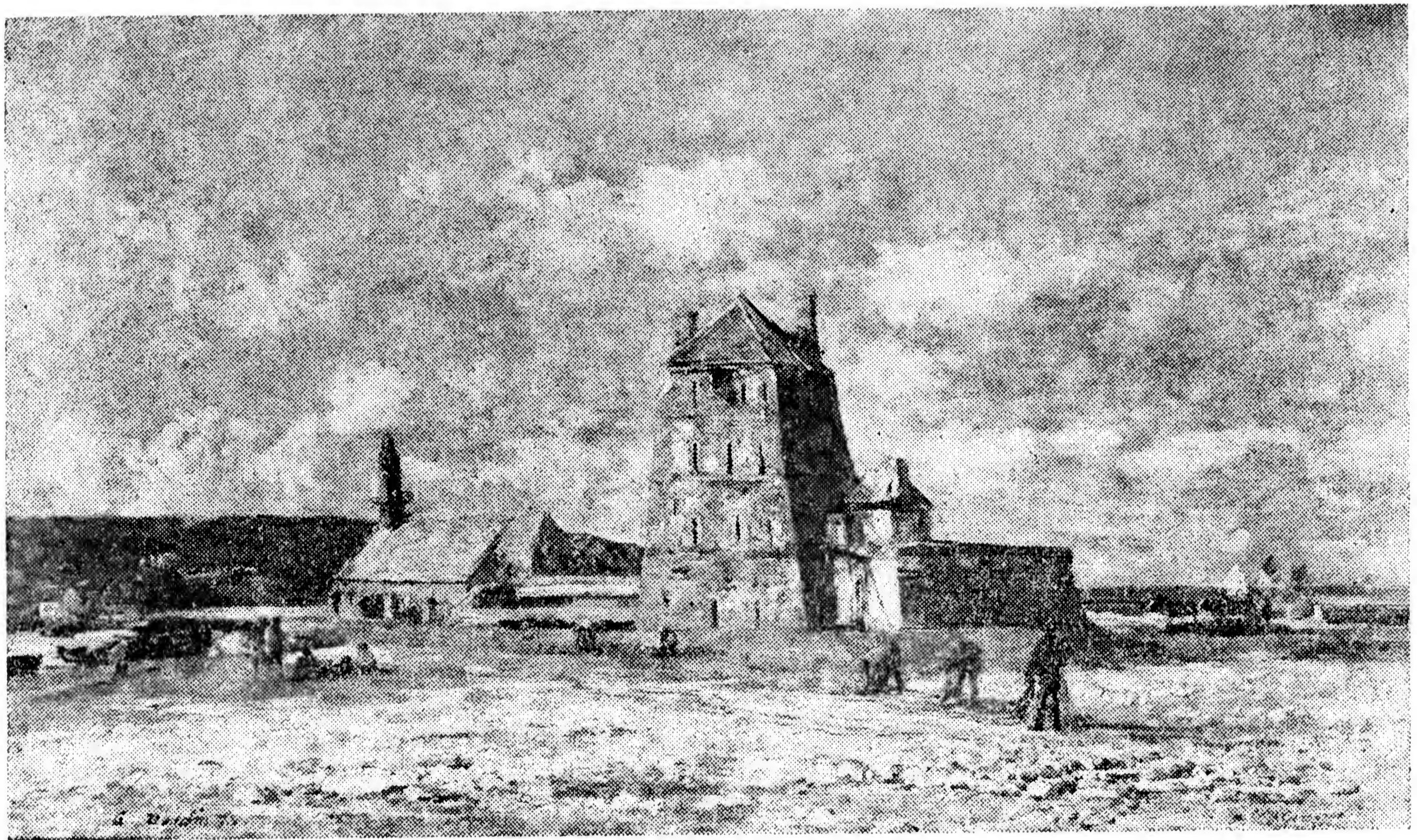
Vincent Van Gogh—*The Sower*  
From the collection of Mr. and Mrs. Morris W. Haft

# Index

	PAGE
LOAN COLLECTORS' EXHIBITION	7
NEW COLLECTOR PAINTINGS ON SALE (Numbers 1 through 499)	9
ADVANCED COLLECTORS' PAINTINGS ON SALE (Numbers 501 through 759)	23
SCULPTURE ON SALE (Numbers S-1 through S-162)	31
AMONG THE ARTISTS AND SCULPTORS REPRESENTED	18
GALLERIES	36
PATRONS	37
MOMENTOUS OCCASION	38
NERVE CENTER OF THE UNIVERSITY	39
HONOR ROLL	40
ACKNOWLEDGEMENT	41
OFFICERS, NATIONAL WOMEN'S COMMITTEE	42
OFFICERS, AMERICAN FRIENDS OF HEBREW UNIVERSITY	43
ART COMMITTEE	44

*NOTICE: Once a painting is sold it is removed from the wall. Information regarding paintings in the catalogue, not exhibited, may be secured from the Hostess Committee.*





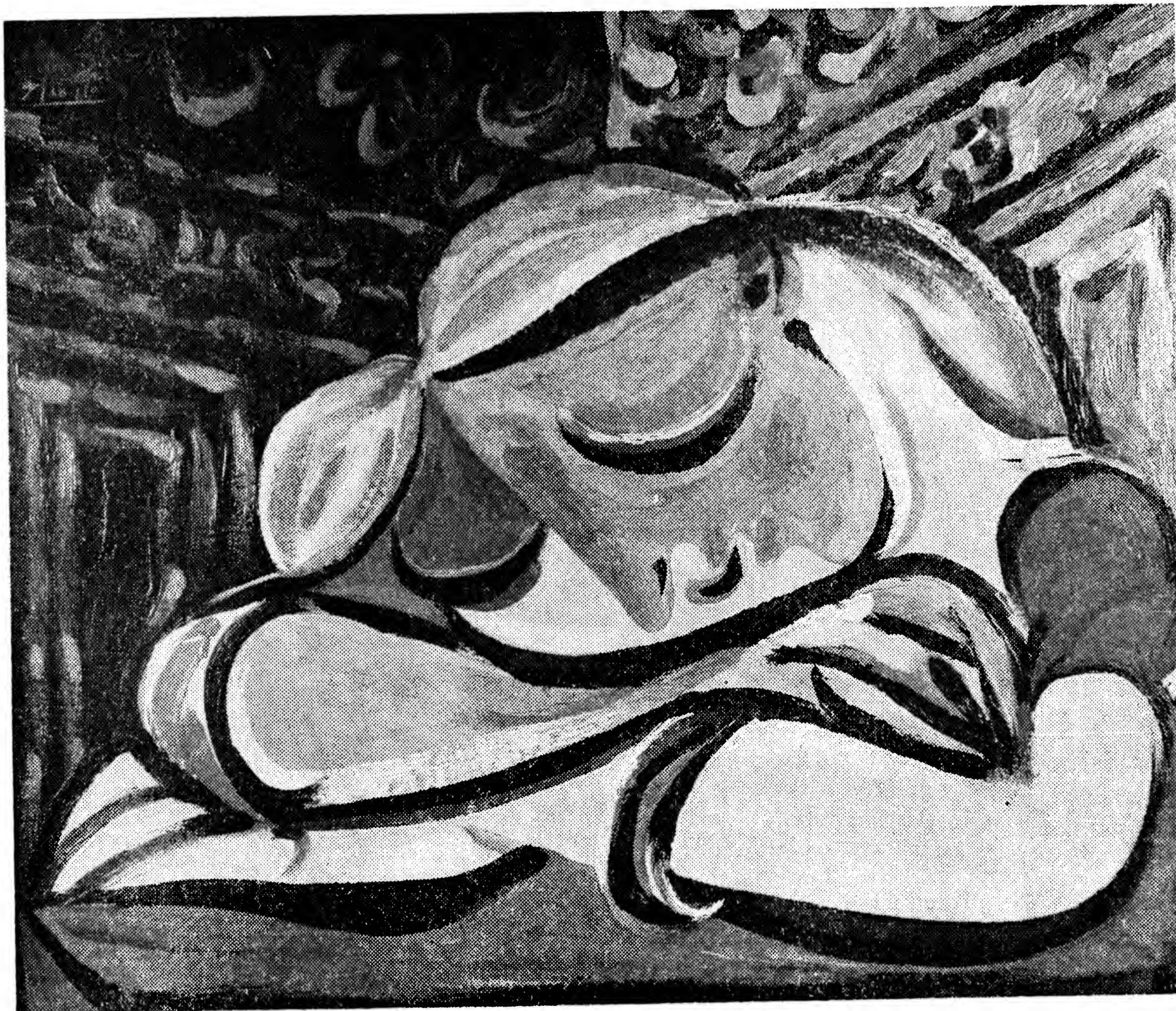
Boudin—*Mole de Camaret*  
From the collection of Hirschl and Adler

# Loan Collectors' Exhibition

(Second Floor)

Collector	Artist	Title
Mr. Erich Cohn	Renoir Rodin	Venus Head of Gustav Mahler
Mrs. Gertrude Feuring	Vuillard	The Pagoda
Mr. and Mrs. Morris W. Haft	Van Gogh	The Sower
Hon. and Mrs. W. Averell Harriman	Renoir	Mademoiselle Demarsy
Mr. John Herland	Utrillo Vlaminck	Le Chateau de Blois La Mare
Hirschl and Adler	Boudin Renoir	Mole de Camaret La Maternite
Mr. and Mrs. Herzel Rome	Lipchitz	Salman Schocken, former Chairman, Board of Governors, Hebrew University
Dr. William Roth	Israels	Mother and Child on the Beach
Mr. and Mrs. Peter I. B. Lavan	Soutine	Landscape - Cagnes
Mr. and Mrs. Irving Norry	Modigliani	Portrait
Mr. Julian I. Raskin	R. Dufy Matisse	Beach at St. Adresse View of Collioure
Mr. and Mrs. Siegfried Ullmann	Gromaire Picasso	Le Porte Aux Mouettes Jeune Fille Endormie
Dr. and Mrs. Oskar K. Rabinowicz	Epstein	Head of Kathleen (Lady Epstein)

OUR SINCERE APPRECIATION TO THE DISTINGUISHED  
COLLECTORS WHO HAVE LOANED US THEIR WORKS OF ART



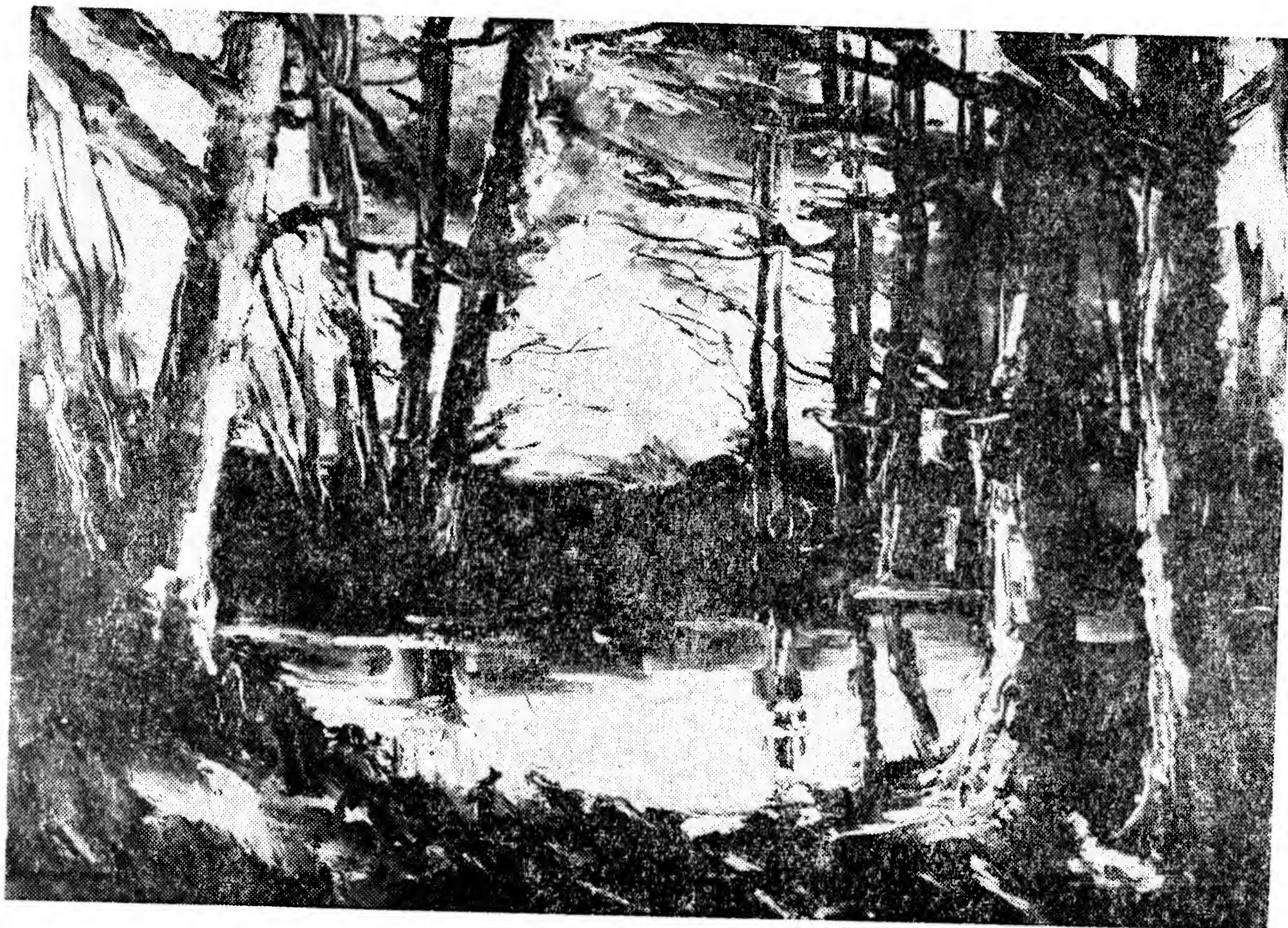
Picasso—*Jeune Fille Endormie*  
From the collection of Mr. and Mrs. Siegfried Ullmann

# New Collector Paintings on Sale

(First Floor)

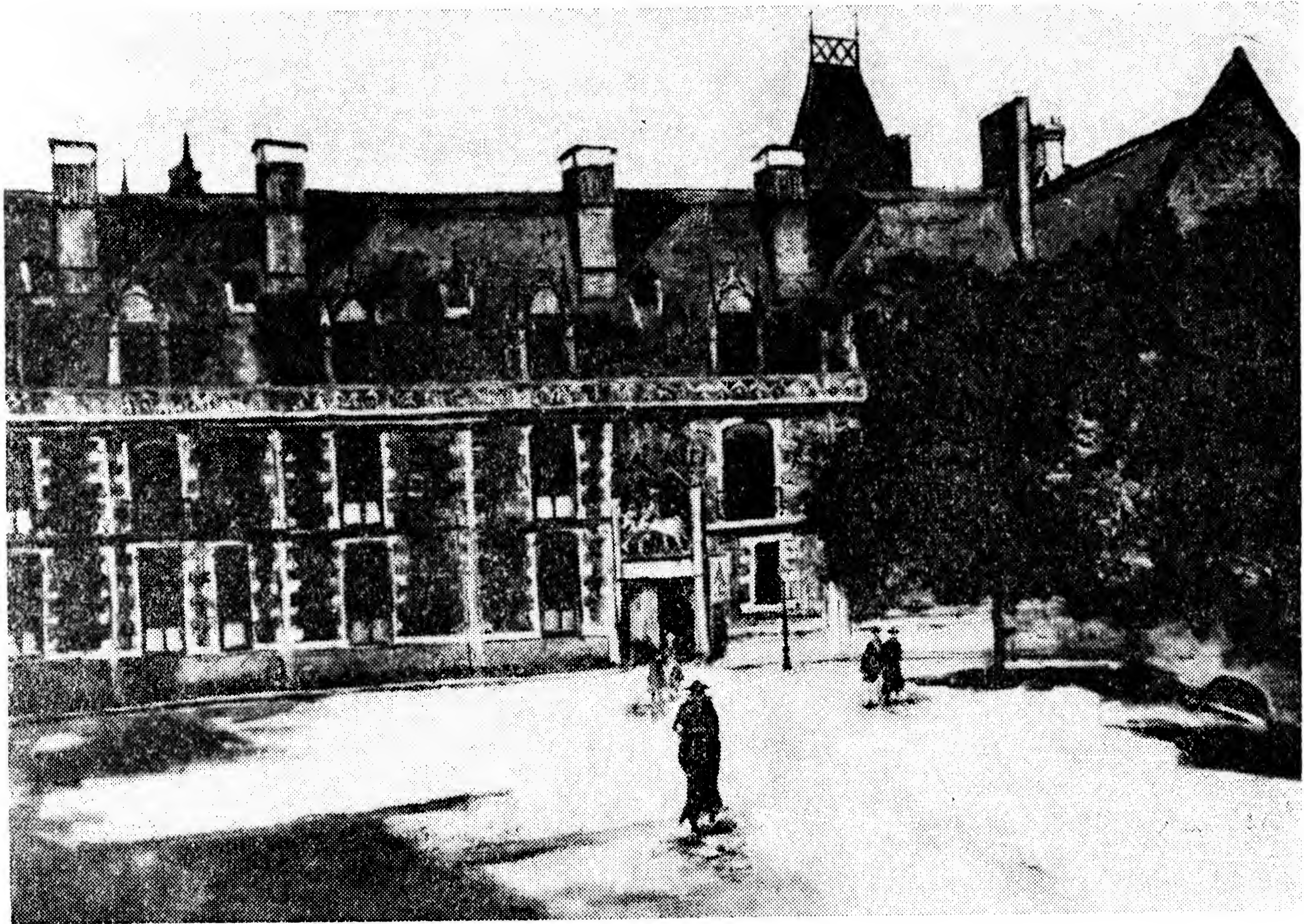
## PRICE LIST

Painting Number	ARTIST	TITLE	MEDIUM	PRICE
1	PIERROKOS	Composition	Oil	\$ 50.00
2	SCHATZ, Louise	The City	Water Color	100.00
3	BONI	Man and Woman	Oil	100.00
4	DRYFOOS, Nancy	Birds	Drawing	25.00
5	COLUCCI, Gio	Man and Horse	Water Color	100.00
6	HEINZ, Charles	Summer House	Oil	200.00
7	VILLALTUS, Marino	The Kiss	Col. Litho	100.00
8	BERKMAN, C.	The Arena	Water Color	50.00
9	BERKMAN, C.	The Cafe	Water Color	50.00
10	BROSSARD, Raymond	Impressario	Lacquer Wash	50.00
11	SCHREYER, Greta	Reclining Cat	Water Color	50.00
12	VILLON, Jacques	Birds of Prey	Col. Litho. 21/50	100.00
13	VILLON, Jacques	Birds	Col. Litho. 21/50	100.00
14	VILLON, Jacques	Grand Dame au Deauville	Col. Litho. 21/50	100.00
15	VILLON, Jacques	Une Eleve	Col. Litho. 21/50	100.00
16	VILLON, Jacques	The Artist	Col. Litho. 21/50	100.00
17	VILLON, Jacques	Les Dames a Cannes	Col. Litho. 21/50	100.00
18	VILLON, Jacques	The Traveler	Col. Litho. 21/50	100.00
19	VILLON, Jacques	The Chambermaid	Col. Litho. 21/50	85.00
20	VILLON, Jacques	The Jockeys at Longchamps	Col. Litho. 21/50	85.00
21	VILLON, Jacques	At a Cafe	Col. Litho. 21/50	85.00
22	VILLON, Jacques	Bird	Col. Litho. 21/50	75.00
23	VILLON, Jacques	Birds	Col. Litho. 21/50	100.00
24	VILLON, Jacques	A La Plage	Col. Litho. 49	400.00
25	VILLON, Jacques	Never a Paris	Col. Litho.	450.00
26	MOBERG, Pierre	Sacre Coeur	Oil	300.00
27	TATIN, Robert	Provence	Oil	400.00
28	D'ESPARBES, Jean	Girl with Cello	Oil	250.00
29	MIRA, Alfred S.	After Shower	Oil	300.00
30	ZUCKER, Jacques	Young Boy	Sanguine	75.00
31	ZUCKER, Jacques	Little Girl	Sanguine	75.00
32	SCIAVARRELLO, Nunizo	The Family	Litho.	75.00
33	CAMPIGLI, Massimo	The Gold Dress	Col. Litho.	175.00
34	CAMPIGLI, Massimo	Spanish Steps	Col. Litho.	225.00
35	VEDITO	Woman in Landscape	Oil	200.00
36	MAIROVICH	View of Haifa	Oil	150.00
37	PERA	Cadmium Green	Oil	25.00
38	FINE, Perle	Percussion	Oil	50.00
39	KURACH	Composition #49	Oil	50.00
40	BAROUKH	Composition	Oil	50.00
41	D'ANTY	Flowers	Oil	100.00
42	GANSO	Bather	Drawing	125.00
43	ZUCKER, Jacques	Portrait of a Girl	China Ink	100.00
44	CHAFFOIS, Lucien	La Cite	Oil	375.00
45	MEYEROWITZ, William	Dancers	Oil	350.00
46	MEYEROWITZ, William	Horses	Oil	600.00
47	MEYEROWITZ, William	Red Bench	Oil	500.00
48	MEYEROWITZ, William	Hassidim	Pen and Ink	125.00
49	BERNSTEIN, Theresa	Jazz Combo	Oil	450.00
50	BERNSTEIN, Theresa	Bouquet	Oil	500.00
51	BROWNE, Byron	Provincetown	Oil	500.00
52	BROWNE, Byron	Still Life with Grapes	Oil	600.00
53	BROWNE, Byron	Nude By a Mirror	Oil	500.00
54	BROWNE, Byron	Flowers	Oil	500.00
55	BROWNE, Byron	Corrida	Collage	275.00
56	BROWNE, Byron	Seagull	Oil	500.00
57	HERING, Harry	Last of the Garden	Oil	500.00
58	HERING, Harry	Sundown	Oil	500.00
59	HERING, Harry	Rocky Point	Oil	250.00
60	HERING, Harry	Portugese Alley	Water Color	300.00
61	HERING, Harry	Early Morning	Oil	150.00
62	HERING, Harry	Retirement	Water	125.00
63	FERREN, John	Flower	Oil	150.00
64	FERREN, John	Green, Red, Orange	Oil	150.00
65	FERREN, John	Blue Border	Oil	450.00



Vlaminck—*La Mare*  
From the collection of Mr. John Herland

Painting Number	ARTIST	TITLE	MEDIUM	PRICE
66	CAPARN, Rhys	Bird	Drawing	200.00
67	ZUCKER, Jacques	The Flower Vender	Gouache	300.00
68	MODIGLIANI	Figure	Etching	100.00
69	REISMAN, Phil	Banana Loaders	Oil	450.00
70	REISMAN, Phil	Museum #2	Oil	400.00
71	REISMAN, Phil	Verrazzano	Oil	400.00
72	REISMAN, Phil	San Gimignano Butcher #1	Water Color	175.00
73	REISMAN, Phil	San Gimignano Butcher #2	Water Color	150.00
74	HONDIUS, Gerret	Head of a Clown	Mixed Media	200.00
75	HONDIUS, Gerret	Circus Arena	Mixed Media	200.00
76	HONDIUS, Gerret	Character Study	Oil	450.00
77	HONDIUS, Gerret	Triangle	Oil	450.00
78	HONDIUS, Gerret	Three Clowns and Rider	Mixed Media	85.00
79	REGENSBURG, Sophy	Hither Hills	Casein	350.00
80	REGENSBURG, Sophy	Miniature	Casein	250.00
81	REGENSBURG, Sophy	Still Life with Flowers	Casein	500.00
82	REGENSBURG, Sophy	Apple and Tangerine	Casein	200.00
83	REGENSBURG, Sophy	The Apples	Casein	200.00
84	REGENSBURG, Sophy	Vermont	Casein	350.00
85	SOLMAN, Joe	Antiques	Oil	300.00
86	SOLMAN, Joe	Interior	Oil	300.00
87	SOLMAN, Joe	Peter Grippe	Oil	400.00
88	SOLMAN, Joe	A Man Sitting	Gouache	75.00
89	SOLMAN, Joe	Young Girl	Gouache	75.00
90	SOLMAN, Joe	Still Life	Gouache	60.00
91	SOLMAN, Joe	The Trainman	Gouache	75.00
92	SOLMAN, Joe	The Commuter	Gouache	75.00
93	WILSON, Sol	Morningside	Oil	300.00
94	WILSON, Sol	Beach in Fall	Oil	300.00
95	WILSON, Sol	Autumn, Provincetown	Silk Screen	50.00
96	MARDER, Dorie	Mood	Oil	100.00
97	MARDER, Dorie	Sunset	Serograph 30/45	60.00
98	MARDER, Dorie	Mills Pond	Serograph 3/35	60.00
99	SHOULBERG, Harry	Suburbia	Oil	500.00
100	SHOULBERG, Harry	Winter Scene	Oil	275.00
101	SHOULBERG, Harry	Agricola	Oil	500.00
102	GIACOMETTI, Albert	Femme Couchee	Litho. 41/90	300.00
103	GOLUBOV, Maurice	Reclining Figure	Oil	250.00
104	SIEVAN, Maurice	Circumspect	Crayon	175.00
105	GOODNOUGH	Movement of Horses	Oil	475.00
106	ROSENBERG, James	Adirondacks	Oil	500.00
107	PUCCINELLI, Raymond	Kneeling Figure	Pastel	500.00
108	GROSS, Chaim	Mother Playing	Water Color	500.00
109	CHAGALL, Marc	The Window of the Tribe of Benjamin	Col. Litho. 145/150	450.00
110	CHAGALL, Marc	The Window of the Tribe of Levi	Col. Litho. 24/100	450.00
111	ZLOWE, F. M.	Solitude	Water Color	100.00
112	GROSS, Chaim	Two Dancing Girls	Water Color	350.00
113	KREINDLER, Doris	Abstract	Litho	50.00
114	AGOSTINI, Peter	Seated Figure with Mirror	Pen and Ink	175.00
115	JACKSON, Lee	Dancers Twisting	Gouache	500.00
116	JACKSON, Lee	Rodeo Clown and Bull	Oil	350.00
117	JACKSON, Lee	Two Dancers	Oil	300.00
118	JACKSON, Lee	Dancers Twisting	Pen and Wash	90.00
119	JACKSON, Lee	Jitterbugging in Central Park	Oil	400.00
120	JACKSON, LEE	Dancing Pair in Central Park	Pen and Wash	75.00
121	LAURENCIN, Marie	Two Figures	Col. Litho.	125.00
122	LAURENCIN, Marie	Girl with Pink Ribbon	Col. Litho. 62/100	125.00
123	LAURENCIN, Marie	Three Ladies	Col. Litho. 34/60	125.00
124	LAURENCIN, Marie	Girl with Pearls and Ribbons	Col. Litho. 8/10	200.00
125	PICASSO	Of Friendship	Litho. 97/100	225.00
126	BRAQUE	Boats	Aquatint 77/300	225.00
127	BRAQUE	Fauve Landscape	Col. Litho. 128/130	300.00
128	CHAGALL, Marc	Red Window	Col. Litho. 48/150	450.00
129	CHAGALL, Marc	Green Window	Col. Litho. 48/150	450.00
130	RENOIR	Woman with Rose	Colored Print	75.00
131	MAILLOL	Seated Nude	Drawing	450.00
132	WILNER, Marie	The Clown of Paris	Oil	500.00
133	WILNER, Marie	Flowers of all Seasons	Oil	500.00
134	KANDINSKY	From Book - Klange	Woodcut	140.00
135	JULIEN, E.	Toulouse at Work	Col. Litho. 151/270	150.00
136	JAWLENSKY	Lisa Kummel	Drawing	500.00
137	STEINLIN	The Cat	Col. Litho.	325.00
138	PURDY	Still Life and Pitcher	Oil	425.00



Utrillo—*Le Chateau de Blois*  
From the collection of Mr. John Herland

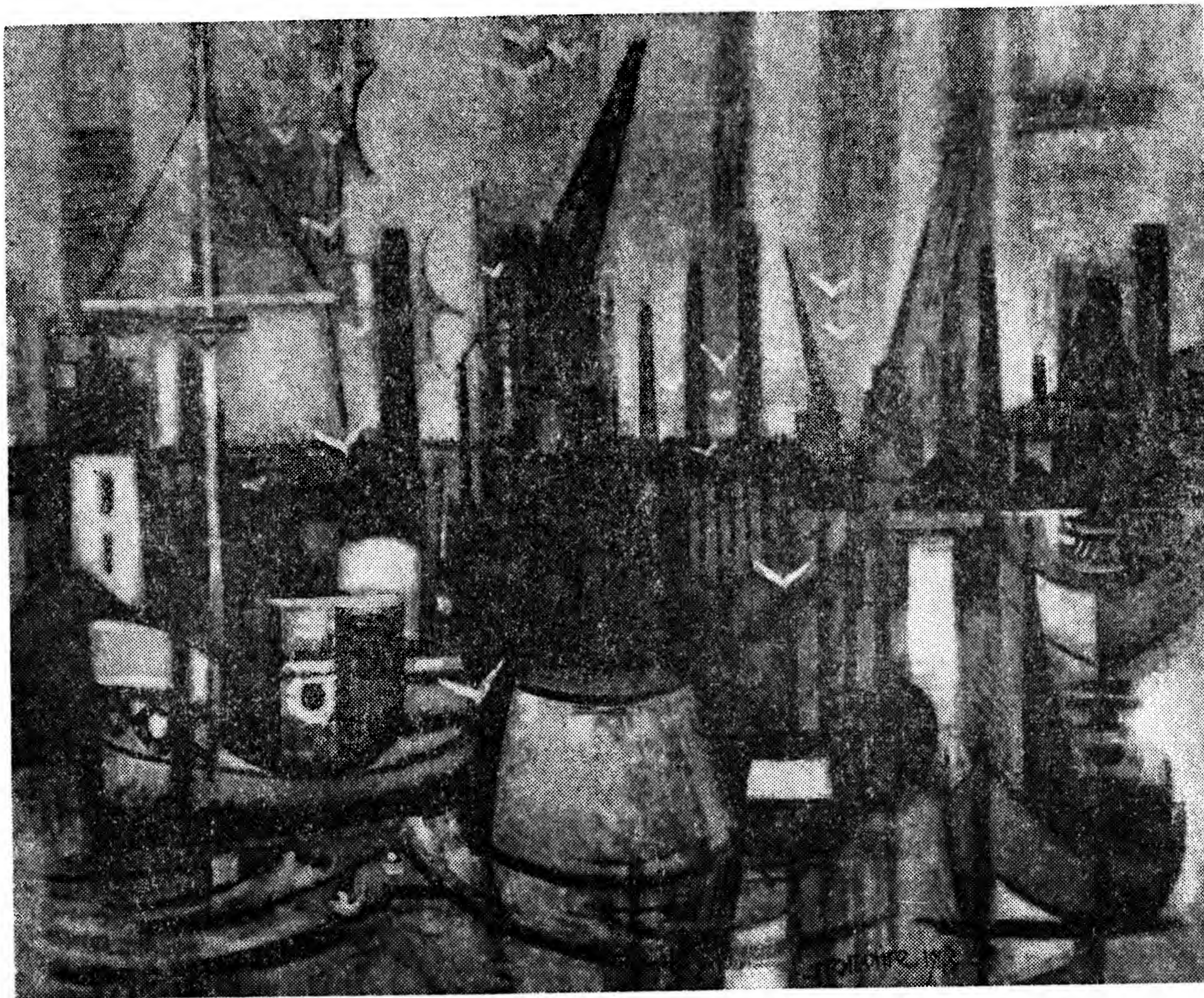
Painting Number	ARTIST	TITLE	MEDIUM	PRICE
139	PURDY	Still Life and Creamer	Oil	425.00
140	PURDY	Fleurs en Bleu	Oil	425.00
141	HALTER, Jean	Sunday in New Hope	Oil	400.00
142	WEINER	L'Orientale	Oil	500.00
143	MITTLEMAN, Ann	The Corsage	Oil	150.00
144	STERNE, Dahli	Yemenite Child	Oil	375.00
145	STERNE, Dahli	Floral	Oil	30.00
146	STERNE, Dahli	Paris Winter	Oil	135.00
147	STERNE, Dahli	Lake Como #1	Oil	50.00
148	STERNE, Dahli	Lake Como #2	Oil	50.00
149	MISHORIT, M.	Presence	Oil on Paper	250.00
150	MISHORIT, M.	Bursting	Oil	325.00
151	KRIENSKY	Magic of Autumn	Oil on Paper	300.00
152	CONSTANT, George	Reclining Nude	Water Color	150.00
153	CONSTANT, George	Head	Water Color	300.00
154	CIKOVSKY, Nicolai	Nude Standing	Pastel	225.00
155	CIKOVSKY, Nicolai	The Model	Oil	375.00
156	CIKOVSKY, Nicolai	Sun Flowers	Oil	375.00
157	AVERY, Milton	Nude	Drawing	350.00
158	MICHEL, Sally	Head of Avery	Oil	95.00
159	FLEISCHMAN, Adolph	Fugue	Gouache	300.00
160	VAN WIEGAND	#115	Gouache	275.00
161	WALKOWITZ	Isadora Duncan	Water Color	125.00
162	KLEE	Maedchen	Scrograph	100.00
163	BROOKS, Alex	Nude	Oil	450.00
164	SKULTE, Alice	Canale Grande Venezia	Oil	300.00
165	SKULTE, Alice	Paris Street Scene	Oil	300.00
166	SKULTE, Voldemars	Venezia, Ponte di Rialto	Oil	400.00
167	SKULTE, Voldemars	Venezia Palazzo Ducale	Oil	400.00
168	BERNHARD	Small Flowers in White Vase	Oil	225.00
169	BERNHARD	Tulips	Oil	350.00
170	BERNHARD	Spring Flowers	Oil	325.00
171	BERNHARD	Floral & Fruits	Oil	350.00
172	KLIMEK	Landscape in South of France	Oil	350.00
173	LAVARENNE	Young Girl	Oil	350.00
174	LAVARENNE	Floral with Red	Oil	200.00
175	LEBDUSKA	Animal World	Oil	450.00
176	COMPARD	Composition	Gouache	300.00
177	ROCKMORE, Noel	The Meeting	Water Color on Jesso	75.00
178	MONDE	The Star and Its Shadow	Oil	400.00
179	BRODY, Iris	Mother & Child	Ink on Rice Paper	450.00
180	BRODY, Iris	Girl with Black Hair	Ink on Rice Paper	400.00
181	BRODY, Iris	Eliz	Ink on Rice Paper	125.00
182	CHAGALL	Lovers	Col. Litho. 12/90	350.00
183	DUNN	The Teenager	Drawing	65.00
184	BENDER	Island Pond	Oil	300.00
185	BENDER	Rustic Canyon	Oil	275.00
186	CHAGALL	Adam & Eve	Colored Litho 38/50	500.00
187	CHAGALL	The Green Angel	Col. Litho. 18/75	400.00
188	ROUAULT	The Clown	Colored Etching	325.00
189	BRAQUE	Interior and Pallet	Col. Litho. 56/200	200.00
190	PICASSO	Artist Proof-Floral	Col. Litho	300.00
191	PICASSO	Picadore	Col. Litho. 47/50	450.00
192	PICASSO	Knight's Arrival	Col. Litho. 100/350	250.00
193	BRUSSEL, Cabell	Juggler	Ink Wash	90.00
194	BRUSSEL, Cabell	Vase with Flowers	Oil	225.00
195	BRUSSEL, Cabell	Le Coiffure	Water Color	90.00
196	BRUSSEL, Cabell	Face in Abstract	Water Color	90.00
197	ZOE, Lynn	Jessica	Oil	500.00
198	ZOE, Lynn	The Party Dress	Oil	350.00
199	ZOE, Lynn	Mother and Child	Oil	500.00
200	ZOE, Lynn	The Visitor	Oil	500.00
201	ZOE, Lynn	Sister and Brother	Ink	150.00
202	ZOE, Lynn	Bird on Her Shoulder	Oil on Paper	125.00
203	ZOE, Lynn	Girl and Blue Bird	Oil on Paper	125.00
204	TUBIS, Seymour	Tree in Winter	Tempera and Ink	150.00
205	TUBIS, Seymour	Spanish Still Life	Wax	300.00
206	TUBIS, Seymour	Sunflowers	Oil	450.00
207	TUBIS, Seymour	Reflection	Wax and Ink	225.00
208	TUBIS, Seymour	Girl in Garden	Wax and Pastel	185.00
209	TUBIS, Seymour	Anemones	Oil on Paper	185.00
210	WOLINS, Joseph	Dance of the Imbal	Oil	125.00
211	WOLINS, Joseph	Homage to Moussorgsky	Oil	180.00





Soutine—*Landscape-Cagnes*  
From the collection of Mr. and Mrs. Peter I. B. Lavan

Painting Number	ARTIST	TITLE	MEDIUM	PRICE
212	WOLINS, Joseph	The Bride of the Imbal	Oil	125.00
213	ROLICK, Esther	California Poppies and Bramble	Mixed Media	150.00
214	ROLICK, Esther	Grasses, Poppies, Birds	Water Color & Conte	150.00
215	ROLICK, Esther	Shrubbery & Foliage	Mixed Media	150.00
216	ROLICK, Esther	Study For Genesis	Mixed Media	150.00
217	ROLICK, Esther	The Fawn	Brush Drawing	150.00
218	ROLICK, Esther	Goat Shed	Oil	200.00
219	STRAX, Blanche	Across the Bridge	Casein	250.00
220	STRAX, Blanche	The Hora	Casein	250.00
221	STRAX, Blanche	Niagara Falls	Oil	300.00
222	HELLER, Maxwell L.	Flowers in Bay Window	Oil	450.00
223	LIPMAN-WULF, Peter	Galaxy	Copper Engraving	125.00
224	BLUM, Gladys	The Fisherman	Oil	250.00
225	BLUM, Gladys	Boats of Evening	Oil	175.00
226	BLUM, Gladys	The Cove	Oil	350.00
227	BURCHESS, Arnold	The Smokestack	Water Color	250.00
228	BURCHESS, Arnold	Potts, Point Maine	Water Color	250.00
229	KASSOF, Rhoda	Rieti	Oil	350.00
230	HEILOMS, May	Midday	Oil	250.00
231	HEILOMS, May	African Motif	Oil	250.00
232	HEILOMS, May	In the Gloaming	Oil	150.00
233	CLIVE, Richard	The Letter	Oil	125.00
234	CLIVE, Richard	Nude with Pitcher	Oil	100.00
235	CLIVE, Richard	Reclining Nude	Pastel	75.00
236	CLIVE, Richard	Girl with Braids	Oil	100.00
237	FINEMAN, Freda	Inlet	Water Color	150.00
238	FINEMAN, Freda	Harbor	Water Color	150.00
239	FINEMAN, Freda	Marine	Water Color	150.00
240	RONSHEIM, Nan	Landscape Tel Aviv	Water Color	125.00
241	RONSHEIM, Nan	Trio	Water Color	100.00
242	RONSHEIM, Nan	Acco	Water Color	125.00
243	RONSHEIM, Nan	Jerusalem	Water Color	125.00
244	RAY, Ruth	The Blue House	Oil	450.00
245	RAY, Ruth	The Invaders	Oil	475.00
246	RAY, Ruth	Piaffe	Oil	450.00
247	PARIS, Dorothy	Head-Oriental	Oil	300.00
248	PARIS, Dorothy	Head, #1 Oriental	Oil	300.00
249	BERTHOMME, St. Andre	La Robe Jaune	Oil	300.00
250	VLAMINCK	Floral	Oil	300.00
251	SALIUK, Hut	Evening	Col. Litho 14/100	275.00
252	FRIESZ	Etude au Pinceau	Ink	450.00
253	CRIMI, Alfred	Struggle	Oil	175.00
254	CRIMI, Alfred	Protozoa #2	Water Color	300.00
255	MIKESKA, Riko	Dancer	Tempera	175.00
256	MIKESKA, Riko	Blue Leotard	Tempera	225.00
257	MIKESKA, Riko	Interior	Pastel Oil	450.00
258	TEICHMAN, Sabina	Spirit of the Rockies	Oil	300.00
259	TEICHMAN, Sabina	The Hen	Oil	400.00
260	GEKIERE, Madeline	Howling Wolf	Oil	100.00
261	GEKIERE, Madeline	Space Ship	Pen and Ink	90.00
262	CHABOR, Moura	Kalaniath	Oil on Glass	450.00
263	CHABOR, Moura	Luxembourg Gardens	Oil	450.00
264	CHABOR, Moura	Children in the Snow	Oil on Glass	265.00
265	CHABOR, Moura	Five Balloons	Oil	150.00
266	CHABOR, Moura	First Step	L-Cut	90.00
267	CHABOR, Moura	Child on a Horse	L-Cut	90.00
268	CHABOR, Moura	Nightlights	Oil on Glass	375.00
269	STERN, Geraldine	Orange Hat	Oil	225.00
270	STERN, Geraldine	Kibbutz Boy	Oil	375.00
271	SILVERMAN, Mel	Orvioto	Oil	450.00
272	MOSCA, August	Figures in Landscape	Oil	325.00
273	MOSCA, August	Nude with Still Life	Mixed Media	250.00
274	MOSCA, August	Seated Figure	Water Color	150.00
275	BEARDEN, Romare	The Serenade	Water Color	225.00
276	HOIE, Claus	Sailboat and Crew	Water Color	200.00
277	HOIE, Claus	Haitian Street Scene	Water Color	200.00
278	SOYER, Moses	Woman Dressing	Pastel	250.00
279	SALABAT, J.	View of Paris	Oil	175.00
280	LOTTERMAN, Hal	Arrangement	Oil	450.00
281	ILONA	La Plume Rouge	Oil	500.00
282	ILONA	JEAINNE	Oil	350.00
283	ILONA	The Model	Oil	350.00
284	ILONA	Le Repos	Oil	500.00



Gromaire—*Le Porte Aux Mouettes*  
From the collection of Mr. and Mrs. Siegfried Ullmann

Painting Number	ARTIST	TITLE	MEDIUM	PRICE
285	ILONA	Milkmaid	Oil	500.00
286	ILONA	The Black Jug and Fruit	Oil	300.00
287	ILONA	Anna	Oil	125.00
288	ILONA	Girl with a Book	Oil on Rice Paper	100.00
289	ILONA	Girl with Comb	Oil	100.00
290	ILONA	Girl with Hat	Oil on Rice Paper	100.00
291	ILONA	Girl Braiding Her Hair	Oil on Rice Paper	100.00
292	ILONA	Girl Dressing	Oil on Rice Paper	100.00
293	ILONA	Mother and Child	Oil on Rice Paper	100.00
294	ILONA	Ivy	Oil on Rice Paper	100.00
295	ILONA	Girl in Green	Oil on Paper	100.00
296	ILONA	Posing	Oil on Paper	100.00
297	ILONA	Le Bebee	Oil on Paper	50.00
298	ILONA	Study	Oil on Paper	50.00
299	ILONA	The Peasant	Sanguine on Canvas	100.00
300	ILONA	#1 Lysette	Sanguine	75.00
301	ILONA	#2 Lysette	Sanguine	75.00
302	ILONA	#3 Lysette	Sanguine	75.00
303	ILONA	The Bather	Sanguine	75.00
304	ILONA	Mimi	Sanguine	50.00
305	ILONA	Marie	Sanguine	50.00
306	ILONA	Evonne	Sanguine	50.00
307	ILONA	Yvette	Sanguine	50.00
308	ILONA	Ingrid	Sanguine	50.00
309	ILONA	Ruth	Sanguine	50.00
310	ILONA	Ginger	Sanguine	50.00
311	ILONA	Lenore	Sanguine	50.00
312	ILONA	Bilha	Sanguine	50.00
313	ILONA	Tamar	Sanguine	50.00
314	ILONA	Naomi	Sanguine	50.00
315	ILONA	Ellen	Sanguine	50.00
316	ILONA	Shelley	Sanguine	50.00
317	ILONA	Nina	Sanguine	50.00
318	ILONA	Madelaine	Sanguine	50.00
319	CHI, Chen	Autumn Returns	Ltd. Ed. Sgn.	65.00
320	CHI, Chen	Spring Again	Ltd. Ed. Sgn.	65.00
321	CHI, Chen	Ave. of Americas	Ltd. Ed. Sgn.	65.00
322	CHI, Chen	Spring	Ltd. Ed. Sgn.	55.00
323	CHI, Chen	Summer	Ltd. Ed. Sgn.	55.00
324	CHI, Chen	Autumn	Ltd. Ed. Sgn.	55.00
325	CHI, Chen	Winter	Ltd. Ed. Sgn.	55.00
326	CHI, Chen	Bowery	Ltd. Ed. Sgn.	50.00
327	CHI, Chen	Opera Box	Ltd. Ed. Sgn.	50.00
328	CHI, Chen	Searching	Ltd. Ed. Sgn.	50.00
329	CHI, Chen	Man with a Cart	Ltd. Ed. Sgn.	50.00
330	CHI, Chen	Men Drinking	Ltd. Ed. Sgn.	50.00
331	CHI, Chen	Clown A	Ltd. Ed. Sgn.	50.00
332	CHI, Chen	Clown B	Ltd. Ed. Sgn.	50.00
333	CHI, Chen	A Man	Ltd. Ed. Egn.	70.00
334	BRIGADIER, Ann	Emerging Flates	Encaustic	275.00
335	BRIGADIER, Ann	Still Life	Oil Collage	150.00
336	GOETZ, Richard	Still Life with Teapot	Oil	175.00
337	VALEE, Jack	Interior	Water Color	300.00
338	FABERT, Jacque	Young Arab	Water Color	250.00
339	KOCH, John		Drawing	250.00
340	SMITH, Hughie Lee	Kite Flight	Oil	450.00
341	KENNEDY, Doris Wainwright	Photographer's Studio	Water Color	350.00
342	HEAD, Joseph	Still Life with Compot	Oil	250.00
343	HEAD, Joseph	Night Prowler	Oil	450.00
344	CASSATT, Mary	Sarah	Litho	350.00
345	PICASSO	Jovers de Flata	Litho 20/68	225.00
346	MOORE, Henry	Sculpture Figures	Litho 37/50	190.00
347	MIRO	Space Creature	Orig. Litho	65.00
348	RENOIR	Portrait of Valtat	Litho	135.00
349	DUFY, R.	Military Band	Litho	200.00
350	MATISSE	Travaile et Joie	Litho	150.00
351	GOLDREICH, Frances	Floral in Blue Vase	Oil	250.00
352	LEGER	Card Players	Orig. Litho	100.00
353	MOORE, Henry	Sculptured Objects	Orig. Litho	100.00
354	MENKES, Zygmunt	Girl with Flowers	Water Color	450.00
355	MENACHEM, Ben	Cipressi-Nello Sfond	Water Color	350.00
356	BERNEY, Beryl	Yesterday and Landscape	Oil	500.00
357	MIRO	Exhibition Poster	Orig. Poster Litho	60.00

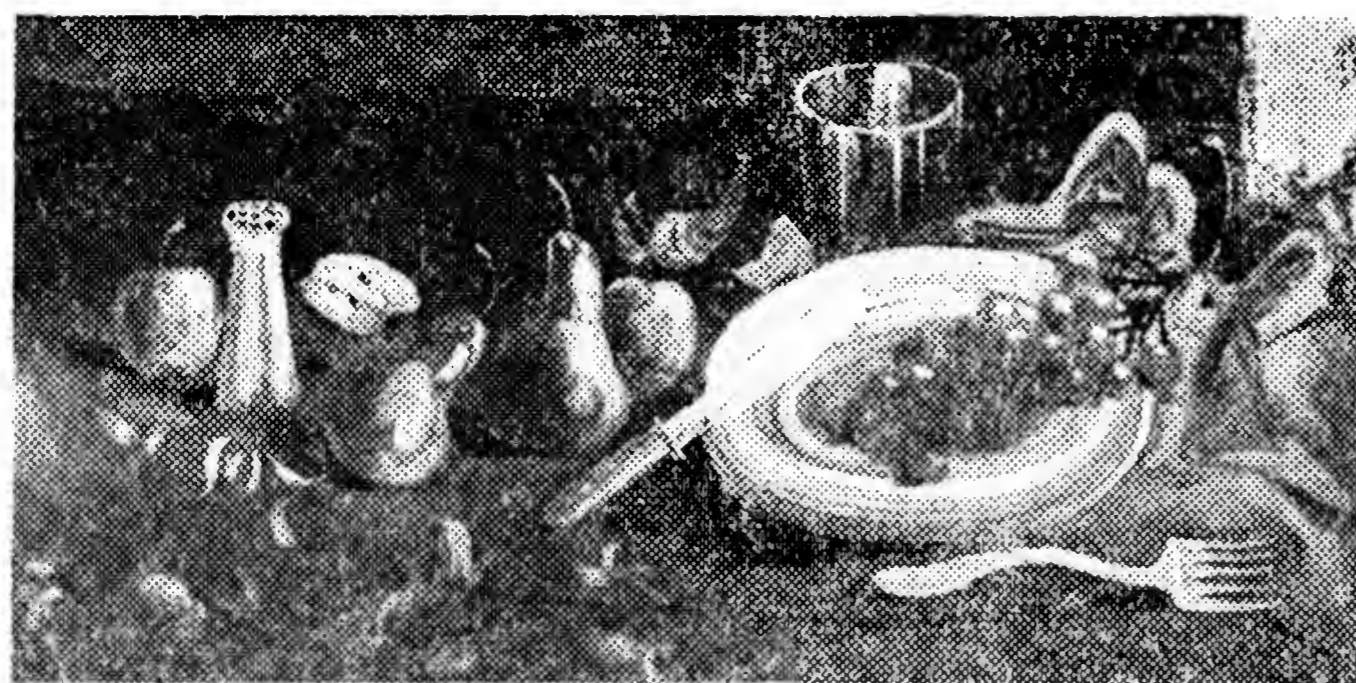
*Among the Artists and Sculptors Represented in the Festival\**



No. 550  
*A Moment In The Wind*  
Ann Mittleman  
Oil—\$650



No. 612  
*Girl and Poppies*  
Zygmunt Menkes  
Oil—\$900



No. 52  
*Still Life With Grapes*  
Byron Browne  
Oil—\$600



\*Regretfully, a number of photographs of artists and sculptors participating in the Art Festival had not arrived by presstime and are omitted by necessity.

Painting Number	ARTIST	TITLE	MEDIUM	PRICE
358	LAUTREC	Moulin Rouge	Poster	50.00
359	TRAKIS, Louis	Golden Bird	Water Color	125.00
360	TRAKIS, Louis	Perugia Italy	Water Color	90.00
361	TRAKIS, Louis	Fish and Lobster	Water Color	100.00
362	TRAKIS, Louis	Night Bird	Gouache	100.00
363	TRAKIS, Louis	View of Perugia	Water Color	175.00
364	TRAKIS, Louis	Asian Fauna	Water Color	100.00
365	PISSARRO	Old Woman	Water Color	500.00
366	PASCIN	Artist Mode and Queen Victoria	Etching Sgd	150.00
367	CHAGALL	Vence	Litho	275.00
368	CLAVE	Two Kings	Litho 79/95	225.00
369	CLAVE	St. Maries	Litho 122/165	250.00
370	ERNI	Mother and Child	Litho 25/150	75.00
371	GROSZ, George	People of the Street (1922)	Litho XVI	100.00
372	GROSZ, George	The Couple 1922	Litho VII	100.00
373	GROSZ, George	Dedication to Friend 1922	Litho XI	100.00
374	MATISSE	Reclining Figure	Litho 17/50	500.00
375	MARINO	LeCheval-Artist Proof	Litho	185.00
376	MIRO	La Baque di Aurore	Litho 42/60	150.00
377	MIRO	Le Forestier	Litho 47/75	325.00
378	MIRO	Rembaud	Litho 37/40	225.00
379	MOORE, Henry	Terracotta en Bronzo	Litho 53/75	160.00
380	PICASSO	1933 Model at Sculpture	Etching	325.00
381	ROUAULT	Clown	Col. Litho	300.00
382	ROUAULT	Misserrere	Litho #43	185.00
383	ROUAULT	Les Clowns	Col. Litho	300.00
384	SHAHN, Ben	Abandoned Fair	Col. Litho	110.00
385	VERTES	The Musicians	Col. Litho 153/300	60.00
386	VERTES	Easter Parade	Litho 159/300	60.00
387	ZAO-WOU-KI	Trees in the Forest	Water Color	420.00
388	MUNCH, Edward	Christiana Boheme	Etching	475.00
389	CHAGALL	Lovers with a Bouquet	Col. Litho 73/75	250.00
390	CHAGALL	The Monster of Notre Dame	Col. Litho 25/75	385.00
391	CHAGALL	Musical Clown	Col. Litho	440.00
392	CHAGALL	Le Repas Chez Dryas #27	Col. Litho	450.00
393	CHAGALL	Le Printemps #28	Col. Litho	450.00
394	SIMONSON, Mildred	Girl with Birds	Mixed Media	150.00
395	SIMONSON, Mildred	Watermelon Eaters	Woodcut	65.00
396	SIMONSON, Mildred	Pont de Vechio	Casein	150.00
397	BARNETT, Rita Wolpe	Conference	Oil	325.00
398	BURLIUK	Still Life at Seashore	Oil	450.00
399	GROPPER	The Bundle	Water Color	300.00
400	EVERGOOD	Mothers and Children	Print signed	50.00
401	OLDS, Elizabeth	Training Stable	Collage	200.00
402	GAT, Moishe	Couple and Wagon	Encaustic	300.00
403	HULTBERG	Windy Night	Mixed	225.00
404	CATENARO	Young Dreams	Oil	225.00
405	RODRIGUEZ, Marcial	Flower Market-Mexico	Oil	300.00
406	RODRIGUEZ, Marcial	Mexican Landscape	Oil	250.00
407	RODRIGUEZ, Marcial	Cirage #1	Mixed	75.00
408	RODRIGUEZ, Marcial	Cirage (Floral)	Mixed	75.00
409	SELEY, Clara	Masks	Craypas	50.00
410	SELEY, Clara	Brown and Orange Figure	Pastel	200.00
411	FULLER, Sue	Surf	Water Color	450.00
412	ZION, Ben	Poppies in the Window	Water Color	300.00
413	SCHULEIN	Testaccio-High Noon	Oil	500.00
414	SCHULEIN	Elbe	Oil	350.00
415	DAYEZ	Women on Beach	Oil	450.00
416	TRAKIS, Louis	Animal Image	Gouache	150.00
417	TRAKIS, Louis	Sheep in Olive Grove	Drawing	125.00
418	TRAKIS, Louis	Bull	Water Color	90.00
419	MARZELLE	Les Voiles a Holland	Oil	450.00
420	MARZELLE	Small Almond Tree	Oil	350.00
421	MARZELLE	Moniguendom le Canal	Oil	450.00
422	UTRILLO	Street Scene	Litho orig.	175.00
423	ROSENBLUM	Standing Figure	Pastel and Gouache	130.00
424	FEJES	Seabaknovik	Water Color	125.00
425	FEJES	Eskimos in Skinboat	Water Color	125.00
426	NAPPI	Geese	Water Color	125.00
427	FEJES	Otoonah	Ink	200.00
428	PARKER, Robert Anderson	Maneuvers	Water Color	350.00
429	PARKER, Robert Anderson	Tree	Water Color	250.00
430	WILLIAMS, Walter	Rooster	Water Color	300.00



No. 734  
*The Author*  
Benjamin Kopman  
Oil—\$1800



No. 132  
*The Clown of Paris*  
Marie Wilner  
Oil—\$500

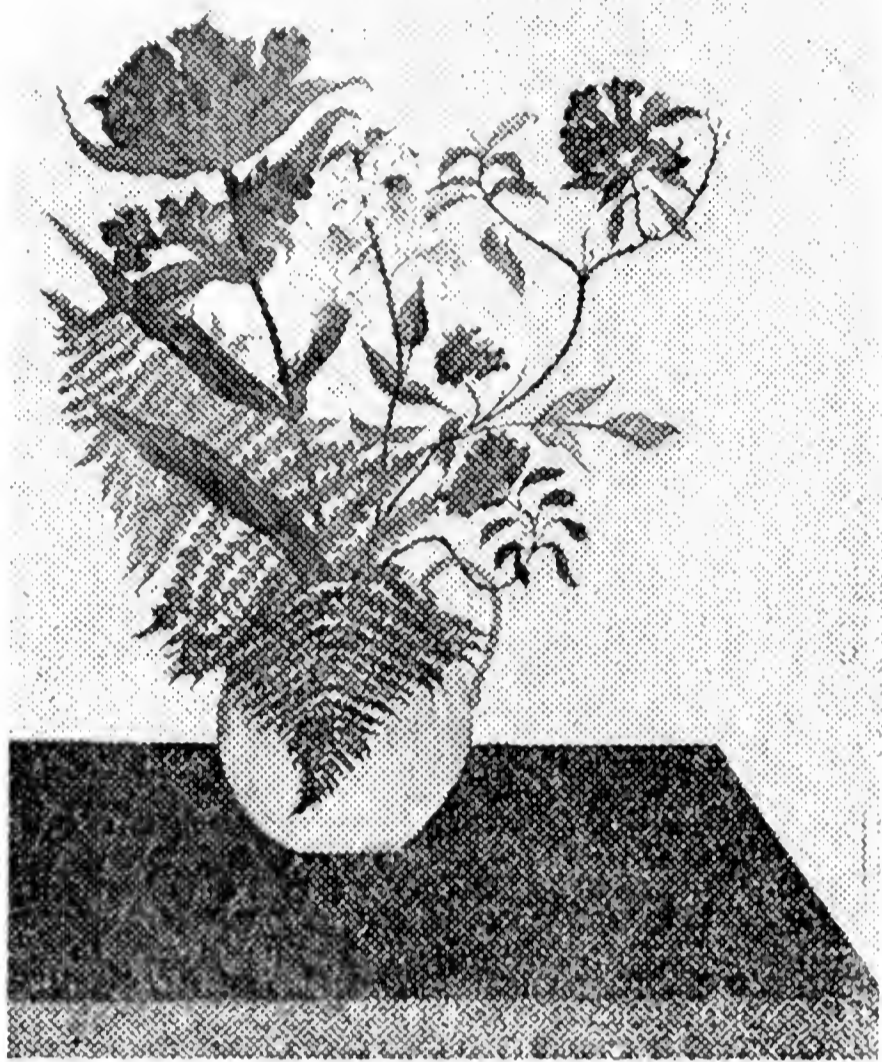


No. S-78  
*Young Mother*  
Mildred Simonson  
Alabaster—\$400



Painting Number	ARTIST	TITLE	MEDIUM	PRICE
431	WILLIAMS, Walter	Day's End	Oil	300.00
432	WEIHS, Erika	Secret Garden	Oil	450.00
433	WEIHS, Erika	Alter Ego	Oil	250.00
434	WEIHS, Erika	Accordion Player	Oil	350.00
435	HEISIG, Mary	The Journey	Casein	400.00
436	NIELSON	Facade (Danish)	Oil	250.00
437	ROSENBLUM	Mother and Children	Oil	275.00
438	FREILICH, Ann	Serena	Water Color	150.00
439	HEISIG, Mary	Field Flowers	Casein	350.00
440	TYTELL, Louis	Forest	Oil	400.00
441	LEVINE, Yari	Duet	Oil	300.00
442	LEVINE, Yari	Ritual #2	Oil	200.00
443	SHINN, E.	Artist and Model	Pastel	400.00
444	SHINN, E.	Scrooge	Water Color	400.00
445	ANDERSON, Lennart	Study of a Shirt	Oil on Board	400.00
446	ROMANO, Umberto	Einstein	Oil	475.00
447	CATENARO, Armand	By the Beach	Oil	150.00
448	CATENARO, Armand	Beach Mosaic	Oil	250.00
449	LEVINE, David	Harlem River	Water Color	300.00
450	LUKS	Walking Woman	Drawing	200.00
451	REMENICK, Seymour	Churches-Germantown	Pastel	225.00
452	KAUFMAN, Stewart	Study of Girl in Blue	Pastel	200.00
453	BRAQUE	The Bird	Col. Litho	400.00
454	TOPPI	Menage	Oil	225.00
455	BACHMANN	Cafe	Oil	500.00
456	NONAY, Paul	The Artist	Water Color	300.00
457	MOLLIET	Girl with Geese	Oil	350.00
458	JORDI, Sarra	The Clowns	Water Color	250.00
459	CLAWSON, Rex	The Ram	Mixed	250.00
460	NEVELSON, Louise	Figure	Drawing	200.00
461	ZERBE, Karl	Figurine	Gouache	450.00
462	WALKOWITZ	Woman	Water Color	175.00
463	STEVENS, John Edward	Kenya Passage	Gouache	400.00
464	STEVENS, John Edward	Night Roses	Gouache	400.00
465	DAVIES, Arthur B.	Clouds	Litho	75.00
466	DAVIES, Arthur B.	Dominion	Litho 2/33	75.00
467	DAVIES, Arthur B.	Pompeian Veil	Litho 1/35	75.00
468	DAVIES, Arthur B.	Angled Beauty	Litho 1/30	75.00
469	LUKS	Letter to Wife	Pastel	250.00
470	KOPMAN, Benjamin	Solitaire	Gouache	500.00
471	CAHAN, Samuel	Rabbinical Scholar	Oil	300.00
472	CAHAN, Samuel	The Scavenger	Oil	225.00
473	CAHAN, Samuel	Fish Peddler	Oil	450.00
474	CAHAN, Samuel	Prayer	Etching	75.00
475	CAHAN, Samuel	Rabbinical Scholar	Etching	45.00
476	CAHAN, Samuel	Pretzel Peddler	Etching	75.00
477	MOSCA, Ivan	Laguna Di Venezia	Oil	500.00
478	WHYTE, Raymond A.	Prague	Oil	500.00
479	WHYTE, Raymond A.	Nude	Drawing	150.00
480	WHYTE, Raymond A.	Nude Seated	Drawing	150.00
481	RAY, Ruth	The Happy Time	Oil	250.00
482	FUSSINGER, Howard	Approach	Pastel	250.00
483	FUSSINGER, Howard	T. C. Lawrence on Motorcycle	Oil	400.00
484	MacKENDRICK, Lillian	Open Window	Pastel	400.00
485	KOPMAN, Benjamin	The Critic	Gouache	300.00
486	GUERIN, John	Title Flats	Oil	400.00
487	LURIA, Leah	Serenity	Oil	50.00
488	LURIA, Leah	What Life Beyond	Oil	75.00
489	AGOSTINELLI, Marino	Girls	Oil	225.00
490	SMILEY, Enid	Venice Dusk	Oil	300.00
491	WINDROW, Pat	Onion-et-Verre	Oil	80.00
492	WINDROW, Pat	Vase et Igrame	Oil	100.00
493	BRICHTA, Yela	Kepe	Gouache	150.00
494	BURLIUK	Flowers and Landscape	Oil	250.00
495	HAMAGUCHI	23/50	Etching	200.00
496	AVERY	Reclining Nude	Crayon	500.00
497	AVERY	March - 1936	Etching	100.00
498	AVERY	Landscape - 1943	Etching	100.00
499	McGEE, William	Providence	Water Color	200.00





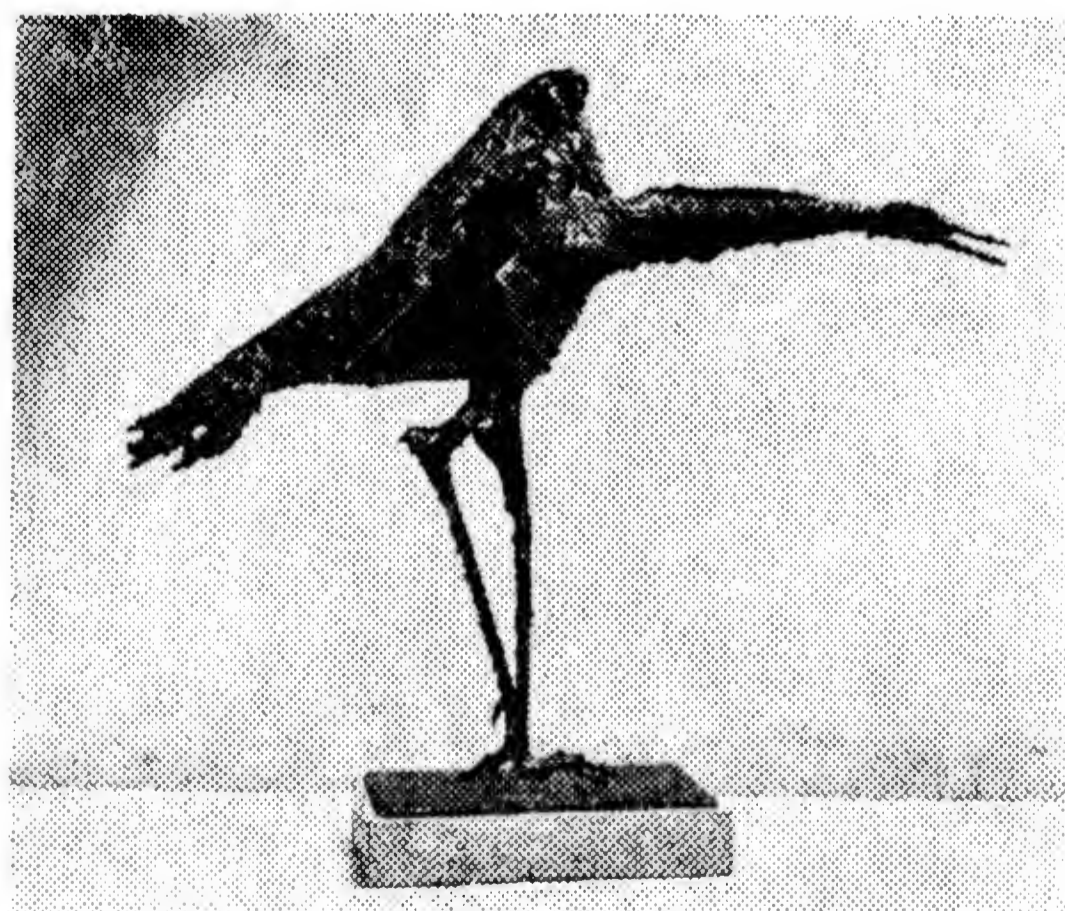
No. 81  
*Still Life With Flowers*  
Sophy Regensburg  
Casein—\$500



No. 527  
*Dancers of the Moiseyev Ballet*  
Lee Jackson  
Oil—\$2500



No. S-71  
*Instinctual Image*  
Louis Trakis  
Bronze—\$600



# Advanced Collectors' Section

## PAINTINGS ON SALE

(Second Floor)

### PRICE LIST

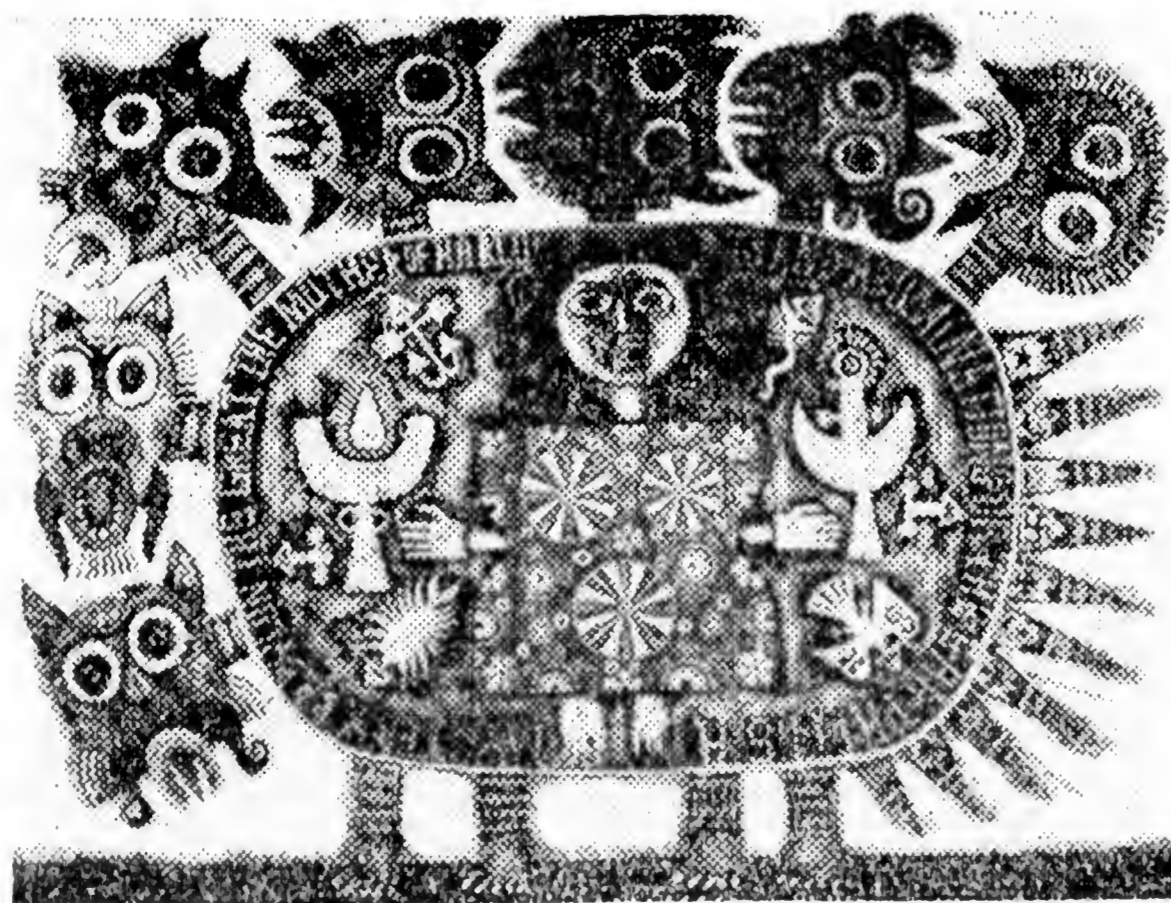
Painting Number	ARTIST	TITLE	MEDIUM	PRICE
501	HEAULINE	The Queen	Oil	\$750.00
502	VALTAT	The Seamstress	Ink Drawing	700.00
503	D'ANTY, Henry	Spring Landscape	Oil	700.00
504	D'ANTY, Henry	Sailboats	Oil	700.00
505	D'ANTY, Henry	Moulin Rouge	Oil	500.00
506	ALAJOLOV	Gallery	W. C.	500.00
507	MEYEROWITZ, Wm.	Quartet	Oil	1,000.00
508	MEYEROWITZ, Wm.	Dancers	Oil	1,800.00
509	GROSZ, George	Toilette (Berlin Series)	W. C.	1,900.00
510	ROMANO, Umberto	La Bella Romano	Casein	550.00
511	PASCIN	Illustration for Heine	Drawing	900.00
512	ZUCKER, Jacques	Square in Bierre	Oil	1,200.00
513	UTRILLO	"Eglise de Chatillon"	Oil	17,500.00
514	VLAMINCK	Rue de Banliene	Oil	23,500.00
515	PASCIN	Conversation	Drawing	1,000.00
516	REISMAN, Phil	Venice	Oil	650.00
517	HONDIUS, Gerret	Floral and Chest	Oil	800.00
518	HONDIUS, Gerret	Back Stage	Oil	800.00
519	HONDIUS, Gerret	The Couple	Oil	800.00
520	HONDIUS, Gerret	Ace of Hearts	Oil	800.00
521	SOLMAN, Joe	The Villager	Oil	1,200.00
522	WILSON, Sol	Street With Trees	Oil	1,800.00
523	WILSON, Sol	On the Beach	Oil	1,000.00
524	WILSON, Sol	The Park	Oil	600.00
525	SHOULBERG, Harry	Still Life With Jug	Oil	750.00
526	GIACOMETTI, Albert	Interior - 1960	Drawing	1,200.00
527	JACKSON, Lee	The Dancers of the Moiseyev Ballet	Oil	2,500.00
528	JACKSON, Lee	Corot Exhibition-Wildenstein	Oil	800.00
529	De SAGONZAC	Child With Doll	Drawing	750.00
530	RODIN	Kneeling Figure	W. C.	750.00
531	PICASSO	Ceramic Plate	Crayon	1,200.00
532	PICASSO	Rope Dancer	Crayon	1,500.00
533	OZENFANT	Yacht in Blue	Oil	1,000.00
534	WILNER, Marie	Flamenco Dancer	Oil	1,000.00
535	WILNER, Marie	Ring Master & Horses	Oil	600.00
536	WILNER, Marie	Central Park Skyline	Oil	700.00
537	WILNER, Marie	Village Cafe	Oil	700.00
538	GROSZ, George	Coffee Klatsch	Drawing	800.00
539	GROSZ, George	The Prisoners	Drawing	600.00
540	MUELLER, Felix	Artist and His Family - 1919	Oil	1,500.00
541	JAWLENSKY	The Face - 1932	Oil	4,500.00
542	RIVERA, Diego	Back Yards - 1918	W. C.	2,650.00
543	LEVIER	The Bridge	Oil	800.00
544	LEVIER	The Harbor	Oil	1,200.00
545	LEVIER	Vue D'une Mansarde	Oil	800.00
546	PURDY	Lady in Blue	Oil	1,100.00
547	PURDY	Les Touristes	Oil	1,200.00
548	PURDY	La Fille Pensive	Oil	1,000.00
549	WEIR, Jay Alde	The Dreamer	Oil	4,500.00
550	MITTLEMAN, Ann	A Moment in the Wind	Oil	650.00
551	MITTLEMAN, Ann	Rythmic Landscape	Oil	600.00
552	MITTLEMAN, Ann	Before the Storm	Oil	600.00
553	MITTLEMAN, Ann	Elephant Grass	Oil	600.00
554	MITTLEMAN, Ann	Water Landscape	Oil	575.00
555	ELLENBOGEN	At the Sea of Galilee	Oil	600.00
556	CONSTANT, George	Zennias	W. C.	600.00
557	CONSTANT, George	Blue Abstraction	W. C.	600.00
558	CONSTANT, George	The Bridge	Oil	3,000.00
559	CIKOVSKY, Nicolai	Two Dancers	Oil	950.00
560	AVERY, Milton	Black Mountain	Oil	1,700.00
561	AVERY, Milton	Red Nude	Oil	6,800.00
562	AVERY, Milton	Young Girl	Mixed Media	675.00
563	CLAVE	Still Life	Oil	1,700.00



No. 731  
*Card Players*  
Yuli Blumberg  
Oil—\$1800



*Joy*  
Lillian Shore  
Bronze—\$550



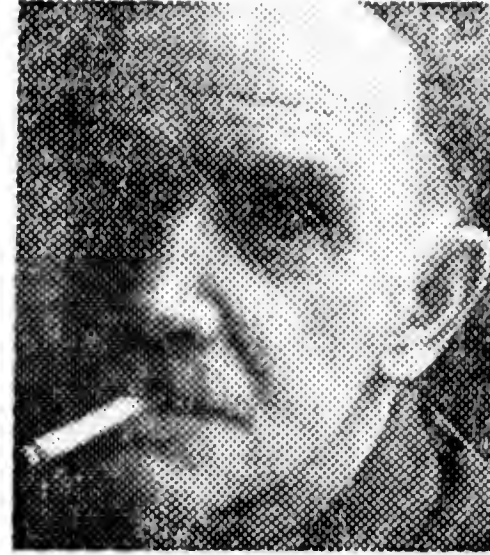
No. 712  
*Mythical Beast*  
Rex Clawson  
Mixed Medium—\$750



Painting Number	ARTIST	TITLE	MEDIUM	PRICE
564	DEGAS	Draped Statues	Drawing	1,000.00
565	GRAUSALA, E.	Beach in Normandy	Oil	1,275.00
566	VALTAT	Clouds	W. C.	1,300.00
567	KISLING	Woman with Green Hat	Oil	3,000.00
568	VLAMINCK	Landscape 1919	Oil	14,000.00
569	MONDA	Homage to Don Quixote	Oil	1,200.00
570	MONDA	Transfiguration	Oil	1,000.00
571	MONDA	Purple Vision	Oil	750.00
572	MONDA	Space Messenger	Oil	1,000.00
573	MATHIEU	14th of July	Gouache	750.00
574	MATHIEU	Desert Train	Gouache	750.00
575	PASCIN	Bordello	Drawing	1,200.00
576	APPEL, Karel	Deux-Amis	Oil	2,500.00
577	TUBIS, Seymour	Winter Landscape	Oil	600.00
578	BIRKIN, Morton	Canyon Shapes	Oil	650.00
579	KAPLAN, Joan	Hopi Indians	Wall Hanging	550.00
580	RAY, Ruth	The Nest	Oil	650.00
581	BUFFET	Torrero - 52x40	Oil	6,000.00
582	HILAIRE	Bateau Mouche	Oil	1,200.00
583	BRAYER, Yves	Des Chemins des Muletiers	Oil	750.00
584	LAURENCIN, Marie	Young Girl	Crayon	1,200.00
585	GROMAIRE	La Plage 1957	W. C.	2,800.00
586	VLAMINCK	Village	Mixed Media	3,000.00
587	HARTUNG	Composition	Crayon	1,000.00
588	VALTAT	Child with Toy Horse	Oil	6,000.00
589	BRAQUE	Palet and Jug	Ink	1,500.00
590	VALTAT	Apples - 1906	Oil	3,500.00
591	KISLING	Landscape - 1916 Cubist	Oil	2,750.00
592	PISSARRO, E.	Passage	Drawing	2,500.00
593	CLAVE	The Figure	Drawing	750.00
594	DAUCHOT	Harlequin on Beach	Oil	1,100.00
595	CHABOR, Moura	Paris Street Scene	Oil	350.00
596	CHABOR, Moura	Hide and Seek	Oil	650.00
597	ILONA	After the Bath	Oil	1,000.00
598	CHI, Chen	Autumn	W. C.	600.00
599	CHI, Chen	Springtime	W. C.	2,500.00
600	CHI, Chen	Landscape	W. C.	1,000.00
601	MITTLEMAN, Ann	Green Mansions	Oil	1,200.00
602	GORSLINE, Douglas	Beatnik	Oil	650.00
603	DeRUTH, Jan	Study of a Model	Oil	800.00
604	WHYTE, Raymond	Anemones	Oil	650.00
605	VEVERS, Tony	Spring Rain	Oil	700.00
606	YERXA, Thomas	The Dream	Oil	700.00
607	TOULOUSE-LAUTREC	Troupe de Mlle. Eglantine	Orig. Litho.	650.00
608	LAREUSE, Jean	Still Life With Violin	Oil	750.00
609	LAREUSE, Jean	Maypole	Oil	650.00
610	MENKES, Zygmunt	Tulips and Mimosa	Oil	1,800.00
611	MENKES, Zygmunt	Anemones and Fruit Basket	Oil	1,800.00
612	MENKES, Zygmunt	Girl with Poppies	Oil	900.00
613	MENKES, Zygmunt	Two Musicians	Casein & Tempera	750.00
614	CHAGALL	My Life	Oil	18,000.00
615	VAN-RYSSELBERGHE	The Sisters	Oil	8,000.00
616	VENARD	La Barque	Oil	2,200.00
617	DUFY, R.	Two Violinists	Ink	950.00
618	MACLET	Montmarte	Oil	750.00
619	RIVERA, Diego	Man Hammering	W. C.	1,600.00
620	SIGNAC, Paul	Viviers	W. C.	3,500.00
621	MARINO	Black Horse, White Rider	Mixed Media	2,300.00
622	CALDER	Composition 1946	Gouache	750.00
623	CHAGALL	The Painter	Mixed Media	6,500.00
624	ROUAULT	The Clown	Oil	6,000.00
625	GROSZ, George	Nude - 1939	Crayon & Pastel	1,000.00
626	JAWLENSKY	Meditation 1935	Oil	2,000.00
627	MARINI, Marino	Falling Horse & Rider	Mixed Media	2,300.00
628	CHAGALL	Windows (Set 4)	Col. Litho.	1,600.00
629	GOODNOUGH	Struggle Landscape	Oil	750.00
630	WILNER, Marie	City in the Fog	Oil	1,200.00
631	REFREGIER	Spider Web	Oil	600.00
632	GROPPER	Improvisation	Oil	1,100.00
633	TONEY, Tony	Amsterdam, New York	Oil	700.00
634	CEZANNE	Drawing of Marie Cezanne (On Reverse side - Certified)	Drawing	900.00
635	PASCIN	Reclining Figure	Drawing	1,200.00



Samuel Adler



Milton Avery



Wolfgang Beal



Anne Brigadier



Moura Chabor



George Constant



Nicolai Cikovsky

Painting Number	ARTIST	TITLE	MEDIUM	PRICE
636	PASCIN	Brodsky Giving a Drawing Lesson	Drawing	600.00
637	PISSARRO, C.	Landscape with Figure	Drawing	750.00
638	BUFFET	Floral	Gouache	3,500.00
639	ROUAULT	Fille de Cirque	Gouache	22,000.00
640	DERAIN	Girl	Oil	4,200.00
641	DERAIN	Landscape	Oil	3,500.00
642	GUILLOT, Alvaro	The Meal of the Tree	Oil	850.00
643	VLAMINCK	House in Brittany	Oil	16,500.00
644	GANNE, Ives	Cinq Fruits	Oil	1,000.00
645	LEVIER	Danseuse	Oil	1,100.00
646	LEVIER	Three Oranges	Oil	1,200.00
647	LEVIER	The Boats in Port	Oil	1,200.00
648	LEVIER	The Fortress	Oil	1,500.00
649	LEVIER	Saltim banques et son Fils	Oil	1,200.00
650	LEVIER	Marseilles	Oil	1,200.00
651	MORISOT	Mother and Child	W. C.	1,900.00
652	De CHIRICO	Goddess of the Sea	W. C.	1,200.00
653	GUARDI	The Canal	W. C.	1,300.00
654	GUARDI	P. St. Marco	W. C.	1,500.00
655	VAN LOO	Standing Girl	Drawing	700.00
656	FURINI, Francesca	Portrait of a Youth	Oil	1,200.00
657	SCHOOL OF FONTAIN BLEU	Portrait of Laura	Oil	2,200.00
658	GREENE, Balcomb	Baroque	Oil	2,000.00
659	VON WICHT, John	May #1	Oil on Paper	550.00
660	HARTLEY, Marsden	Cascade of Devotion	Oil 1932	7,000.00
661	PICASSO	Head of Silenus	Drawing	1,200.00
662	MARZELLE	Scene de Battage	Oil	650.00
663	HILAIRE	La Guingette	Oil	650.00
664	GREACEN, Edmund	Tea Time	Oil	1,500.00
665	GREACEN, Edmund	La Roche	Oil	2,200.00
666	DAVIES, Arthur B.	The Bathers	Oil	2,000.00
667	DAVIES, Arthur B.	Lisp of Leaves	Oil	2,200.00
668	SHINN, E.	Reclining Figure	Pastel	850.00
669	LUKS	Port of Peggy	Oil	3,800.00
670	LAWSON, E.	Interior with Women	Oil	1,200.00
671	INNESS	Spring Landscape	W. C.	2,500.00
672	WRIGHT, M.	Still Life with Fruit	Oil	2,000.00
673	MAUFRA, M.	Brittany	Oil	3,000.00
674	LEMMON, G.	Floral and Fruit	Oil	4,500.00
675	CASSATT, Mary	Femme et Enfant—1913	Oil	24,000.00
676	LEPINE, S.	Pechem sur un Pont	Oil	2,800.00
677	De La FRESNAYE	Still Life with Bottle	Oil	8,000.00
678	ANDRE, A.	Terrasse Le Cafe	Oil	2,000.00
		Port a Marseilles	Oil	6,500.00
679	MONTECELLI	Scene From Faust	Oil	4,500.00
680	HENRI	Child with a Red Bow	Oil	1,500.00
681	TRUCHET	La Place Pigalle	Oil	12,000.00
682	VALTAT	The Dancer	Oil	4,500.00
683	De KONICK	Night Visitor	Oil	2,500.00
684	VANGOYEN	Old Tower on a River	Oil	8,500.00
685	GLACKENS	The Cedar Walk	Oil	15,000.00
686	HASSAM	Naples, 1897	Oil	11,000.00
687	BOLDINI	Flowers on a Bench	Oil	3,500.00
688	GLUCKMANN	City Dusk	Oil	3,500.00
689	LAWRENCE, Sir Thomas	Mother & Child in Sunday Dress	Oil	5,500.00
690	LEPINE	Canal	Pastel	2,200.00
691	HASSAM	Head of a Child	Oil	27,000.00
692	UTRILLO	La Maison Blanche	Oil	24,000.00
693	RENOIR	Nude	Oil	8,500.00
694	FORAIN	The Bedroom	Oil	10,000.00
695	DERAIN	Head of a Gypsy	Oil	900.00
696	SCHNEID, Prof. Dr. Otto	Mount Zion	Oil	900.00
697	SCHNEID, Otto	Prayer at Moonlight	W. C.	4,500.00
698	PRENDERGAST	Rose Garden	Oil	550.00
699	KAUFMAN, Stewart	Kimona	Oil	625.00
700	ALAUX	The Lady and the Sunflower	Oil	1,200.00
701	JANSEM	Women of the Square	Oil	1,000.00
702	KATZ, MANA	Floral	Oil	1,000.00
703	KATZ, Mana	Museum	Oil	800.00
704	DELASERNAS	Still Life	Oil	750.00
705	HENNESY	Nautilus	Oil	600.00
706	EINORASANEN	Landscape	Oil	5,000.00
707	VALTAT	Floral	Oil	



Chaim Gross



Lillian Mackendrick



Joseph Hirsch



William Meyerowitz



Hona



R. Mikeska

Painting Number	ARTIST	TITLE	MEDIUM	PRICE
708	LUCE	Street Scene	Oil	1,400.00
709	GRAUSALAE	La Liseuse	Oil	1,000.00
710	LOCCA	Portrait, Yves Montand	Oil	1,400.00
711	LOCCA	Menilmontant	Oil	1,600.00
712	CLAWSON, Rex	Mythical Beast	Mixed Media	750.00
713	CLAWSON, Rex	Family Reunion	Mixed Media	750.00
714	BRAQUE	Still Life with Fruit	Oil	65,000.00
715	RENOIR	Fruit	Oil	28,000.00
716	WINTERS	Script - 1958	Oil	1,800.00
717	VLAMINCK	Voliers Chatou	Oil	60,000.00
718	NAY	Balance	Oil	3,500.00
719	NAY	Composition	W. C.	750.00
720	CROSS	Landscape	Oil	30,000.00
721	DUFY, R.	Charles River, Boston	W. C.	5,500.00
722	JONGKIND	Amsterdam	W. C.	5,000.00
723	PICASSO	Le Gueridon	W. C.	5,400.00
724	PISSARRO	Woman with Geese	Oil	9,500.00
725	CAPRON	Jeune Fille	Oil	650.00
726	FEININGER	Sailboats	Ink	2,200.00
727	FEININGER	Old Naval Roadstead	W. C.	4,500.00
728	BUFFET	The Beach	Oil	3,750.00
729	MARSH, Reginald	11th Street	Chinese Ink Drawing	900.00
730	MARSH, Reginald	Burlesque - 1954	Chinese Ink Drawing	900.00
731	BLUMBERG, Yuli	Card Players	Oil	1,800.00
732	BLUMBERG, Yuli	Lilacs	Oil	1,200.00
733	KOPMAN, Benjamin	Autumn Landscape	Oil	2,500.00
734	KOPMAN, Benjamin	The Author	Oil	1,800.00
735	KOPMAN, Benjamin	Musicians	Gouache	600.00
736	MOSCA, Ivan	Automne	Oil	650.00
737	WHYTE, Raymond A.	Chrysanthemums	Oil	600.00
738	MARINI, Marino	Black Horse - Red Rider	Mixed Media	2,500.00
739	GAUGUIN	Seated Child	Drawing	1,700.00
740	GAUGUIN	Cellist	Drawing	1,000.00
741	ROUAULT	Biblical Scene Cir 1935	Oil	45,000.00
742	MUNCH, Edvard	Young Girl	Oil	18,000.00
743	ENSOR	Marionettes	Crayon	950.00
744	ENSOR	Pituiton	Crayon	900.00
745	BOUDIN	Rotterdam	Water Color	2,100.00
746	SIGNAC	Harbor at Trieux 1925	Water Color	2,500.00
747	SOYER, Moses	Three Nudes	Oil	1,600.00
748	LEVINE, Jack	General	Oil on Paper	1,500.00
749	CHAGALL	Joseph Attacked and Stripped by his Brothers	Oil	11,000.00
750	MacKENDRICK, Lillian	Flower Market	Oil	1,250.00
751	MacKENDRICK, Lillian	Concierge's House	Oil	800.00
753	ZACK, Eugene	Le Bucheron	Oil	600.00
754	EVE, Jean	La Ferme Lepine	Oil	600.00
755	AUSTIN, Darrel	Young Tiger	Oil	600.00
756	BRAYER, Yves	Arlesienne Font Vielle	Oil	1,300.00
757	BRAYER, Yves	L'Ecurie En Camargne	Oil	1,200.00
758	BRAYER, Yves	St. Marie De La Mer	Oil	550.00
759	MOTTET	Red Fruit Bowl with Green Pears	Oil	900.00





Harry Shoulberg



Ruth Ray



Raphael Soyer



Sabina Teichman



Peter Lipman Wulf



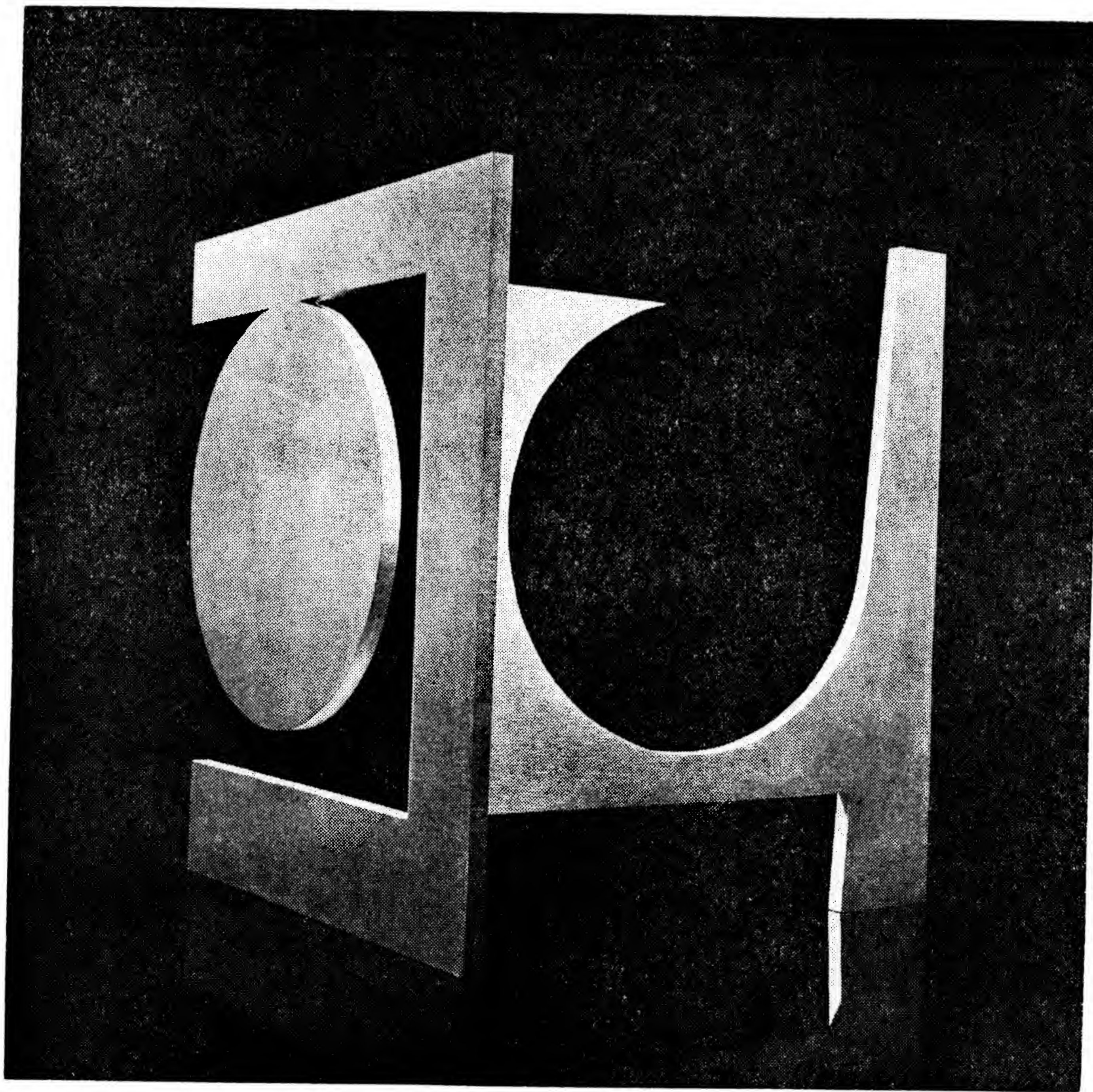
Sol Wilson

# Sculpture on Sale

(Second Floor)

## PRICE LIST

Sculpture Number	ARTIST (Tribe or Culture)	TITLE	MEDIUM	PRICE
S-1	PICASSO	Un Pichet au Barbu	Ceramic Vase	\$125.00
S-2	PICASSO	Un Plate Pate Blanche	Ceramic Plate	250.00
S-3	PUCCINELLI, Raymond	Sueno	Bronze 2/3	700.00
S-4	PUCCINELLI, Raymond	Young Girl	Terracotta Aug. 1/1	100.00
S-5	MODELL, Eliz.	Father and Sons	Bronze 1/2	225.00
S-6	PICASSO	Bullfight and Matador	Ceramic 37/50	485.00
S-7	PICASSO	Bullfight and Picador	Ceramic 37/50	485.00
S-8	PICASSO	Bullfight and Woman	Ceramic 37/50	485.00
S-9	SAVEL, Morris J.	Hora Dancers	Wood Relief	300.00
S-10	SAVEL, Morris J.	Moses Ordered From Egypt	Wood Relief	200.00
S-11	SAVEL, Morris J.	The Parting	Wood Relief	200.00
S-12	SHORE, Lillian	Mother and Child	Cast Stone	375.00
S-13	SHORE, Lillian	Young Girl	Cast Stone	375.00
S-14	SHORE, Lillian	Tete de Femme	Cast Stone	450.00
S-15	CARTER, Dean	Child in Swing	Bronze 1/1	325.00
S-16	CARTER, Dean	Boy in Tree	Bronze 1/1	325.00
S-17	DRYFOOS, Nancy	Pensive	Bronze 1/1	375.00
S-18	DRYFOOS, Nancy	The Woman	Bronze 1/1	400.00
S-19	DRYFOOS, Nancy	Ecstasy	Bronze 1/2	800.00
S-20	DRYFOOS, Nancy	Euridice	Bronze 1/2	1,200.00
S-21	DRYFOOS, Nancy	Grief	Bronze	450.00
S-22	LIPMAN-WULF, Peter	Entwined	Teak Wood	1,200.00
S-23	LIPMAN-WULF, Peter	Masked	Coco Bolo	1,150.00
S-24	LIPMAN-WULF, Peter	Abstraction	Wood	120.00
S-25	LIPMAN-WULF, Peter	Kabuki Dancers	Wood	300.00
S-26	BAKETE TRIBE, Congo	Mask	Wood	320.00
S-27	BAKUBA TRIBE	Mask	Wood	340.00
S-28	BAKUBA TRIBE	Mask	Wood	325.00
S-29	BAULE TRIBE, Ivory Coast	Mask	Wood	320.00
S-30	GURO TRIBE, Ivory Coast	Animal Mask	Wood	285.00
S-31	BAYAKA TRIBE, Congo	Statue	Wood	320.00
S-32	YORUBA TRIBE, Nigeria	Statue	Wood	265.00
S-33	BASONGE TRIBE, Congo	Statue	Wood	275.00
S-34	BAULE TRIBE, Ivory Coast	Statue	Wood	445.00
S-35	BASONGE TRIBE, Congo	Statue	Wood	165.00
S-36	IBO TRIBE, Nigeria	Statue	Wood	295.00
S-37	BAKUBO TRIBE, Congo	Animal	Wood	285.00
S-38	BAFRENG TRIBE, Cameroons	Ivory Tusk	Ivory	725.00
S-39	SANGUINO, Luis	Silly	Bronze Unique Cast	625.00
S-40	BAULE, Ivory Coast	Portrait Mask	Wood	600.00
S-41	BAULE, Ivory Coast	Ancestor-Chief	Wood	1,200.00
S-42	MANGO, Ivory Coast	Ancestor-Male	Wood	600.00
S-43	GURO, Ivory Coast	Antelope Mask - Harvest Festival	Wood	350.00
S-44	SANUFO, Ivory Coast	Dance Mask	Wood	500.00
S-45	DAN	Female Ancestral Figure	Wood	650.00
S-46	KRINJABO	Royal Head - 16th Century	Terracotta	1,200.00
S-47	DAN	Poros Society Mask	Wood	275.00
S-48	BAKUBA, Belgian Congo	Royal Cup	Wood	1,000.00
S-49	JALISCO	Seated Figure	Terracotta	350.00
S-50	JALISCO	Small Seated Woman	Terracotta	50.00
S-51	ARCHAIC, Colima	Small Female Hands Crossed	Terracotta	40.00
S-52	ARCHAIC, Colima	Small Reclining Woman	Terracotta	50.00
S-53	ARCHAIC, Colima	Seated Figure with Blanket	Terracotta	60.00
S-54	ARCHAIC, Colima	Dancer	Terracotta	50.00
S-55	ARCHAIC, Colima	Male Figure	Terracotta	35.00
S-56	ARCHAIC, Colima	Dancer, Med. Figure	Terracotta	50.00
S-57	ARCHAIC, Colima	Reclining Figure with Yoke	Terracotta	50.00
S-58	CLASSIC, Colima	Seated Dwarfed Figure	Terracotta	350.00
S-59	NAYRIT	Seated Chanter	Terracotta	100.00
S-60	REMOJADAS	Smiling Head	Terracotta	185.00
S-61	MAYA-Totamac	Throned Figure	Terracotta	100.00
S-62	REMOJADAS	Figure with Beads	Terracotta	100.00
S-63	AMLASH	Zebu (15th Century North Persian - B.C.)	Terracotta	1,500.00
S-64	CHONTAL	Figure of Naked Body - 500 B.C.	Stone	175.00



Jan Peter Stern—*Geometric I*  
Sale Section—Media: Aluminum Plate  
Number S-161—\$900

Sculpture Number	ARTIST (Tribe or Culture)	TITLE	MEDIUM	PRICE
S-65	COSTA-RICA	Warrior with a Head	Stone	600.00
S-66	MOCHICA	Temple Top - God Aippic Supported by Two Birds	Clay	225.00
S-67	TRAKIS, Louis	Unicorn	Bronze	450.00
S-68	TRAKIS, Louis	Reclining Figure	Bronze	150.00
S-69	TRAKIS, Louis	Angel	Bronze	285.00
S-70	TRAKIS, Louis	Fallen Animal	Bronze	285.00
S-71	TRAKIS, Louis	Instinctual Image	Bronze	600.00
S-72	TRAKIS, Louis	Bird	Pewter	240.00
S-73	EPSTEIN	Head of Ian - Cast #5	Bronze	3,000.00
S-74	EPSTEIN	Mary	Bronze	4,500.00
S-75	MOORE, Henry	Reclining Figure	Bronze	14,000.00
S-76	SIMONSON, Mildred	Joseph's Coat	Hydrastone	200.00
S-77	SIMONSON, Mildred	Head	Pink Alabaster	250.00
S-78	SIMONSON, Mildred	Young Mother	Alabaster	400.00
S-79	GOODELMAN, Aaron	The Act	Bronze	1,200.00
S-80	MAILLOL	Arms Behind Head #5	Bronze	3,500.00
S-81	MAILLOL	Arms on Top of Head	Bronze	3,200.00
S-82	MAILLOL	Seated Nude	Bronze	1,800.00
S-83	MAILLOL	Form of a Woman	Gold Bronze #8	1,900.00
S-84	BRENER	Inspiration	Bronze	600.00
S-85	BRENER	Girl with a Mirror	Bronze	500.00
S-86	WEILL, Erna	Ingathering of the Exiles	Bronze	450.00
S-87	WEILL, Erna	Dream	Bronze	400.00
S-88	SELEY, Clara	Torso	Wood	135.00
S-89	SELEY, Clara	Standing Figure	Iron	50.00
S-90	SELEY, Clara	Bird	Wood	22.50
S-91	BEHL, Wolfgang	Bull and Rider	Bronze 3/6	300.00
S-92	BEHL, Wolfgang	The Embrace	Bronze 1/6	900.00
S-93	BEHL, Wolfgang	The Embrace #1	Bronze 1/6	900.00
S-94	BEHL, Wolfgang	Crouching Figure	Bronze 1/6	500.00
S-95	BEHL, Wolfgang	Seated Figure #2	Bronze 1/6	1,800.00
S-96	BEHL, Wolfgang	Angel	Sculpt Stone	200.00
S-97	BEHL, Wolfgang	Oppression	Bronze 1/6	300.00
S-98	COULENTIANOS	Thira	Bronze 1/1	3,200.00
S-99	GRECO	Candle Holder	Bronze 2/3	1,250.00
S-100	MACHLIN, Sheldon M.	Figure with Heart	African Mahogany	375.00
S-101	MACHLIN, Sheldon M.	Dancing Figure	Cherry Wood	450.00
S-102	SELEY, Jason	Quartet	Bronze	250.00
S-103	SELEY, Jason	Dual	Bronze	350.00
S-104	SELEY, Jason	Mother and Child	Bronze	350.00
S-105	TRAKIS, Louis	Fencer	Bronze 1/3	150.00
S-106	TRAKIS, Louis	Mermaid	Bronze 1/3	150.00
S-107	TRAKIS, Louis	Reclining Figure	Bronze 1/3	150.00
S-108	TRAKIS, Louis	Figure	Bronze - Unique	175.00
S-109	TRAKIS, Louis	Orator	Bronze 1/3	125.00
S-110	MORRISON, Clivia	Acrobats	Bronze	225.00
S-111	KALLEM, Herbert	Jessie James	Copper Objets - Troures	500.00
S-112	KRUEGER, William	High Priestess	Bronze	350.00
S-113	ELIASH, Zara	Bird	Stone	400.00
S-114	ELIASH, Zara	Girl with Shawl	Plaster	250.00
S-115	DEGAS	Woman Washing Head	Bronze	6,000.00
S-116	LACHAISE	Woman Combing Hair	Bronze	2,800.00
S-117	HAJDU	Plant Form	Marble	3,200.00
S-118	CALLERY	Piet	Bronze	500.00
S-119	CALLERY	Standing Figure	Bronze	2,000.00
S-120	BAMBARA TRIBE (Queen)	Seated Figure	Wood	750.00
S-121	SANUFA TRIBE	Seated Figure	Wood	550.00
S-122	BAMBARA TRIBE	Antelope	Wood	375.00
S-123	ZEV	Man	Bronze 1/1	275.00
S-124	BACKUS, Yvonne	Inferno	Unique Bronze	500.00
S-125	BACKUS, Yvonne	Man with a Spear	Unique Bronze	450.00
S-126	BACKUS, Yvonne	The Dancer and Cape	Unique Bronze	300.00
S-127	FORSTER	Two Women	Bronze	300.00
S-128	FORSTER	Artists (3)	Bronze	250.00
S-129	FORSTER	Resting on a Staff	Bronze	175.00
S-130	FORSTER	Hula Hoop Kids	Bronze	250.00
S-131	FORSTER	Media	Bronze	225.00
S-132	FORSTER	Girl with Umbrella	Bronze	150.00
S-133	FORSTER	Fisherman with Net	Bronze	425.00
S-134	FORSTER	Rope Dancer	Bronze	275.00
S-135	FORSTER	Kneeling Bull	Bronze	275.00
S-136	FORSTER	Small Bull	Bronze	275.00

Sculpture Number	ARTIST (Tribe or Culture)	TITLE	MEDIUM	PRICE
S-137	CAESAR	Dancer	Bronze	300.00
S-138	CAESAR	Dancing Figure	Bronze	400.00
S-139	CAESAR	Standing Woman	Bronze	325.00
S-140	KENNEDY	Girl Looking Up	Bronze First Cast	250.00
S-141	KENNEDY	Hand and Foot	Bronze First Cast	225.00
S-142	KENNEDY	St. Francis	Bronze First Cast	225.00
S-143	REUTER, Erich	Man in the Forest	Bronze, Unique	600.00
S-144	NEGRI, Mario	Woman	Bronze 1/3	350.00
S-145	CONTE	The Woman	Bronze 1/1	750.00
S-146	CONTE	Head of a Boy	Bronze 1/1	450.00
S-147	DEGAS	Woman Seated Drying Herself	Bronze 19/32	8,000.00
S-148	MANZU	Figure of a Girl	Bronze	8,500.00
S-149	LAURENS, Henri	Woman with Banjo	Bronze	4,500.00
S-150	WELCH, Livingston	Bull Fighter	Lead Shoot	1,600.00
S-151	KENNEDY, S.	Sun Bather	Bronze	225.00
S-152	BROSSARD, Raymond	Oriental Figure	Metal Wood	450.00
S-153	BROSSARD, Raymond	Rising Figure	Metal Wood	350.00
C-154	BAKOTA	Reliquary Figure	Bronze	800.00
S-155	CARTER, Dean	Adam and Eve	Bronze	325.00
S-156	CARTER, Dean	Girl Climbing Ladder	Bronze	325.00
S-157	GROSS, Chaim	Acrobats Playing	Bronze 1/6	1,800.00
S-158	GROSS, Chaim	Acrobats	Bronze 1/6	1,800.00
S-159	GROSS, Chaim	Lot's Wife	Bronze 1/6	2,100.00
S-160	EPSTEIN, Jacob	Head of Lucien Fremd	Bronze 1/6	4,500.00
S-161	STERN, Jan Peter	"Geometric I"	Aluminum Plate 18"	900.00
S-162	SHORE, Lillian	Hassid	Bronze	750.00

# Galleries

We extend our heartfelt thanks to these Galleries who have cooperated with us in our "Art Is Forever" Benefit Art Sale and Collectors' Exhibition.

ACA	LITTLE TERRACE
AFI	MARBLE ARCH
ROSE BACHMAN	NEIKRUG
MARGOT CHANIN	JANET NESSLER
SALLY COX	NEW CANAAN ART ASSOCIATES
DAVIS	NEW ART CENTER
FURMAN	NIVEAU
GALERIE MODERNE AT BRENTANO'S	PERIS
HILDE W. GERST	REHM
GREER	ROKO
JAMES GRAHAM & SONS	HARRY SALPETER
KAY HILLMAN	BERTHA SCHAEFER
HIRSCHL & ADLER	SCHAEFFER
JUSTER	SEGY
LILLIENFELD	TANGLEWOOD
TIRCA KARLIS	WEYHE
K. KATZEL	WILDENSTEIN
M. KNOEDLER & CO.	WORLD HOUSE

## Patrons\*

MR. & MRS. WALTER R. ARTZT  
SEYMOUR R. ASKIN  
BEN BARRACK  
MRS. JOHN BATSON  
MR. & MRS. ABBA BAYER  
LAWRENCE J. BEECHER  
MR. & MRS. HERMAN BELTH  
MRS. CHARLOTTE BERGMAN  
MR. & MRS. LEONARD BERNSTEIN  
LISE M. BESTHOFF  
MR. & MRS. LEONARD A. BINDER  
MR. & MRS. GEORGE BLUDS  
MR. & MRS. MAURICE C. BLUM  
MR. & MRS. MAX BORDEN  
MR. & MRS. ALLAN BRONFMAN  
H. H. BUTLER  
MISS CELINE S. CASSUTTO  
MR. & MRS. DAVID H. COGAN  
MISS B. DOROTHY COHEN  
MISS MARION COHEN  
MR. & MRS. ROBERT S. COPELIN  
MR. & MRS. LAWRENCE COWEN  
MR. & MRS. AARON W. DAVIS  
HELEN M. DAVIS  
MRS. FREDERICK S. deBEER  
HERBERT J. DeVARCO  
MR. & MRS. HENRY DIENER  
DR. & MRS. ANTHONY DONN  
MR. & MRS. J. EDWARDS  
MR. & MRS. STANLEY EISENBERG  
MR. & MRS. HERMAN ELKON  
MRS. ALLAN D. EMIL  
MR. & MRS. ALLEN D. FISCHBACH  
MR. & MRS. GERALD FISHER  
MRS. KUNO FLEISCHER  
MR. & MRS. DAVID FOGELSON  
DR. & MRS. JACOB B. FREEDMAN  
DR. & MRS. PAUL FRIEDMAN  
MRS. LOUIS S. GIMBEL, JR.  
MRS. ARNOLD G. GLUCK  
MR. & MRS. CHARLES GOLDMAN  
MRS. ROBERT GOLDMAN  
MR. & MRS. CHARLES GOODMAN  
MR. & MRS. CHARLES A. GOODMAN  
MRS. ABRAHAM GOODMAN  
MR. & MRS. ROBERT WALTER GOODMAN  
MRS. I. S. GREENFELD  
MR. & MRS. CHAIM GROSS  
MRS. ERICH O. GRUNEBaum  
HAROLD GUTTMAN  
MRS. DAVID HAHN  
MR. & MRS. LOUIS HARROW  
MR. & MRS. LEE HAZEN

JAMES HELLER  
LEONARD J. HESS  
MARCUS A. HEYMAN  
OSCAR HEYMAN  
MRS. LESTER HOFHEIMER  
MR. & MRS. RALPH HYMAN  
DR. & MRS. MILTON E. JUCOVY  
LEON KACHURIN  
LAURENCE A. KAHN  
MRS. LEAH W. KAHNHEIMER  
MRS. HORACE M. KALLEN  
MRS. DAVID KAMERMAN  
FRANK E. KARELSEN  
ROBERT N. KASTOR  
MR. & MRS. JOHN Z. KATZ  
MR. & MRS. C. HERBERT KAUFMAN  
MR. & MRS. MARTIN KLEINBARD  
MRS. LOUIS KLOSK  
HENRY KRIEGER  
MR. & MRS. ARTHUR B. KRIM  
MR. & MRS. BINEM KRYGIER  
MR. & MRS. ALEXANDER E. LANGSAM  
MR. & MRS. ASHER LANS  
MR. & MRS. PETER I. B. LAYAN  
MR. & MRS. J. WALTER LEASON  
MR. & MRS. LAURENCE C. LEEDS, JR.  
HON. & MRS. HERBERT H. LEHMAN  
MR. & MRS. KALMAN LEVIANT  
MR. & MRS. ARTHUR LEVITT, JR.  
MR. & MRS. IRVING M. LEVY  
MR. & MRS. MAX LIEBMAN  
MR. & MRS. HARRY G. LIESE  
MAURICE LINDER  
MRS. LEVIN L. LITT  
MR. & MRS. MICHAEL LOEB  
MILTON B. LOEB  
MRS. MADELEINE M. LOW  
MR. & MRS. JULES LUBELL  
MR. & MRS. JOSEPH I. LUBIN  
DR. & MRS. BUCK LURIA  
MRS. LUDWIG S. LYON  
MR. & MRS. M. MANDEL  
MR. & MRS. FRITS MARKUS  
DR. & MRS. ARTHUR M. MASTER  
A. WILFRED MAY  
MR. & MRS. MONROE R. MEYERSON  
MR. & MRS. BENJAMIN H. NAMM  
MRS. LOUIS NATHANSON  
MR. & MRS. IRVING NEUMAN  
MR. & MRS. GERARD OESTREICHER  
MR. & MRS. GEORGE T. PALLEY  
MR. & MRS. KLAUS G. PERLS  
LIONEL I. PINCUS

DR. & MRS. OSKAR K. RABINOWICZ  
JULIAN I. RASKIN  
JUNE REICH  
MRS. STANLEY L. RICHTER  
MR. & MRS. ANTHONY B. RITTER  
MRS. F. D. ROOSEVELT  
WILLIAM ROSENBLATT  
MRS. SAMUEL J. ROSENZOHN  
DORIS ANN ROSENTHAL  
MR. & MRS. DANIEL G. ROSS  
MR. & MRS. LAWRENCE RUBEN  
ARTHUR ROUS  
MRS. AARON H. RUBIN  
MRS. MILTON H. RUBIN  
MRS. HENRY H. SALZBERG  
MR. & MRS. ARTHUR SCHLEIFER  
MR. & MRS. WM. HOWARD SCHUBART  
MRS. DAVID A. SCHULTE  
MR. & MRS. JACQUES SCHUPF  
MR. & MRS. SAMUEL B. SEIDEL  
MELVIN R. SEIDEN  
MR. & MRS. PETER SEITZ  
MR. & MRS. LEONARD I. SHANKMAN  
MRS. DAISY SHAPIRO  
MR. & MRS. ROBERT E. SIMON, JR.  
MRS. SHIRLEY SINGER  
GERALD SKLAN  
MR. & MRS. JAMES SLATER  
MR. & MRS. HOWARD SLOAN  
JOSEPH SOLOMON  
MRS. SARAH SOLOMON  
MRS. MOSES SPATT  
MRS. MILTON STEINBERG  
JULIUS STEINER  
CHARLES TISHMAN  
MR. & MRS. ELI TIMONER  
PAULINE TRIGERE  
SIEGFRIED ULLMANN  
DR. & MRS. JOHN V. WALLER  
MR. & MRS. THOMAS K. WARE  
MR. & MRS. IRVING WARSHAW  
MR. & MRS. ABRAHAM F. WECHSLER  
DR. & MRS. HARRY F. WECHSLER  
MR. & MRS. ROBERT WECHSLER  
MR. & MRS. MAURICE WEGIER  
MRS. J. D. WEILER  
MR. & MRS. HAROLD WEILL  
BERTOLD WEINSBERG  
MR. & MRS. BENJAMIN WETZLER  
MR. & MRS. HAROLD M. WIT  
DR. & MRS. J. W. WUNSCH  
THOMAS YOSELOFF

\* Incomplete at presstime

## *Momentous Occasion*

The advent of the tenth anniversary of our annual Spring Art Festival brings us to an important milestone, our first decade of presenting art treasures for the enjoyment of an ever-growing circle of friends.

We know that you will again enjoy the paintings and sculpture this year, selections which are highlighted by an unusual group of canvases in our Loan Collection. These paintings, so generously lent by their owners, can rarely be seen by the public.

The paintings and sculpture, as well as the art objects on exhibit and for sale, are among the finest examples of artistic endeavor. The sale items are representative of every conceivable school and area, art which can make valuable and pleasurable additions to collections in your own home.

I want to extend my personal greetings to you and the envoys of the United Nations attending this Festival. The Women's Division of the American Friends of the Hebrew University cordially welcomes you and invites you to join us in our undertakings.

MRS. LOUIS S. GIMBEL, JR.  
*National President*



## *Nerve Center of the University*

The focal point of the Women's Division activity at the Hebrew University is the new, central Library on its campus at Givat Ram, Jerusalem. Our special project is to complete the raising of a one million dollar fund to aid in housing of the Library's growing collection of books, manuscripts and other literary treasures.

Recognized by scholars as a center of study and reference unique in the entire Middle East, the Library has from its very inception, opened its facilities to the students of all nations, providing them with language, scientific and research aid.

In addition to helping foreign students and scholars, the Library plays a most significant role in the lives of its student body of close to 8,000, which counts heavily upon it for more textbooks and other source material than is normally supplied by comparable libraries elsewhere.

The Library is dedicated to serving humanity by helping to extend knowledge in every field. Among its facilities, which the Women's Division has already provided, is the Marian Anderson Reading Room, named after the great American singer, a hall which contains reference works pertaining to the United Nations.

The Library is also the repository of thousands of precious documents of historic importance, including such diverse material as Biblical scrolls, original manuscripts of famous scientists Isaac Newton and Albert Einstein, Talmudic literature, Arabic treatises, poetry by Heine, the papers of Heinrich Hertz, father of wireless communication, medical tomes and rare Americana collections of Walt Whitman, Lincoln and the Roosevelts.

# Honor Roll

It is in the ancient tradition of our people that whenever anything of major importance took place, it was recorded in a book. Naturally, the most important of these records has been the Bible.

In April of 1961, at the Second Annual Conference of the Women's Division held in Philadelphia, following this tradition, we adopted the following resolutions:

"Be it resolved that we applaud the establishment of the 'Society of the Book,' as a top-echelon honor group of our organization.

"Participation in the 'Society of the Book,' shall be extended to those friends who have donated one thousand dollars to our national project, the Library of the Hebrew University of Jerusalem.

"Such an individual friend shall be presented with an illuminated scroll at an appropriate ceremony and cited in recognition of 'her continuing interest in and devotion to, the Hebrew University of Jerusalem, and in appreciation of her friendship, manifested by the generous support which she has extended toward the construction of the Jewish National and University Library.'

"Suitable recognition of members of the 'Society of the Book' will be similarly granted in the honor records of the Hebrew University in Jerusalem."

It is my great privilege to invite our visitors and friends to this Art Festival to join the hundreds of other women throughout the country, who are enrolling in this important new sorority, and to whom we wish to accord this signal honor.

Please make use of the coupon below which we ask you to fill out and mail with your contribution.

MRS. ABRAHAM F. WECHSLER  
National Chairman, *Society of the Book*

Please enroll me as a member of the "Society of the Book," Women's Division, American Friends of the Hebrew University, for which:

- I enclose check for one thousand dollars (\$1,000)\*  
 Bill me.

Name.....Telephone.....

Address.....

Make checks payable to:  
AMERICAN FRIENDS OF THE HEBREW UNIVERSITY, INC.  
and mail to: Women's Division AFHU, 11 East 69th St., New York 21, N. Y.

*Contributions are tax-deductible.*

\*The entire contribution will be earmarked for the Jewish National and University Library.

## *Acknowledgement*

In reviewing our activities on behalf of the Hebrew University in Jerusalem — and its Jewish National and University Library in particular — we find that the combined efforts of a wide cross-section of our community have contributed to the success of our various functions.

Above all, we are deeply indebted to those gifted interpreters of our times, the artists and sculptors whose works have been exhibited during the course of our annual art sales and exhibitions. Their talents, cooperation and enthusiasm have helped make these functions both productive and meaningful.

Our heartfelt gratitude goes to the galleries which have consistently cooperated in our art benefits on previous occasions and again this year; to those art patrons who have been our loyal supporters in purchasing pictures and sculpture; and to the collectors who have so graciously shared their treasures with us through our Loan Collection Section. Our special appreciation also goes to Mr. Manny Greer of the Greer Gallery, for so ably arranging the paintings in our Exhibition.

I wish to extend my personal thanks to the Women's Division and the Junior Committee for their many hours of dedicated work, without which this year's Art Festival could not have been held.

MRS. ANNE PESHKIN  
*National Executive Director*

NATIONAL WOMEN'S DIVISION  
AMERICAN FRIENDS OF THE HEBREW UNIVERSITY  
11 East 69th Street, New York 21, N. Y.

OFFICERS

President

MRS. LOUIS S. GIMBEL, JR.  
New York, New York

Treasurer

MRS. CHARLES GOODMAN  
New York, New York

Vice-Presidents

MRS. ALBERT FARBER  
President, Pennsylvania Division  
Elkins Park, Pennsylvania

MRS. JULIUS FLIGELMAN  
Bel Air, California

MRS. JENNIE GROSSINGER  
Grossinger, N. Y.

MRS. ANNA BRENNER MEYERS  
Miami Beach, Florida

Chairman, Society of the Book

MRS. ABRAHAM F. WECHSLER  
President, New York Division  
New York, New York

New York State Chairman, Jr. Committee

MRS. PETER R. ROSENBLATT  
New York, New York

Secretary

MRS. SAMUEL SHUMAN  
Philadelphia, Pennsylvania

Executive Director

MRS. ANNE PESHKIN  
New York, New York

DIRECTORS

DR. LILLIAN SHER ALPERS  
Merion, Pennsylvania

MRS. HARRY AUSPITZ  
Philadelphia, Pennsylvania

MRS. LESTER BACHNER  
New York, New York

MRS. CHARLES CHARCOWSKY  
Miami Beach, Florida

MRS. LAWRENCE COWAN  
New York, New York

MRS. ABRAHAM FREEDMAN  
Merion, Pennsylvania

MRS. RHEA C. GLADWIN  
Surfside, Florida

MRS. LOUIS GLASSER  
President, Florida Division  
Miami Beach, Florida

MRS. LEO GOODMAN  
President, Los Angeles Division  
Los Angeles, California

MRS. ANNA GOURRICH  
Los Angeles, California

MRS. SAMUEL H. LANDY  
Elkins Park, Pennsylvania

MRS. LOUIS E. LEVINTHAL  
Philadelphia, Pennsylvania

MRS. GERARD OESTREICHER  
New York, New York

MRS. LOUIS PARRIS  
Philadelphia, Pennsylvania

MRS. JACK S. POPICK  
Miami Beach, Florida

MRS. OSCAR K. RABINOWICZ  
Scarsdale, New York

MRS. ROBERT ROSENBERG  
Scarsdale, New York

MRS. MILTON H. RUBIN  
New York, New York

MRS. DAGOBERT D. RUNES  
New York, New York

MRS. SAMUEL T. SAPIRO  
Coral Gables, Florida

MRS. ARTHUR SCHLEIFER  
New York, New York

MRS. LEONARD SHANKMAN  
Scarsdale, New York

MRS. MORSE J. SHAPIRO  
President, California Division  
Los Angeles, California

**ABA  
66**

*Presented by the  
Sisterhood of Temple Beth El*

*March 26, 27, 28, 29, 1966 at Temple Beth El, Closter, N. J.*



LAKE VIEW

JOSEPH BOLOGNINI of THE PILLARS, Closter, was an early and ardent supporter of our past Art Shows. This water color, which he painted, is reproduced in his memory. — "Art '66 Committee"

# SISTERHOOD OF TEMPLE BETH EL

*is proud to present*

## “ART 66” EXHIBIT AND SALE

*featuring*

The Works of America's Foremost Artists  
A Collection of Paintings by Israeli Artists  
Original Woodcut for Patrons by Lilly M. Urbach

### PREVIEW CHAMPAGNE PARTY

for patrons, exhibiting artists and press  
Saturday, March 26                      7:00 - 10:00 P.M.

### EXHIBITION HOURS

Sunday, March 27	1:00 - 10:00 P.M.
Monday, March 28	1-5 P.M. and 8-10 P.M.
Tuesday, March 29	1-5 P.M. and 8-10 P.M.

## P A I N T I N G S

A representative selection of fine art.  
Oils, water colors and graphics.

- AGNE, PHYLLIS  
Rumpled Sheets
- ALBA, VINCENT  
Grotto  
Still Life  
Arab
- ALUMA, JORDI  
Portrait #1  
Portrait #2  
Drawing
- ANDREA, GERALD  
Mother and Child #1  
Golden City  
Sea Gulls #1
- ARGOPIEDO  
Mounted Collage
- BABER, ALICE  
Procession  
Purple Score
- BAILIN, HELLA  
Rabbi  
Evening Light
- BARBER, JOSEPH  
Suzy in the Daisies
- BARRY, FRANK  
Barry's Umbrellas  
Still Life
- BERGER, MARK  
Collage
- BERSTEIN, SYLVIA  
Introspection
- BILANDER, JACK  
Meditation  
Place in the Sun  
Folk Song
- BIRCH, FRAN  
Still Life with Onion  
The Young Man  
Kabuki Dancer
- BIRKIN, MORT  
Landscape at Jessy Point  
Reclining Nude  
Edge of the Sea
- BODNAR, BERTALAN  
City After Dark
- BONAGURA, JOAN  
Collage
- BORNE, MORTIMOR  
Three Musicians  
Starlings  
Forces of Nature
- BRANDT, WARREN  
The Bouquet
- BRICENO  
Carnival
- BRUCKNER, WILLIAM  
Poppies  
Formal Bouquet  
Autumn Bouquet
- BUFFET, BERNARD  
142/150  
142/150
- CAMPAGNOLA  
Peysage  
Portrait with Still Life
- CASSANELLI, V. VICTOR  
Can-Can  
Afternoon In Amalfi  
Fourth of July Skyline
- CESARINI  
Still Life
- CHRISTENSEN, RONALD  
Spring Flowers  
Spring Whites
- CHEN CHI  
Gala Opening
- COMPTON, VERNON  
Coaltown  
Out of the Ashes  
Dancing Leaves



## P A I N T I N G S

CONNAUGHTON, WILLIAM

Ghost River  
Every Monday  
Easy Come, Easy Go

CONNELLY, ANN

Red Poppies  
Morning Mist  
Slack

COOMBS, WILLIAM

Dancer  
Floral Still Life

CRESPI, ROSANA

Still Life #1  
Still Life #2

DAHLBERG, EDWIN

Coast Guard Station  
Two Trees  
After the Storm

DALYRUMPLE

Collage

D'AMICO, MABEL

Skimmer  
Sun and Surf

DANZIGER, JOAN

Autumn Abstract  
Large Abstract

DE RUTH, JAN

Reclining Nude  
Nude Dancer  
The Circle of One  
Of Yesterday

DOCKTOR, IRV

Haitian Women

DOWD, NOLDA

Flower Seller  
Casandra  
Girl In Red Kerchief

ESMON, BETTY

Floral  
Vase of Flowers  
Tanglewood Rehearsal

FAIRCLOUGH, GERALD

Security

FAST, BETTE

Resting Dancer  
Nude Pink  
Nude Brown

FAULCNER, MARY

Charleston

FLOCTER, KENT

Dark Vase With Flowers  
Three Vases

FREAS, KELLY

Study For Blue Robozo  
Banana Duet  
Short Route

GARI, ROBERTO

Clown  
Maid in Firenze  
Springtime in Italy

GEHNER, MARJORIE

Drifting Nets  
Jewel - Tones  
Cedar Woods

GITTLESON, ANDRES

Cathy  
Lady With Red Hat  
North Window

GODFREY, WILLMAN

Three Owls  
Mermaid  
Two Lions

GOOD, JOHN

Quiet Harbor  
Going Home

GORDON, MAXWELL

Water Color #1  
Water Color #2

GROSS, CHAIM

Playing Mother

GUEVARA

Mounted Collage

HARSTON, MILDRED

Ancient Documents  
Carnival  
Fallen Angels

## P A I N T I N G S

HECHT, ZOLTAN

The Wind  
Three Women  
Buenos Dias

HILLAIR

The Trotters  
Le Arbres Bleu

HIRAMATSO, TERUKO

Mountain Pool  
Great Paths  
Purple Eclipse

HOFSOOS, MARY LOU

Pink Lady  
Aram  
Blue Bow

HOLIDAY, JOE

Five Ladies

HONDA, HIROSHI

Bakkatsu on Silk

HUTCHINSON, PETER

Prime Time  
Winter  
Squirrels Red and Green

KAPOOR, BHAGWAN

Emerging Forms — Red  
Emerging Forms — Pink

KATZ, ALEX

Head of a Man  
Ada in a Green Hat  
Head of Vincent

KILSTROM, KENNETH

Blue Pitcher

KLEINHOLZ, FRANK

Bravado  
Birds and Bees  
Piggy Back

KNOX, MARTIN

Untitled Collage

KOPPELMAN, CHAIM

Hello

KRAUSEN, JOEL

Figures at Booth Bay  
Dry Dock — Booth Bay

KRONE, OTTO FRANZ

Couple  
Run Away  
Metamorphous

LARSEN

Landscape  
Snow Scene

LELAND, LYNN

Etude #10  
Gbyr  
For Louis Gottschalk

LEVY, JACK

Still Life  
Studio Corner  
Nocturne

LIEBERMAN

Hassidic Dance

LIPSKY, SARA

Little League  
Ahhh

LOKOS

Seated Figure  
On the Lake

MANN, H.

At Home  
At Work

MC DONALD, HAROLD

Blue Marsh  
Cosmic  
Pawnee

MEHRING, HOWARD

Study for Oil

MENGUY

The Bathers

MONTLACK, EDITH

Clarinetist  
Two Musicians  
Flamingo

MORRIS, JOAN

Portrait  
The Ballet

MOSKOWITZ, CAROL

End of the River  
The Wharf

MOTLEY, JANE

Nude

## P A I N T I N G S

NATHAN, GERALD  
Pankshin Flute Player  
Study  
Two Old Friends

NINETTA  
Halloween Procession

NORTON  
Yellow Floral  
Blue Floral

OROZCO, LARA  
Family

PANITZ, BEVERLY  
Moonglow  
Stokesia  
Zinnias

PARENTI, JOSEPH  
Italian Alley

PHILLIPS, WALTER  
Clown #2  
Dancer

POLESKI, STEVE  
Landscape 200

QUERIDO, ZITA  
Cosmic Flower

REALE, NICHOLAS  
Early Winter  
Still Life with Jonquils  
Washed Up

REYNARD, GRANT  
Nude  
In the Park

ROCCA  
Still Life

RODOCZY, ALBERT  
Head  
Reclining Figure  
Standing Figure

ROGERS, JAMES  
Provincetown Wharf  
Spanish Street Scene

ROI, ALIX  
Vendors

ROMANO, CLARE  
Wall of Dubrovnik  
Homage to Byzantium  
Summer Garden

ROSEN, ESTHER  
Idyll  
Old Town  
Retreat

ROSENBLUM, SADIE  
Mother and Child

ROSENTHAL, PAT  
Still Life #2

ROSS, JOHN  
Farm  
Hydra  
Haven

SCHLEMM, BETTY LOU  
The Dory  
Rowboats

SEGLEMAN  
Fur Hat

SEGOVIA, ANDRES  
Nature Morte

SHER, LOUIS  
Dancing Musician  
Vanishing  
Classic Profile

SHIRA  
Boy with Cat

SHREIBMAN  
Flamingo

SILDAR, WILLIAM  
Dix Faces  
Nameless Torso  
Four Faces

STEIN, ROSE  
The Road  
Mystic Harbor

STOFFA, MIKE  
Goodby Summer  
Seven Sea Wharf  
The Headache

## P A I N T I N G S

### STRICKLAND, TOM

Self Portrait  
Bonnet Girl #1  
Miss Petticoat

### SUSSI, AL

A Child's Head No. 1  
A Child's Head No. 2

### SYLVAN, RITA

Flying Colors  
Circle Dance  
Enamel Shadows

### TREMOLIS

The Orphan  
The Arch of Felix  
Cascade

### TRITSCH, PIERRE

Still Life

### VANN, DOROTHEA

Still Life  
Winter Pond

### VELLANTI, EILENE

Awakening  
The Wind

### VILINSKY, JACK

Chromatic Aboration  
Sabbath Candles  
The Pugilist

### WARD, LYND

Cup of Sky

### WARD, MARGARET

Lilac Pattern  
Lobster Shack  
Lilies

### WELLS, M.

Split Image  
Oil for Poster  
Arc

### WEST, AMY

Still Life With Lemons  
Lebanon  
Moments

### WILNER, MARIE

Summer Landscape

### WISSEMANN, JOHN

Seascape #1  
Seascape #2

## S C U L P T U R E

Works by Mortimor Borne, William Bowie, Dale Broza, Milda Craston, Hagar, Norman Rabinowitz, Erna Weill

## I S R A E L I   A R T I S T S

Moshe Bernstein, Moshe Gat, Eilat Izacky, Simon Karczmir, Mordechai Lazar, Sholem Moskowitz, Rafi Muns, Zoltan Perlmutter, Haim Rosenthal, Ruth, Yehuda Yordan, Yoeli

## A R T   B O O K S   B Y :

Weil, Schloss, Katz, Weintraub, Goldberg

*ART 66 extends its thanks to the following Galleries for their participation: Amen Gallery, Associated American Artists, Beilin Gallery, Bodley Gallery, Buyways Gallery, Fischbach Gallery, Gallery Under Glass, Murray S. Greenfield Gallery, Inc., Greenwich Gallery, Hollander Gallery, Lillian Kornbluth Gallery, Ted Lang Gallery, La Puerta Del Sol, Milo Gallery, A. M. Sachs Gallery, Schertle Galleries, Inc., Vogue Gallery.*

*Due to publication deadline, items in catalogue may have been changed.*

## PATRONS

*The Sisterhood of Temple Beth El extends its gratitude to the following patrons for their generous support:*

Mr. and Mrs. Kenneth Abrams	Mr. and Mrs. Leonard Herman
Mr. and Mrs. Michael Alexander	Mr. and Mrs. Lee Heymann
Mr. and Mrs. Charles Alleborn	Mr. and Mrs. Yale Hirsch
Mr. and Mrs. Merwin Ansell	Mr. and Mrs. Herman Hoffman
Mr. and Mrs. Mitchell Aron	Mr. and Mrs. Harold Hopp
Mr. and Mrs. Melvin Atlin	Mr. and Mrs. Robert Jackenthal
Dr. and Mrs. Edward Baker	Mr. and Mrs. Robert Jackman
Mr. and Mrs. Lionel Berken	Dr. and Mrs. Eugene M. Jacoby
Mr. and Mrs. Richard Black	Mr. and Mrs. Charles Kaplan
Mr. and Mrs. William Blasnik	Mr. and Mrs. Seymour Karpen
Mr. and Mrs. Harry B. Block	Mr. and Mrs. Charles Kassel
Mrs. Joseph Bolognini	Mr. and Mrs. Joseph Kazanchy
Dr. and Mrs. Phillip H. Bookman	Mr. and Mrs. Hyman Klein
Dr. and Mrs. Marshall Brothers	Mr. and Mrs. Leonard Konipol
Dr. and Mrs. Morris L. Cohen	Mr. and Mrs. Marshall Kozinn
Mr. and Mrs. Walter J. Cohen	Mr. and Mrs. Evan T. Krieger
Mr. and Mrs. Steve C. Coutroulis	Dr. and Mrs. Paul M. Lakind
Dr. and Mrs. Arnold Davidson	Mr. and Mrs. Stanley Lampert
Mr. and Mrs. Isidor H. Davidson	Mr. and Mrs. Sheldon Landau
Mr. and Mrs. Joseph A. Dobson	Mr. and Mrs. Alan Landesman
Mr. and Mrs. Stanley Dvoskin	Mr. and Mrs. Rene Laureyns
Mr. and Mrs. Elias M. Eliasof	Mr. and Mrs. Ted Lazarus
Mr. and Mrs. Henry Ebert	Mr. and Mrs. George LeBolt
Mr. and Mrs. Mort Elliot	Mr. and Mrs. Ralph Leeser
Mr. and Mrs. Alan Epstein	Mr. and Mrs. Howard B. Lewine
Mr. and Mrs. Paul Epstein	Mr. and Mrs. Martin London
Mr. and Mrs. David Faber	Mr. and Mrs. Leon Luger
Mr. and Mrs. Mitchell Fein	Mr. and Mrs. Harold W. Lustig
Mr. and Mrs. Marvin Feldman	Mr. and Mrs. Morris Magaziner
Mr. and Mrs. Samuel Feldman	Mr. and Mrs. Henry H. Mandle
Mr. and Mrs. Gerald Fields	Mr. and Mrs. Marlowe Marcus
Mr. and Mrs. Israel Lou Fischer	Mr. and Mrs. Irwin Marks
Mr. and Mrs. Harold Fleit	Mr. and Mrs. Salvatore Mazzanobile
Mr. and Mrs. Herbert Fourer	Mr. and Mrs. Arthur Meier
Mr. and Mrs. Fred Frank	Mr. and Mrs. Robert Mendelson
Mr. and Mrs. Richard Frieder	Mr. and Mrs. Ira A. Miller
Mr. and Mrs. Isidore Friedman	Mr. and Mrs. Stanley Miller
Mr. and Mrs. Sherwood Friend	Mr. and Mrs. Marvin Minkoff
Dr. and Mrs. Kenneth Gasworth	Mr. and Mrs. Robert Morse
Dr. and Mrs. Louis Goldberg	Mr. and Mrs. Barry Naginsky
Dr. and Mrs. Solon Gottlieb	Mr. and Mrs. Richard Neiderhoffer
Mr. and Mrs. Abad Grange	Mr. and Mrs. Seymour Polishook
Mr. and Mrs. Abraham Graubard	Dr. and Mrs. Joseph Pomerantz
Mr. and Mrs. David Gray	Mr. and Mrs. Samuel Ratoff
Mr. and Mrs. Stanford Grayson	Mr. and Mrs. Morton Raymond
Mr. and Mrs. S. Robert Greenstein	Dr. and Mrs. Daniel Reider
Mr. and Mrs. Alan Groudan	Dr. and Mrs. Morton Ronson
Mr. and Mrs. Bernard Grubman	Dr. and Mrs. Sidney Rosenfeld
Mr. and Mrs. Kurt Hamburger	Mr. and Mrs. Melvin Rosenthal
Mr. and Mrs. Louis A. Hartheimer	Dr. and Mrs. Carl Rothschild

Mr. and Mrs. Sidney Rothschild  
Dr. and Mrs. Jack Rubin  
Mr. and Mrs. Jerome Rubin  
Mr. and Mrs. Allan J. Sandler  
Mr. and Mrs. Harold Scharf  
Mr. and Mrs. Eugene F. Schulze and Vanice  
Mr. and Mrs. Marvin Schwartz  
Mr. and Mrs. Howard Schwartzberg  
Mr. and Mrs. Seymour Schwartzberg  
Dr. and Mrs. Stanley H. Seeman  
Mr. and Mrs. Donald I. Selby  
Mr. and Mrs. Clarence Shapiro  
Mr. and Mrs. Paul Shores  
Mr. and Mrs. Leo Simons  
Dr. and Mrs. Harold Singer  
Mr. and Mrs. Milton H. Sisselman  
Mr. and Mrs. Donald R. Sorkow  
Mr. and Mrs. Louis Spector  
Mr. and Mrs. Louis Stein  
Mr. and Mrs. Martin Stein

Hon. and Mrs. Jacob Stiskin  
Mr. and Mrs. Thomas Stix, Jr.  
Mr. and Mrs. Benjamin Stobin  
Mr. and Mrs. Martin Strelzer  
Mr. and Mrs. Frederick A. Sussmann  
Dr. Juana Toporovsky and Fiance  
Mr. and Mrs. Oscar Toporovsky  
Mr. and Mrs. Harmen Van Orden  
Mr. and Mrs. Jesse Weaderhorn  
Mr. and Mrs. Jerome Weinberg  
Mr. and Mrs. Sidney Weiner  
Miss Ann Weinstein  
Mr. and Mrs. Harry Weisman  
Mr. and Mrs. Edward Weiss  
Mr. and Mrs. Leon Wells  
Mr. and Mrs. Milton Widelitz  
Mr. and Mrs. Jay Wolf  
Mr. and Mrs. Louis Wolfson  
Mr. and Mrs. Rubin Zeretsky

## F R I E N D S

BO DEL REALTY CO.  
Englewood Cliffs, N. J.

GARRETT H. FELTER REALTORS  
Tenafly, N. J.

GARDEN LABORATORIES, INC.  
Hackensack, N. J.

B. KILPATRICK INC. MOVING  
AND STORAGE  
Northvale, N. J.

S. M. VEROBEL, REALTOR  
Dumont, N. J.

## S P O N S O R

JOHN J. DEMAREST, INC.  
COAL & LUMBER  
Closter, N. J.

*We deeply regret that the publication deadline has made our list of  
Patrons, Friends, and Sponsors incomplete*

## H O N O R A R Y P A T R O N S

Rabbi Leonard Kravitz  
Cantor Nathaniel Kropp  
Mayor Edward T. Baczewski  
Mayor James Carson  
Mayor Edward Connell  
Mayor John J. Corrigan

Mayor Gerald J. Driscoll  
Mayor John L. Falkenstern  
Mayor John L. Hogan  
Mr. John Kuhn  
Mayor Raymond McGrath  
Mayor Joseph Ringelstein

**OFFICERS 1965-1966**  
**SISTERHOOD TEMPLE BETH EL**

<i>President</i> .....	MRS. RICHARD BLACK
<i>Vice President — Membership</i> .....	MRS. PHILLIP BOOKMAN
<i>Vice President — Hospitality</i> .....	MRS. MILTON SISSELMAN
<i>Vice President — Program</i> .....	MRS. CLARENCE SHAPIRO
<i>Vice President — Ways and Means</i> .....	MRS. FREDERICK SUSSMANN
<i>Corresponding Secretary</i> .....	MRS. SEYMOUR KARPEN
<i>Financial Secretary</i> .....	MRS. HAROLD SCHARF
<i>Recording Secretary</i> .....	MRS. JOSEPH POMERANTZ
<i>Treasurer</i> .....	MRS. IRWIN MARKS

**ART '66**

<i>CO-ORDINATING CHAIRMAN</i> .....	MRS. FREDERICK SUSSMANN
<i>ART SELECTIONS CHAIRMAN</i> .....	MRS. CHARLES KAPLAN
<i>COMMITTEE:</i>	MRS. RICHARD BLACK
	MRS. WILLIAM BLASNIK
	MRS. ISIDOR DAVIDSON
	MRS. LEWIS DAVIS
	MRS. LEO FEINSTEIN
	MRS. S. ROBERT GREENSTEIN
	MRS. ANTON KANE
	MRS. CHARLES KASSEL
	MRS. J. THEODORE LAZARUS
	MRS. HENRY MANDLE
	MRS. DANIEL REIDER
	MRS. HERMAN ROBERTS
	MRS. BENJAMIN STOBIN
<i>FRIENDS AND SPONSORS CHAIRMAN</i> .....	MRS. MITCHELL ARON
<i>COMMITTEE:</i>	MRS. LYONEL BERKEN
	MRS. STANLEY DVOSKIN
	MRS. I. LOUIS FISCHER
<i>PATRONS</i> .....	MRS. MORT ELLIOT
<i>PICTURE TRANSPORTATION</i> .....	MRS. S. ROBERT GREENSTEIN
<i>PUBLICITY</i> .....	MRS. JAY ALEXANDER
<i>SECRETARY</i> .....	MRS. ALLAN SANDLER
<i>HOSTESSES</i> .....	MRS. KENNETH GASWORTH
<i>BIOGRAPHIES</i> .....	MRS. JAY ALEXANDER
<i>CREATIVE WORKSHOP</i> .....	MRS. RICHARD BLACK
	MRS. SHELDON LANDAU
<i>PREVIEW RECEPTION</i> .....	MRS. ABRAHAM GRAUBARD
	MRS. MILTON WIDELITZ
<i>GALLERY TOURS</i> .....	MRS. CHARLES KAPLAN
<i>TREASURER</i> .....	MRS. IRWIN MARKS

SPECIAL THANKS\*\* to the telephone squads, typists, hostesses, wonderful husbands and all the committee workers who have given of their time and effort so generously.

To Mr. Vincent Alba, Mr. Mitchell Aron, Mr. William Connaughton, Mr. Felix Cooper, Mr. Jerome Weinberg, Mrs. Nolda Dowd, Mr. Robertt Kilpatrick, Mr. Bernard Grubman, Mr. Lee Heymann, Mr. Bill Rieck, Mr. Jerome Price, The Youth Group, Angelo's Closter Manor, The Haworth Beauty Salon, Foremost Kosher Caterers, and The Tenafly Kosher Deli, our sincere appreciation for their professional assistance.

## *Special Events*

SUNDAY	CHILDREN'S CREATIVE WORKSHOP	1:00-5:00 P.M.
MARCH 27	NOLDA DOWD — OIL DEMONSTRATION	4:00 P.M.
	VINCENT ALBA — GALLERY TOUR	8:30 P.M.
MONDAY	WILLIAM CONNAUGHTON — GALLERY TOUR	3:30 P.M.
MARCH 28	MIKE STOFFA — OIL DEMONSTRATION	8:30 P.M.
	GALLERY TOUR	9:00 P.M.
TUESDAY	GALLERY TOUR	1:30 P.M.
MARCH 29		

THREE DAY SPONTANEOUS SKETCHING BY JOE HOLIDAY



CLEO

HARTWIG

ELLEN

KEY-OBERG

BARBARA

LEKBERG

SCULPTURE CENTER  
167 EAST 69TH STREET, NEW YORK 21, N. Y.  
JANUARY 7TH TO JANUARY 25TH, 1952  
HOURS 2-5 AND 7-10 DAILY, CLOSED SAT. EVE. AND SUN.

C L E O H A R T W I G

Born in Webberville, Michigan. Studied at the Art Institute of Chicago, Western Michigan College and with the International School of Art both in this country and Europe. Exhibited at the National Academy, Whitney Museum, Philadelphia Museum, Metropolitan Museum, the Philadelphia Art Alliance and the Pennsylvania Academy among others. Miss Hartwig has had two one-man shows at the Sculpture Center.



No. 3

1. ELEPHANT

*Russian Alabaster*

2. DREAMS

*Tennessee Marble*

3. FIGURE

*Limestone*

4. INDIAN WOMAN

*Alabaster*

5. RABBIT

*Tuckahoe Marble*

6. SPRING

*Limestone*

7. TORSO

*Ebony*

8. WINGED SPIRIT

*Cippilino Marble*

9. BIRDS

*Mahogany*

*Lent by Mr. & Mrs. Clark Lewis*

10. GIRL WITH BIRD

*Tuckahoe Marble*

*Lent by Mrs. Richard Shields*



No. 2

E L L E N K E Y - O B E R G

Born in Marion, Alabama. Studied at Cooper Union. Exhibited at the Metropolitan Museum of Art, the National Academy of Design, the Philadelphia Art Alliance, and the Pennsylvania Academy. Up until 1948, Mrs. Key-Oberg did direct carving, but since that time she has been working with glazed terra cotta, which is the material used in all of her pieces in this exhibition.

11. JESTER

12. JUGGLER

13. BULL

14. DARKNESS

15. FANTASY



No. 15



No. 19

16. CITY GARDENER

17. ACROBATS

18. GENIAL MONSTER

19. GAY EPISODE

20. BEING

B A R B A R A L E K B E R G

Born in Portland, Oregon. Miss Lekberg studied at the University of Iowa and has continued her work at the Sculpture Center. She has exhibited at the Pennsylvania Academy, the Philadelphia Art Alliance, the Springfield Art Museum, and the Des Moines Art Center. All of her work in this exhibit is in direct steel, the medium for which Miss Lekberg is best known.

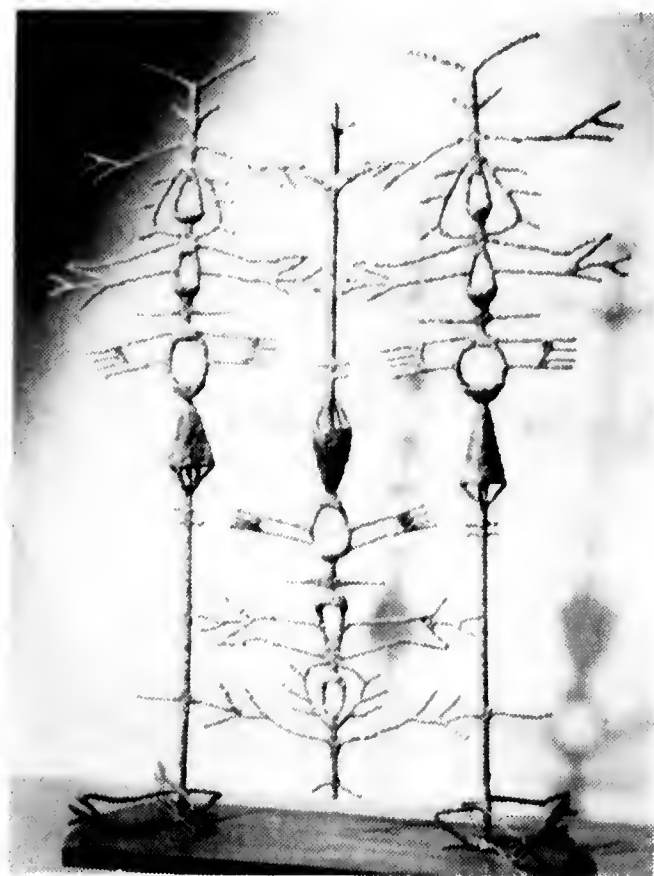
21. THREE GRACES

22. VANESSA URTICAE

23. SEA HORSE

24. ARABESQUE

25. CONVERSATION OF THE BEE'S LEGS



No. 22



No. 27

26. PRIMORDIAL DILEMMA

27. PORTRAIT

28. SMALL FEAR

29. DANCERS

30. STATE OF MIND

FOR PRICES INQUIRE AT THE DESK

**THE  
BROOKLYN  
MUSEUM  
art school**

**EASTERN PARKWAY,  
BROOKLYN 17, NEW YORK  
NEvins 8-4486 and 8-4472**

**RETURN  
POSTAGE  
GUARANTEED**

Erna Weill  
116-19 82nd Drive  
Kew Gardens, L. I., N.Y.

Sec. 34.66, P. L. & R.  
U. S. Postage

**PAID**

Brooklyn, N. Y.  
Permit No. 5409

PLEASE POST

**THE  
BROOKLYN MUSEUM  
ART SCHOOL**

EASTERN PARKWAY, BROOKLYN 17, N. Y.

NEvins 8-4486 • NEvins 8-4472

**Courses In  
Ceramics**

**CERAMICS FOR BEGINNING AND  
ADVANCED STUDENTS  
CERAMIC SCULPTURE  
PROFESSIONAL WORKSHOP**

**Instructors**

**ALBERT D. JACOBSON  
IRWIN TOUSTER  
FRED FARR  
FLORENCE GRIPPE  
HARRY ALLAN**

**Registration  
Now Open**

**FALL TERM BEGINS  
SEPTEMBER 24, 1951**

**Schedule:**

**ceramics**

Wednesdays 9:00-12:00 A.M.

Mondays, Tuesdays, Wednesdays, Thursdays 12:45-3:45, 7:00-10:00 P.M.

Saturdays, Sundays, 1:30-4:30 P.M.

REGISTRATION FEE \$1.50

TUITION PER TERM \$45.00

Thursdays 4:00-6:00 P.M.

REGISTRATION FEE \$1.50

TUITION PER TERM \$30.00

**ceramic  
sculpture**

Fridays, 9:30-12:30

Saturdays, 1:30-4:30 P.M.

REGISTRATION FEE \$1.50

TUITION PER TERM \$45.00

**professional  
workshop**

Monday, Tuesday, Thursday and Friday (12 hours per week) 9:00-12:00 A.M.

REGISTRATION FEE \$3.00

TUITION PER TERM \$90.00

# **ABOUT THE INSTRUCTORS**

## **HARRY ALLAN**

Studied at New York University, New York School of Fine and Applied Arts, New York University School of Architecture. At present teaching Ceramics, Sculpture and Art in New York City High Schools. Inaugurated ceramic courses and designed and built the workshop at Erasmus Hall and Thomas Jefferson night schools. Exhibited at the Metropolitan Museum of Art, Brooklyn Museum, New School of Social Research. Awarded the American Academy in Rome Gold Medal in Sculpture.

## **FRED FARR**

Exhibited in Museum of Modern Art, Whitney Museum of American Art, Metropolitan Museum of Art, American Museum of Natural History, and in many other museums and galleries in the United States, Haiti and South America. Represented in the permanent collection of the Portland, Oregon Art Museum; Detroit Institute of Art; Phillips Memorial Gallery, Washington, D. C. and also in many private collections. Represented by the Bertha Schaefer Gallery, New York.

## **FLORENCE GRIPPE**

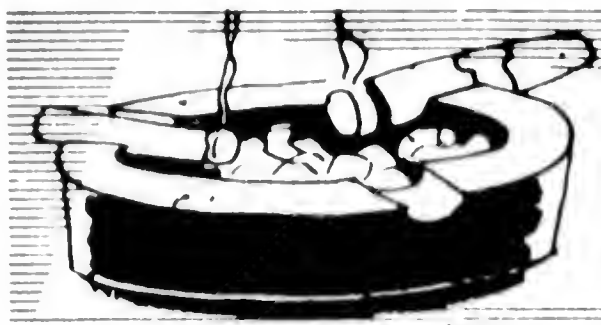
Studied at Educational Alliance, and also with William Soini the Finnish potter. At present doing extensive research in ceramic techniques and pioneer experimentation in the development of underglaze painting. Exhibited at Rena Rosenthal Gallery, American Museum of Natural History, National Arts Club, Argent Gallery, Laurel Gallery, New York. Was appointed in 1947 to teaching staff of United Art Workshops of the Brooklyn Neighborhood Houses. Represented by the Grace Borge-  
nicht and Roko Gallery.

## **ALBERT D. JACOBSON**

Studied at Beaux Arts Institute of Design, Art Students League, and in Paris and Rome. Specialized in glaze chemistry at the New York State College of Ceramics. Exhibited at the Royal Museum of Toronto and the Utica Museum, New York. Taught at the N. J. State Teachers College; Veterans Art Center, Museum of Modern Art, New York; at present teaching at the Silver Mine Guild School of Art. Member of: New York Society of Ceramic Arts, Far Eastern Ceramic Group, and the American Ceramic Society. Contributor to the Ceramic Society Bulletins and national ceramic publications.

## **IRWIN TOUSTER**

Formerly on Art Faculty of University of New Hampshire. His drawings have appeared in *The New Yorker*, *Saturday Review of Literature* and *Furioso*. Has exhibited at the Philadelphia Art Alliance, the National Ceramic Exhibition, Syracuse Museum of Fine Art, America House, and the Norlyst Gallery. At present, member, executive council of the New York Society of Ceramic Arts, and production manager of the Handfield Pottery Company.



# Men's Council Chat

## SOARING THROUGH SPACE



Dr. Paul Rosenberg will speak at the Men's Council Breakfast this Sunday morning, May 4th, at 11:00, in the Temple Annex, on "Earth Satellites and Space Travel."

Dr. Rosenberg is president of the oldest firm of consulting physicists in the country. He was a faculty member at Columbia and M.I.T. and during World War II served with the National Defense Research Committee.

The Annual Meeting of the Men's Council will be held immediately before Dr. Rosenberg speaks, to elect officers and directors for next year.

## ANNUAL MEETING

The Congregation will hold its Annual Meeting on Tuesday evening, May 13th, at 8:30 P.M. in the Temple Auditorium.

The agenda includes adoption of the budget, election of trustees and action on revised constitution and by-laws.

There will be a social hour following the meeting.



## PASSOVER IN SECOND GRADE



**JEWISH COMMUNITY CENTER***A Reform Synagogue*252 Soundview Avenue  
White Plains, N. Y.  
White Plains 9-4717DR. LAWRENCE W. SCHWARTZ *Rabbi*  
RAYMOND SMOLOVER *Cantor*P. IRVING GRINBERG  
*Honorary President*  
\*BERNARD WILLIAMS COHEN  
*Past President*BENJAMIN BURSTEIN *President*  
JACK GROSS *Vice-President*  
L. H. GRUNBAUM *Vice-President*  
EMANUEL SHAPIRO *Vice-President*  
ALEX LERNER *Treasurer*  
EDWARD V. LEE *Secretary*  
ARTHUR A. LEVIN *Ass't Treas.*  
MRS. JACOB ARONSON *Ass't Secretary*  
MRS. THEODOR KRUGER  
*President, Women's Guild*  
GEORGE B. LUSK  
*President, Men's Council*JACOB W. SALZ *Executive Director*  
DR. TOBY K. KURZBAND  
*Educational Director*  
MRS. MAURICE E. LASSER  
*Executive Secretary*

\*Deceased

**TEMPLE BULLETIN***Editor-in Chief* Lewis Greenwood  
*Managing Editor* George B. Lusk  
*Features* Alan R. Bush  
*Religious School* Gerson Goodman  
*Women's Guild*  
Mrs. Frederick A. Romberg  
*Religious School PTA*  
Mrs. Alfred Frederick  
*Youth Activities* Uriel Schubert  
*Photos* Jack Lappert**CONGRATULATIONS  
ENGAGEMENTS**Nancy Jo, daughter of Mr. and Mrs.  
Herman A. Benjamin, to Roland G.  
Kallen  
Richard, son of Mr. and Mrs. Irving  
Linde, to Ruth Rosenberg**CONDOLENCES**to Mrs. Jacob T. Basseches on the  
death of her father  
to Mrs. Irwin Ciner on the death of her  
father  
to Mrs. Myron Davis on the death of  
her mother  
to Herbert Raisler on the death of his  
father**MEMORIAL FUND**In memory of Abe Bronson, from Mrs.  
Sidney Moskowitz  
In memory of Frieda Erlanger, from  
Mrs. Max H. Erlanger  
In memory of Moritz Sternschuss, from  
Edward Sternschuss**LANDSCAPING FUND**In honor of the Bar Mitzvah of their  
son Edward, from Mr. and Mrs.  
Jacob Alpern**WELCOME TO A NEW MEMBER**Arthur Katz, 33 Meadow Road, Scars-  
dale, N. Y.**BEATRICE MARGOLIN FUND**In memory of Beatrice Margolin from  
Mrs. Myron Cohan**GERTRUDE LINDENBAUM  
SCHOLARSHIP FUND**In memory of Samuel H. Armour from  
Mr. and Mrs. Lester Ingram  
In memory of Arthur Silverman from  
Mr. and Mrs. Louis Schneiderman  
in memory of Lewis Rosenberg from  
Mr. and Mrs. Milton S. Harrison**MEMORIAL SERVICES***Yahrzeit* will be observed for those  
named below on the Sabbath indicated:  
May 9th—Bessie Alperowitz  
Robert A. Ellis  
Rachel Fatowe  
Aaron Galef  
Celia Goldberg  
Dora Guttenberg  
Isaac Heineman  
George Keeler  
Sadie Koss  
Jennie Fanny Landay  
Sadie H. Liese  
Ilona W. Mayer  
Rachel Meyer  
Louis S. Myers  
Edward Oestreicher  
Leo Ritter  
Isidore Rosenbaum  
Theresa Schanzer  
Lydia Schlesinger  
Beatrice Feis Schloss  
Mollie Siegel  
Esther Silverstone  
Max Wiesenfelder  
Joseph Zuckert

May 15th—

Caroline Berg  
David Louis Colton  
Blanche H. Doernberg  
Louis Gabbe  
Bertha Kates  
Henrietta Katz  
Martha Kramer  
Joel Kraus  
Anna Kronheim  
Esther Preiser  
Sophie Rainess  
Florence Rosenblum  
Sarah Roth  
Regina Haiman Schott  
Regina Sternberg**JEWISH COMMUNITY CENTER**  
**252 SOUNDVIEW AVENUE**  
**WHITE PLAINS, NEW YORK**Sec. 34.65 (e) P.L. & R.  
U. S. POSTAGE**PAID**WHITE PLAINS, N. Y.  
Permit No. 492Mr. David Jaffin  
22 Oak Lane  
Scarsdale, N. Y.

**NEW YORK SOCIETY  
OF  
CERAMIC ARTS  
61st ANNUAL EXHIBITION.**



MARCH 4th thru MARCH 25th, 1955

**COOPER UNION MUSEUM  
FOR THE ARTS OF DECORATION  
4th AVE. AND 7th ST., NEW YORK CITY**

## JURY

SCULPTURE: M. Kempe, A. Weschler, J. Woodham, L. Duple  
non-member, Mr. K. George Kratina, Cooper Union Art School

POTTERY:  
GLASS:  
ENAMELS: G. Balsam, A. deCarmel, A. Jacobson, G. Englander  
non-member, Mr. Calvin S. Hathaway, Cooper Union Museum

## LECTURE

Thursday, March 17th, at 8 PM, at The Museum  
Lecture with slides, "SWEDISH and AMERICAN CERAMICS"  
By Mr. Preston J. Frazier, Jr., Univ. of Houston, Texas

## DEMONSTRATIONS

Demonstrations will be given at the Exhibition Tuesday and Thursday afternoons and evenings,  
and on Saturdays. The details are posted here at the exhibition.

## HOURS OF THE MUSEUM

Mon., Wed., Fri., and Sat. — 10 AM to 5 PM • Tues. and Thurs. — 10 AM to 9:30 PM

POTTERS' WHEEL FOR DEMONSTRATIONS COURTESY CRAFTOOL INC.  
GRASS CLOTH IN CASES FROM CHARLES R. GRACIE, 137 E. 57th ST., N.Y.C.

### GREENWICH HOUSE POTTERY

16 JONES STREET, NYC 14

- Pottery • Glaze Chemistry
- Ceramic Design • Ceramic Sculpture

CH 2-4106 Director Jane Hartsook

### CRAFT STUDENTS

League of the YWCA-23rd Year

Painting	Bookbinding	Enameling
Sculpture	Silversmithing	Jewelry
Ceramics	Metalwork	Weaving
Silk Screen	Cabinetmaking	

Men. Women. Day, Eve. Catalog CE

140 West 22nd St., N.Y.C. CH 3-5747

### SHOWN BELOW:

Sculpture—E. Key-Oberg • Mosaic—Rose Krebs • Jar—D. Smith  
Small Pitcher—D. Larson • Large Pitcher—D. Klein • Bottle—A. Gundelfinger



# EXHIBITORS

**BEN ABADIE**

R.D. 1 Wilton, Conn., PO 2-3165

**GERALDINE BALSAM**

135 Flatbush Ave., Brooklyn 17, N. Y., ST 3-5295

**B. BINGER**

58-20 207th St., Bayside 64, N. Y., BA 9-3405

**ROZSIKA B. BLACKSTONE**

412 E. 84th St., New York 28, N. Y., RH 4-4924

**PHYLLIS BLUNDELL**

333 E. 49th St., N. Y. C., PL 9-2212

**JO BOYAR**

17 W. 12th St., N. Y. C., AL 5-7484

**ANNE DE CARMEL**

51 E. 65th St., N. Y. C., RH 4-5370

**EDWARD CHANDLESS**

425 Ridge Road, N. Arlington, N. J., KE 2-3397

**BORIS CHATMAN**

321 W. 56th St., N. Y. C. 19, CO 5-0693

**BEA CROLL**

11 Waverley Place, N. Y. C. 3, GR 7-9060

**ERICA CROMPTON**

199 E. 76th St., N. Y. C. 21, No phone

**JAMES CRUMRINE**

87 Charles St., N. Y. C. 14, WA 4-2461

**WILLIAM P. DALEY**

R.F.D. #1, New Paltz, N. Y., NP 8312

**W. B. DALTON**

298 Ocean Drive East, Stamford, Conn.

**PATRICIA DEGENER**

5600 Country Day Lane, St. Louis, Mo.

**G. DRISCOLL**

161 W. 23rd St., N. Y. C. 11, CH 2-2341

**GERTRUDE ENGLANDER**

84-51 Beverly Road, Kew Gardens 15, N. Y., VI 7-5125

**CARL ESPENSCHIED**

R.F.D. #2, Lebanon, N. J.

**JACQUELINE FONG**

237 E. 20th St., N. Y. C. 3, OR 3-1658

**MARILYN FOX**

1229 Caffrey Ave., Far Rockaway, N. Y., FA 7-6931

**CHARLOTTE FREEMAN**

333 W. 18th St., N. Y. C., AL 5-2800

**JOSEPH P. GREBANIER**

1866 E. 4th St., Brooklyn 23, N. Y., DE 9-2709

**ESTHER GREENLEAF**

27 Woodcrest Ave., Short Hills, N. J., SH 7-2556

**ALICE H. GUNDELFINGER**

444 Central Park West, N. Y. C. 25, AC 2-3131

**SIGRID HAHN**

796 Middle Neck Road, Great Neck, L. I., GR 2-3569

**ESTELLE HALPER**

96 Park Drive, Tuckahoe 7, N. Y., WO 1-3579

**GERTRUDE HARTMAN**

115 E. 89th St., N. Y. C. 28, TR 6-9728

**MAURICE HEATON**

West Nyack, New York, Congers 8-2151

**NORA HERZ**

425 Ridge Rd., North Arlington, N. J., Kearny 2-2622

**HILDA HORTENS**

74 W. 68th St., N. Y. C. 23, TR 7-5567

**KA KWONG HUI**

57 Underhill Ave., Brooklyn, N. Y., ST 9-7834

**ALBERT JACOBSON**

Seir Hill Rd., Wilton, Conn., PO 2-7065

**DOROTHY JERVIS**

1155 Park Ave., N. Y. C., SA 2-5467

**ALEXANDRA KASUBA**

104-06 217 St., Queens Village 29, N. Y., HO 4-2529

**MARGOT KEMPE**

130 Morningside Drive, New York 27, MO 2-0173

**ELLEN KEY-OBBERG**

59 East 3rd St., N. Y. 3, GR 7-7236

**ROLF KEY-OBBERG**

59 East 3rd St., N. Y. 3, GR 7-7236

**DORIS DeVRIES KLEIN**

168 Waverly Road, Scarsdale, N. Y., NR 2-7412

**JOSEPH KONZAL**

161 West 23rd St., N. Y. C., CH 2-2341

**ROSE KREBS**

321 West 56th St., N. Y. C. 19, CO 5-0693

**WINIFRED LANSING**

370 Central Park West, N. Y. C., RI 9-6957

**DOROTHY A. LARSON**

R.D. #2, Washington, N. J., MU 9-0251w2

**ROBERTA LEBER**

Leber Rd., Blauvelt, N. Y., PL 2-0049R

**ROBERT LEVINE**

1115 Jerome Ave., N. Y. C. 52, N. Y., TE 8-7743

**CHARLOTTE MALTEN**

74 West 68th St., N. Y. C., SC 4-7819

**BERTHA MASON**

11 Hillcrest Ave., Larchmont, N. Y., LA 2-2418

**FRITZE PASSWEG**

300 Central Park West, N. Y. C., EN 2-0801

**POLIA PILLIN**

% The Willow, 184 West 4th St., N. Y. C., WA 4-9220

**PRISCILLA M. PORTER**

438 E. 57th St., N. Y. 22, N. Y., PL 3-3872

**THEODORE RANDALL**

Wellsville, N. Y., WE 890

**A. ROSTI**

Brewster, New York, BR 9-4353

**GRETE SCHULLER**

116 E. 83rd St., N. Y. 28, N. Y., RE 4-3449

**DIDO SMITH**

371 Hamilton Ave., Hewlett, N. Y., FR 4-1538

**BILLY SPENCER**

110 West 55th St. N. Y. C., PL 7-1072

**MURIEL P. TUROFF**

5450 Netherland Ave., Riverdale 71, N. Y., KI 9-7086

**OPPI UNTRACHT**

604 Logan St., Brooklyn 8, N. Y., AP 7-4969

**MARIANNA VON ALLESCH**

50 W. 13th St., N. Y. C. 11, N. Y., OR 5-1885

**MADELEINE VERMES**

109-19 72nd Ave., Forest Hills 75, N. Y., LI 4-9558

**M. WALZER**

Dogwood Lane, Westport, Conn.

**ANITA WESCHLER**

136 Waverly Place N. Y. C. 14, WA 9-6378

**JEAN WOODHAM**

Wayfaring Road, Norwalk, Conn., VI 7-4246

**FREDA ZUEND**

329 E. 58th St., N. Y. 22, N. Y., PL 8-2735

For the finest in Enamels,  
Copper Blanks, and Enameling Equipment.

**emily's**

1 Clearview Ave., Wilmington 3, Del.  
Catalogue on request.

**CERAMIC ART SUPPLY CO.**

45 GROVE ST.

NEW YORK 14, N. Y.

WATKINS 9-8050

Ceramic & Metal Enamel Supplies  
Paragon Kilns

**STEWART CLAY CO., INC.**

133 Mulberry Street, New York City 13

CERAMIC MATERIALS & EQUIPMENT, CLAYS, TOOLS, WHEELS,  
CHEMICALS, GLAZES, ETC., COPPER ENAMEL SUPPLIES

Write for free catalog.



the workshop of  
unusual lamps  
shades  
ceiling  
wall fixtures

713 MADISON AVENUE (AT 63rd STREET)  
TE 8-3858  
NEW YORK 21

ceramics •

enamels •

wood •

silver •



of best craftsmanship

**THE WILLOW**

182 West 4th St. (bet. 6 & 7 Aves.)

1-9 PM

WA 4-9220

*Ceramic*

**MATERIALS AND EQUIPMENT**

A complete line of materials and equipment available.

**POTTERS WHEELS • KILNS • CLAYS  
GLAZES • TOOLS • BOOKS, ETC.**

**ENAMELS**

SPECIAL COPPER SHAPES AND COMPLETE  
BRACELET SETS...

Send 10c for 32 page illustrated catalog

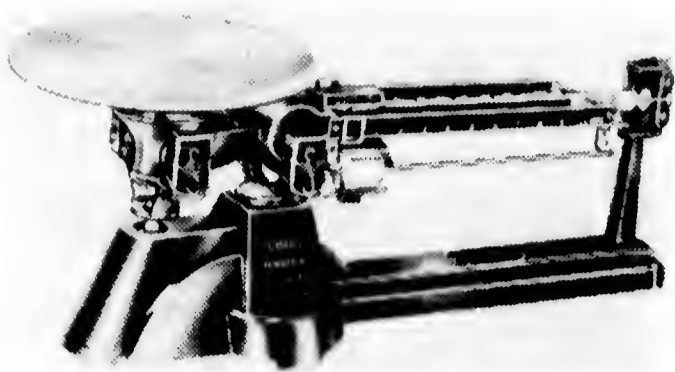
**JACK D. WOLFE COMPANY, INC.**

62 Horatio Street

New York 14, N. Y.







For fast accurate weighing use OHAUS Triple Beam Balances. Featuring a capacity of 2610 grams and a sensitivity of .1 gram these balances are ideal for both the experienced and the beginner in the Ceramic Art field.

Illustrated is the Model #760 which is supplied with an additional tare beam which enables the user to obtain the net value of materials being weighed in containers.

Model #750-S is same as #760 with the exception that it is not supplied with the tare beam. Specifications are as follows:

Front Beam Graduations 10 x .1 gram Back Beam Graduations 100 x 10 gram  
Center Beam Graduations 500 x 100 gram. Platform — 6" diameter Stainless Steel

Price Model #760 \$23.00. Price Model #750-S \$19.15.

*For additional information write to:*

**OHAUS SCALE CORPORATION**

1050 COMMERCE AVENUE, UNION, NEW JERSEY

## UNIQUE KILNS of TRENTON, Inc.

Office: 724 BUNKER HILL AVE.

TRENTON, NEW JERSEY

Plant: 530 SPRUCE ST.

### SMALL GAS FIRED KILNS

Installations

Alfred University — Ted Randall  
Robert Turner — Greenwich House  
Carl Espenscheid

### HIGH FIRING ELECTRIC KILNS

WITH  
KANTHAL ELEMENTS

For use by Brush, Print, Silk Screen & Spraying

## SNEYD COLOR COMPANY

China, Semi-Porcelain, Tile, Glass And Enamel Trades  
Ceramic Colors Of Perfection

ODD FELLOWS BUILDING, EAST LIVERPOOL, OHIO.

# CRAFTOOL, INC.

401 Broadway  
New York City 13

Potters Wheels, Kick Wheels, Ball Mills,  
Tools and Accessories for Ceramic Work.

Send for Complete Catalog

## For Years MANUFACTURER of FINE PLASTER MOLDS

used throughout The United States and also sold to Ceramic Manufacturers in South Africa, South America, Greece, Canada, Alaska, Hawaii, Mexico.

## HOLLAND MOLD SHOP

Export 2-7032

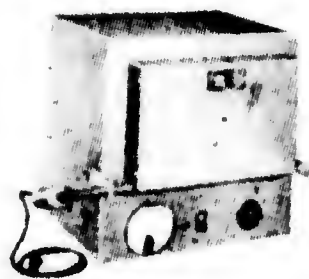
1040 Penna. Avenue, Trenton 8, N. J.



# DYNA-KILN

THE FINEST . . . SAFEST KILNS ON THE MARKET!

• 20 standard models priced from \$90.00. Exclusive DYNA-KILN features: "UL approved throughout, Porcelain element holders, 4-way switch, Pilot Light, 2 peep holes. For art's sake . . . for safety's sake . . . insist on a DYNA-KILN!



4" x 8½" x 8¼" Chamber  
No. E-49 • \$68.00  
\$2.00 Crating Chg.

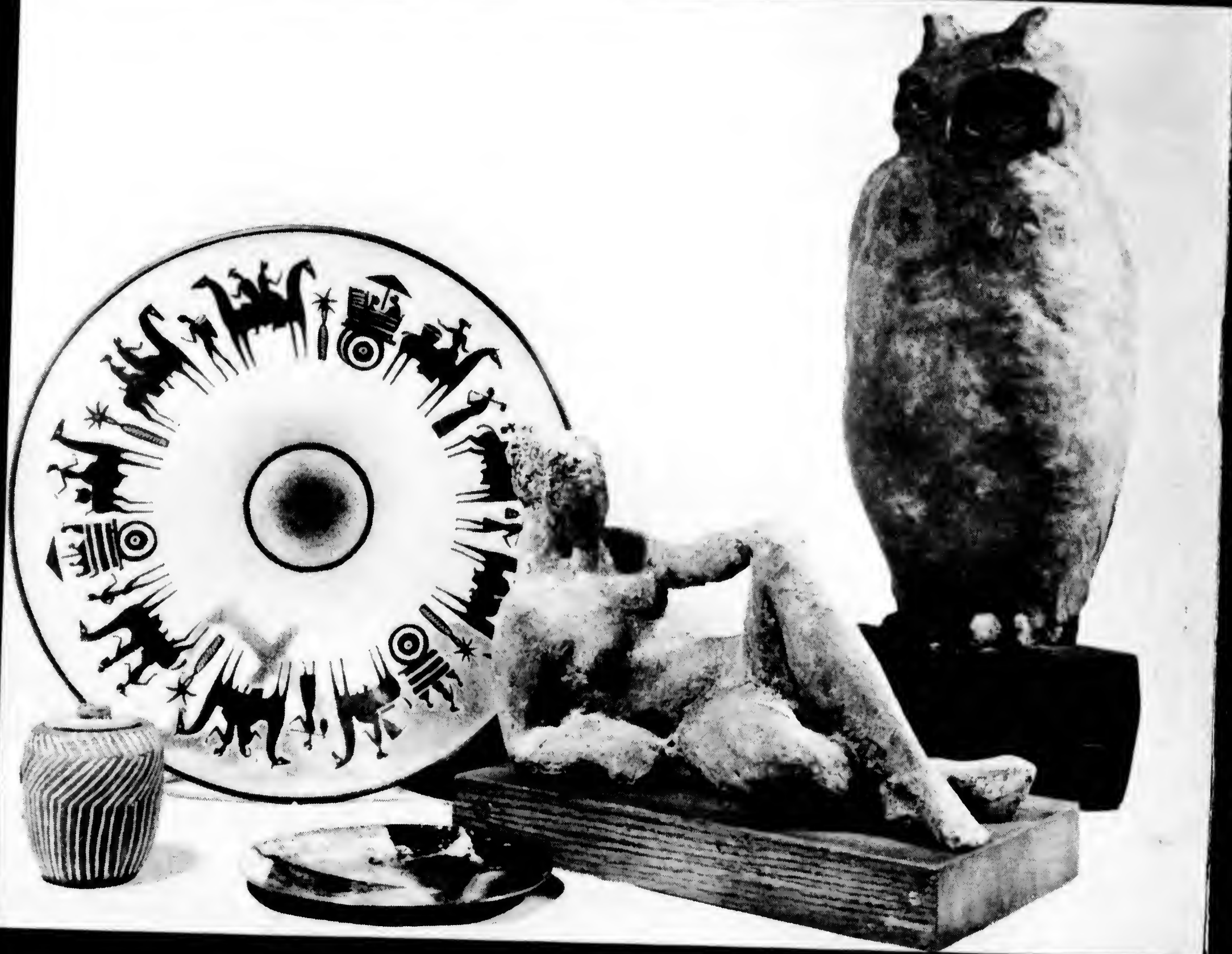
### ENAMELING KILNS

• Brand new . . . never before so many features and so much quality built into a kiln at so low a price. Exclusive features: Pyrometer for visual temperature reading, Input control switch, Counter-weighted door, Porcelain element holders, Pilot light. It's attractive . . . Plug it in anywhere!

Write for Literature

# L & L

Electric Kilns  
MANUFACTURING COMPANY  
Chester 12, Penna.



BULLETIN OF  
**Temple Beth-El of Great Neck**

Vol. X

January, 1939

No. 4

**"CRITICISING OUR LEADERS—  
HOW FAR SHOULD WE GO?"**

January 6

**"HOW CAN WE KEEP THE SABBATH TODAY?"**

January 13

**"IF JEWS HAD NEVER LIVED"**

January 20

**YOUTH SERVICE**

January 27

Sabbath Evening Services begin promptly at 8:30  
Sabbath Morning Services begin promptly at 10:30

### THE ADULT SCHOOL OF JEWISH STUDIES

Due to circumstances beyond his control, Dr. Goldstein regrets that he cannot deliver his next lecture on the evening of January 10, as he had announced. Dr. Goldstein will be with us again Tuesday evening, January 24.

However, Rabbi Rudin will meet with the members of his Hebrew Class on the evening of the tenth. The class will meet at eight o'clock instead of the usual hour of nine, for that evening only.

\* \* \* \* \*

The attendance at the Adult School of Jewish Studies has been most encouraging and all those who are attending are enjoying an enriching experience. It is not too late to join the School. You are welcome to become a part of this educational project. You need merely to come to the sessions and register. Meetings are held on the second and fourth Tuesdays of each month at eight P. M.

### GREAT NECK TOWN FORUM

Two very interesting evenings are on the program of the Town Forum for the current month. Wednesday evening, January 11, Dr. Will Durant will be the speaker. The meeting will be held at the Temple. Wednesday evening, January 25, there will be a Panel Discussion on the theme, "Socialized Medicine—Its Pros and Cons". This meeting will be held at the Community Church.

The Forum is a community project originally sponsored in Great Neck by the Men's Club of our Temple. It is now endorsed by a number of supporting groups of which our Men's Club is one. We urge all our members to attend these meetings of the Forum and help this most worthy of community enterprises.

### ABOUT THE CHANUKKAH PARTY

We cannot permit this issue of the Bulletin to go to press without including in it a word of warmest thanks to all those who had a hand in making the Chanukkah Party the best we have ever had. Especially do we wish to thank Mrs. David Sanford for her excellent work in coaching the play; Mrs. Earle Marks who assisted her and Mrs. Abraham Finkelstein, Chairman of the Religious School Committee, for her usual efficient management. Our gratitude goes also to Miss Gottlieb, Mrs. Weltz and Mr. Newman, all of our Religious School Faculty, for their invaluable assistance.

The limitation of space does not allow us to print the names of the large number of pupils who participated in the varied program. We can only say that everybody acquitted himself nobly and to the delight of the very large audience.

### YOUNG PEOPLE'S TUESDAY EVENING DISCUSSION GROUP

The Young People's Discussion Group continues to meet with Rabbi Rudin on the first and third Tuesday evening of each month. This is an informal discussion group open to all young folks about the age of twenty or over. The themes to be discussed are determined by the group itself and the utmost freedom of expression is exercised. If you like intelligent, vigorous discussion, join the group in the Goodis Room, at eight-thirty, on the first and third Tuesday evenings.

### BOOKS WORTH READING

The following books are well worth the attention of the congregation:

School For Barbarians, by Erika Mann.

Going Home, by Ernst Harthern.

Joseph In Egypt, by Thomas Mann.

Translations From the Poetry of Rainer Maria Rilke, by M. D. Herter Norton.

Roots In The Sky, by Sidney Meller.

The House That Hitler Built, by Stephen H. Roberts.

The Nazi Primer, translated by Harwood L. Childs.

Benjamin Franklin, by Carl Van Doren.

### THANKS TO MR. ABRAHAM

The congregation takes this means of thanking Mr. Harry Abraham for his gift of the lovely "yad" or pointer which is used in the reading of the Torah. The pointer is one of exceptional design and loveliness and it will always be used with pleasure.

### WORTH REMEMBERING

Get out of your own light.

\* \* \* \* \*

Things don't turn up in this world until somebody turns them up.

\* \* \* \* \*

A man wrapped up in himself makes a pretty small parcel.

\* \* \* \* \*

When it is definitely settled that a thing can't be done, watch somebody do it.

\* \* \* \* \*

Some self-made men show poor architectural skill.

\* \* \* \* \*

The world is better or worse off for every man who has lived in it.

\* \* \* \* \*

In a world where death is, we have no time for hate.

\* \* \* \* \*

The length of one's life is of less importance than its breadth and depth.

**ANNUAL YOUTH SERVICE TO BE  
HELD FRIDAY EVENING,  
JANUARY 27**

Our annual Youth Service is a traditional feature of our Temple life. Each year, one of our regular Sabbath Eve services is turned over to our young people. The worship service is read by them and the addresses of the evening are delivered by them. Because there is not, of course, any censorship of any sort upon what the speakers say, the addresses delivered are always extremely interesting and provocative.

This year the Youth Service will be held Friday evening, January 27. The participants in the reading of the service will be: Rita Wolf, Marjorie Glasser, Betty Freedman. The speakers in the Symposium will be: Gilbert Fraunhar, Albert Sobel and Willard Schlesinger.

Come early in order to be assured of a seat, since this service invariably attracts a large congregation.

**A NEW REPORT PLAN FOR  
THE RELIGIOUS SCHOOL**

In former years, it has been our plan in the Religious School, as it is in most Religious Schools, to keep parents informed on the progress of their children's work through the medium of the Report Card. Although the method is not unsatisfactory, it does not permit of the full and comprehensive statement that parents should have. In order to overcome the difficulties presented by the small, printed card, we have decided to inaugurate a new system of reporting.

On the last Sunday in January, the 29th, between the hours of two and four, all the teachers of the Religious School will be available at the Temple for conference with the parents. In this personal conference, it will be possible for the teachers to speak fully and at length regarding the work of every pupil. It will, likewise, give to every parent the opportunity of becoming better acquainted with the teacher and with the work that the School is trying to do. This type of report should open the way for a closer and stronger cooperation between the home and the School.

Obviously, the new plan can succeed only if the parents make it their business to come to the Temple on Sunday afternoon, January 29, and consult with the teachers. We can only say that their interest in the Jewish education of their children should make their presence imperative on that afternoon.

In any event, no Report Cards will be issued this quarter. The series of personal conferences will be substituted in their stead.

**In Memoriam**

The Temple records with deep sorrow the passing of our members

**JOSEPH DORF**

**HARRY ROSENBLOOM**

and extends our heartfelt sympathy to their families.

**JUNIOR TEMPLE CLUB  
OFFICIALLY ORGANIZED**

At its meeting last month, the new youth group formally adopted the name, "Junior Temple Club" and elected its first slate of officers. Lawrence Sakin is president, Fay Hollander, vice-president, Robert Stadler, secretary, and Lowell Judis, treasurer.

The Junior Temple Club meets from 3 to 5:30 at the Temple on the second Sunday afternoon of each month for a Tea Dance and business session.

All young people between the ages of fifteen and eighteen are welcome.

Mrs. Leo Freed is supervising the club.

**TEN COMMANDMENTS  
OF BROTHERHOOD**

(Prepared by Dr. Walter W. Van Kirk of the Federal Council of Churches.)

1. I will respect all men and women regardless of their race or religion.
2. I will protect and defend my neighbor and my neighbor's children against the ravages of racial or religious bigotry.
3. I will exemplify in my own life the spirit of goodwill and understanding.
4. I will challenge the philosophy of racial superiority by whomsoever it may be proclaimed, whether by kings, dictators or demagogues.
5. I will not be misled by the lying propaganda of those who seek to set race against race or nation against nation.
6. I will refuse to support any organization that has for its purpose the spreading of anti-Semitism, anti-Catholicism, or anti-Protestantism.
7. I will establish comradeship with all those who seek to exalt the spirit of love and reconciliation throughout the world.
8. I will attribute to those who differ from me the same degrees of sincerity that I claim for myself.
9. I will uphold the civil rights and religious liberties of all citizens and groups whether I agree with them or not.
10. I will do more than live and let live; I will live and help live.

**SISTERHOOD NOTES**

The joint Sisterhood-Hadassah meeting held last month proved to be as interesting and enjoyable as had been anticipated. The music rendered by the Glee Club was up to the high standard to which we have grown accustomed. The playlet "A Daughter of Her People" built around the life of Henrietta Szold was splendidly done by the following cast: Viola Greenberg, Edith Atlas, Nettie Freed, Helen Pollock, Kitty Stein, Richard Jaffe and Richard Kessler. The music for the play was performed by Lillian Lavenburg. The playlet was coached by Mrs. Rudin and Mrs. Atlas.

\* \* \* \* \*

The next meeting will be held on Tuesday, January 17, at 2 P. M. and again a fine program is being arranged. Mrs. Herbert Filer, Chairman, has invited Miss Helen Lowitt of the Magic Circle Book Shop to discuss some recent significant books. We are also to have the pleasure of hearing Miss Marie Leidal whose singing at the Union Thanksgiving Service at the Reformed Church of North Hempstead added so much to that hour of worship.

Mrs. Charles Adelson, Chairman of Art of the New York State Federation of Temple Sisterhoods, will also prepare a special Sabbath table which we are sure will prove of interest.

\* \* \* \* \*

Mrs. Martin Nadelman, Chairman of the Pauline Wolf Emergency Relief Fund, wishes to thank the following people for donations received during the past month: Mrs. Sol Brenner, Mrs. Rose Berman, Mrs. Irwin N. Silverman, Mrs. Samuel Rubel and Mrs. Harry Ratner, Mr. and Mrs. Barney Samuels, Mr. and Mrs. Samuel Kaplan, Mr. and Mrs. Frank Greenberg, Mr. and Mrs. Harry Bander, Mr. and Mrs. Joseph Haskell, and Mr. and Mrs. Martin Nadelman.

\* \* \* \* \*

Mrs. Frank Greenberg, Chairman of the Committee for Work for the Sightless, has merchandise made by the blind which is on display at all Sisterhood meetings and on Friday nights in the Social Hall. When in need of this type of merchandise, do not forget that you may obtain it here at the Temple.

Mrs. Greenberg is also willing to accept a few more pupils for instruction in Braille. By devoting a portion of your spare time to this fine work you will be helping those who are blind to read.

\* \* \* \* \*

During the past month Mrs. Leo Freed, Chairman of Youth Activities, met with the "Scroll and Slipper Society" of which Sydelle Finkelstein is president, Beulah Greenberg, secretary, and Cecile Cohen, treasurer.

The Sisterhood wishes to express its deep sorrow at the passing of its member, Mrs. Delia Fuerst. We shall miss her vital, cheerful presence in our midst. Our heartfelt condolences are offered to the members of her family.

Mrs. George Kaplan, Chairman of the Rose Wolf Floral Fund, acknowledges with gratitude gifts to the Fund as follows: from Mrs. Louis Gershon; Mrs. Rose Berman in memory of her father; Mr. and Mrs. Herbert Filer in memory of Harry Rosenbloom and Delia Fuerst; Mr. and Mrs. Mack Lehman in memory of Harry Rosenbloom; Edwin P. Grossman in memory of his father; Mr. Ned G. Levien in memory of his mother; Mrs. Harry Granoff in memory of her father; Mr. George Nossiter in memory of his mother; Mrs. Adelman in memory of her mother; Mrs. Charles Krebs in memory of her brother and Mrs. George Kaplan in memory of her father.

**DINNER AND CARD PARTY TO BE HELD SATURDAY EVE., JANUARY 21, AT TEMPLE**

Put this down in your date book NOW because you will not want to miss the Dinner and Card Party to be held in the Social Hall of the Temple on Saturday evening, January 21, under the auspices of the Sisterhood.

\* \* \* \* \*

The dinner will be prepared by the Sisterhood's most famous cooks!

\* \* \* \* \*

Every sort of game you may wish to play will be played—bridge, pinochle, rummy, mah jongg, bingo or what have you?

\* \* \* \* \*

Twelve door prizes are promised and no raffles.

\* \* \* \* \*

Admission is \$1.50 per person. Plan to come and bring your friends.

\* \* \* \* \*

Mrs. Jesse Kahn is chairman and Mrs. Leon Michelson, vice-chairman.

\* \* \* \* \*

**CHILDREN'S SERVICE SABBATH MORNING, JANUARY 7**

This is to remind the members of the congregation that the first Sabbath of each month means Children's Service at the Temple. These Children's Services are as refreshing as they are inspiring. The musical service is provided by the children's own choir. The entire worship is especially arranged to suit the needs of our young ones. You should be present with your children. The service begins at 10:30 and lasts an hour.

D. de Sola Pool  
99 Central Park West  
New York City



Mrs. E. Weill

8040 Lefferts Blvd  
Kew Gardens, L.I.



*For your information*

The Central Synagogue Sisterhood

cordially invites you to an

Exhibition of Paintings, Water Colors and Etchings

by

Armin Stern

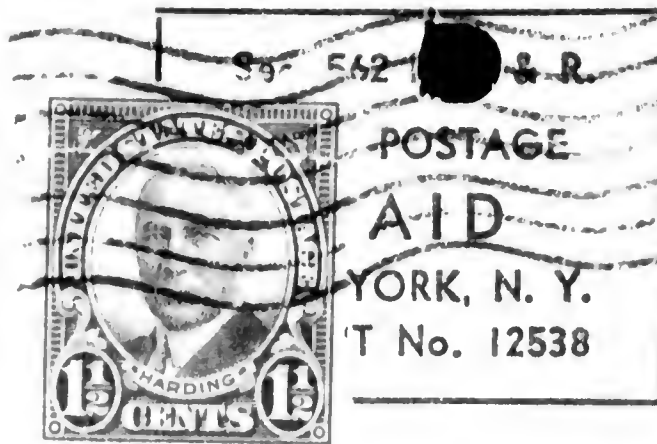
Refugee and one of Europe's most talented Artists

Opening and Tea, Monday, March 13th, 1939, at 2 o'clock

Community House, 35 East 62nd Street

*I will be there with you*

2 WEST 70th STREET  
NEW YORK, N. Y.



Miss Wark

3042 1/2 1/2 1/2 1/2 1/2

1/2 1/2 1/2 1/2 1/2

2.1.

Sisterhood of the Spanish and Portuguese Synagogue  
in the City of New York, Incorporated

---

You and your friends are cordially invited  
to attend a meeting of the  
Cultural Circle

Tuesday afternoon, February 28th, 1939  
at three o'clock

Elias Social Room  
100 Central Park West

---

“Action On Present Day Jewish Problems”

Mr. Edgar Salinger

Chairman Executive Board Resettlement Division of the National Coordinating Committee

---

Discussion

Selma Kobsenz Berliner      Aline Lewis Goldstone  
Annie Nathan Meyer

---

Mrs. Henry H. Elias  
Chairman

Mrs. Ralph S. Garte  
President

THE CENTER FOR EUROPEAN IMMIGRANTS'  
ART AND HANDICRAFT

invites you to visit its

CHRISTMAS EXHIBIT AND SALE

of Outstanding Art and Handicraft

Created by Emigrés

in the

EMPIRE STATE BUILDING

(GROUND FLOOR 34th STREET)

Daily Until December 31st



SPONSORS

THE AMERICAN COMMITTEE FOR CHRISTIAN REFUGEES  
THE COMMITTEE FOR CATHOLIC REFUGEES FROM GERMANY  
NATIONAL REFUGEE SERVICE, INC.  
THE GOOD NEIGHBOR COMMITTEE ON THE EMIGRÉ AND THE COMMUNITY  
AMERICAN FRIENDS SERVICE COMMITTEE  
NEW YORK SOCIETY FOR ETHICAL CULTURE  
SELFHOLD FOR GERMAN EMIGRÉS  
THE GREATER NEW YORK FEDERATION OF CHURCHES

PERSONAL NOTE:

Liebe Frau weil die  
Ausstellung wird Sie sicher  
interessieren. Machen Sie  
auch bitte etwas Reklame  
in Interesse der guten Sache  
bei Ihren Bekannten.  
Die Hoffnung, dass ich Sie mal  
sehen werde, habe ich  
schon angegeben. Hoff-  
entlich geht es Ihnen  
allen gut.

mitz. Gruß an Sie alle

Lene

hasunka miya.

# Christmas Gifts of Distinction

By Old World Artists and Artisans

PAINTINGS

SCULPTURES

PHOTOGRAPHS

BOOKS

CHRISTMAS CARDS

BAGS

GLOVES

FLOWERS

ANTIQUES

NECKWEAR

LINEN

GLASS

POTTERY

LAMPSHADES

LEATHER GOODS

DOLLS

TOYS

JEWELRY

*Handwritten text, possibly a signature or date, is visible at the bottom of the page.*

Ed. Nichols from the (London)

1. ... ..

... ..  
... ..

Etude Musical No. 10

Green Bldg

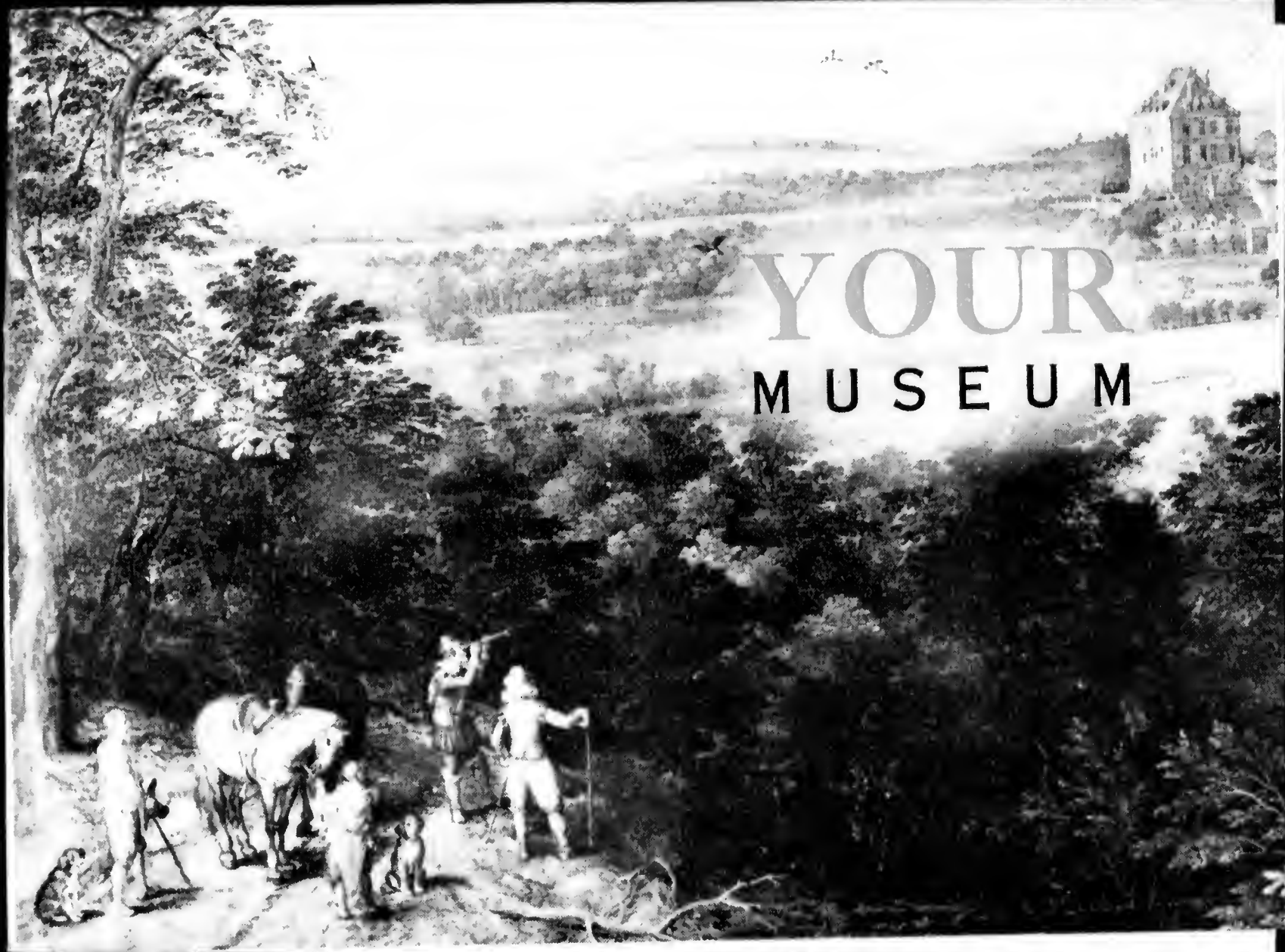
Madison Ave

...

Mrs. Leslie C. Beck, Jr.  
Director

Mrs. Maxwell B. Christison  
Associate Dir. of Collections  
and Education





YOUR  
MUSEUM

# EXHIBITIONS



CHANGING EXHIBITIONS SUCH AS "FURNITURE OF THE OLD SOUTH" SUPPLEMENT COLLECTIONS.

# LECTURERS



J. J. SWEENEY



C. NAGEL



G. H. HAMILTON



S. DAVIS



L. L. PITMAN



M. MOORE

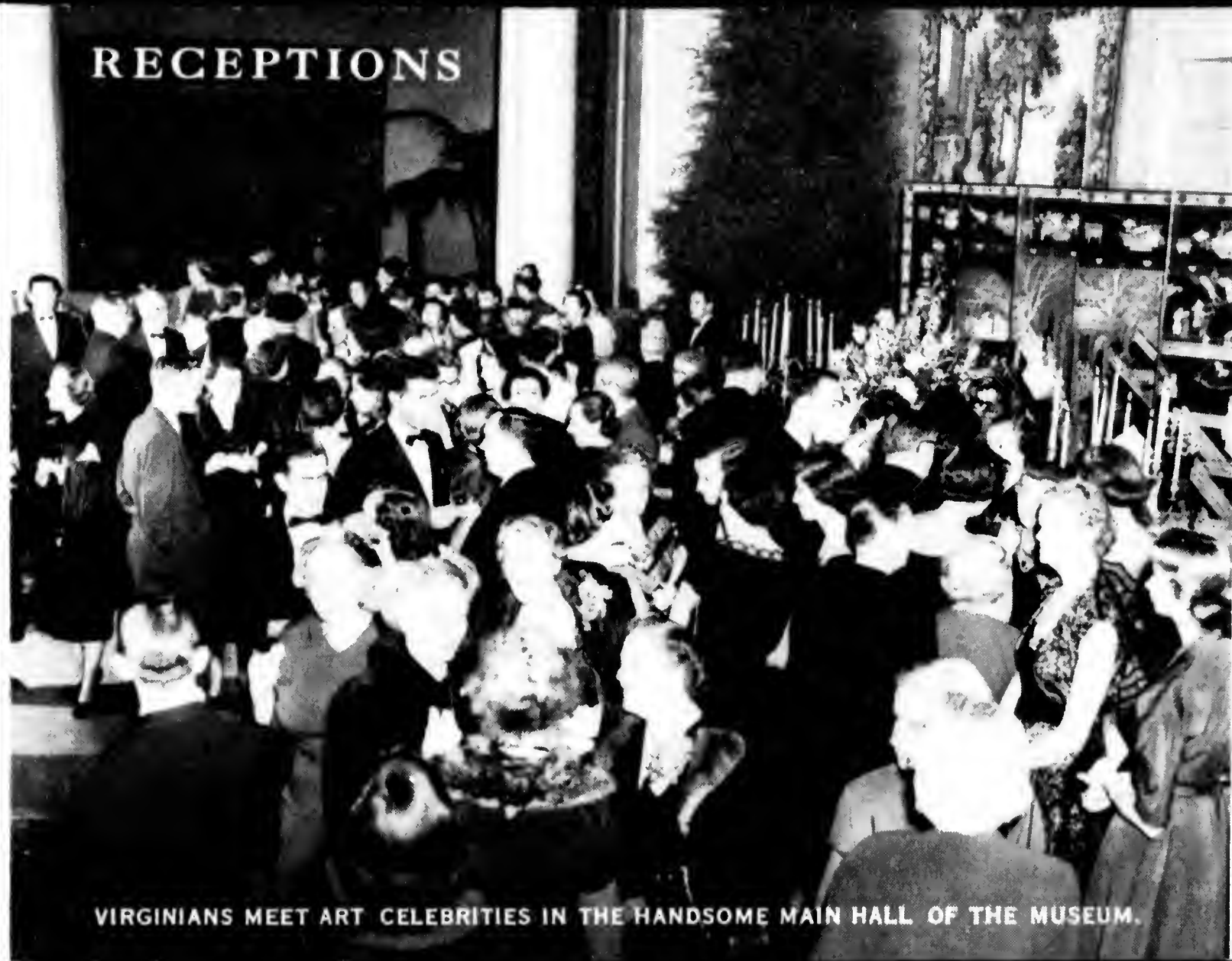


J. CANADY



A. GIAMPIETRI

# RECEPTIONS



VIRGINIANS MEET ART CELEBRITIES IN THE HANDSOME MAIN HALL OF THE MUSEUM.

FILMS



"CABINET OF DR. CALIGARI"



"THE LONG VOYAGE HOME"

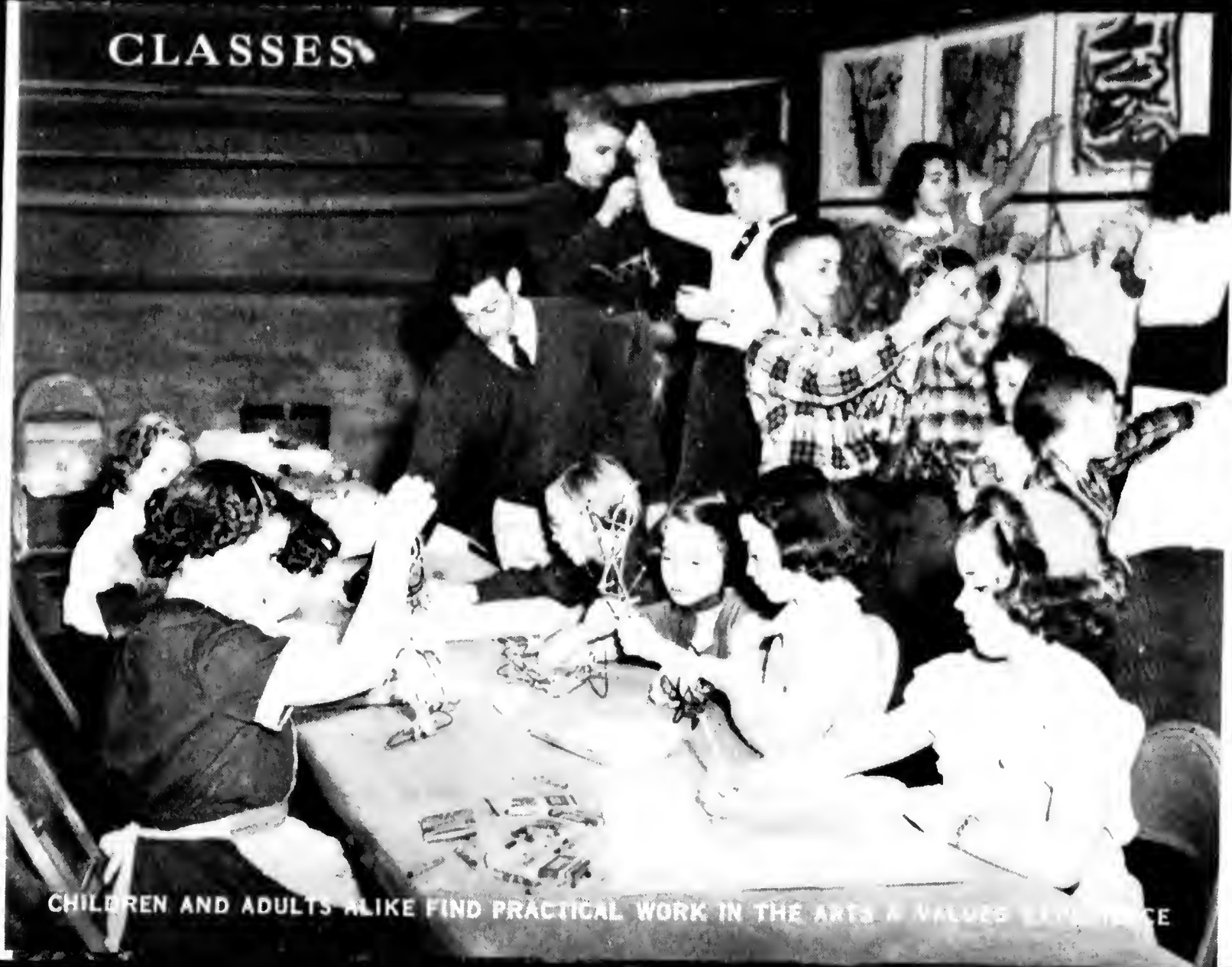


"THE GHOST GOES WEST"



"CARNIVAL IN FLANDERS"

# CLASSES



CHILDREN AND ADULTS ALIKE FIND PRACTICAL WORK IN THE ARTS A VALUABLE EXPERIENCE



BOXED TRAVELING EXHIBIT



ART LOANS



CONSERVATION



PUBLICATIONS



RESEARCH



STATE-WIDE ARTMOBILE TOURS

# MUSIC



CHAMBER MUSIC IS HEARD TO FULLEST ADVANTAGE AMONG THE SISTER ARTS IN THE MUSEUM



THE

# VIRGINIA MUSEUM

OF FINE ARTS



## ACTIVITIES

Your Museum today is not a mere storehouse; it is a center for State-wide action in all the visual arts. Here every visitor, whatever his bent, finds companionship and inspiration. Child or adult, amateur or professional, each has his place and his program.

An active program attracts the generous donor. Recent gifts have greatly enlarged your Museum's collections. Here priceless records of man's noblest expression in the arts speak without barrier of space, time or language to all Virginians.

## COLLECTIONS

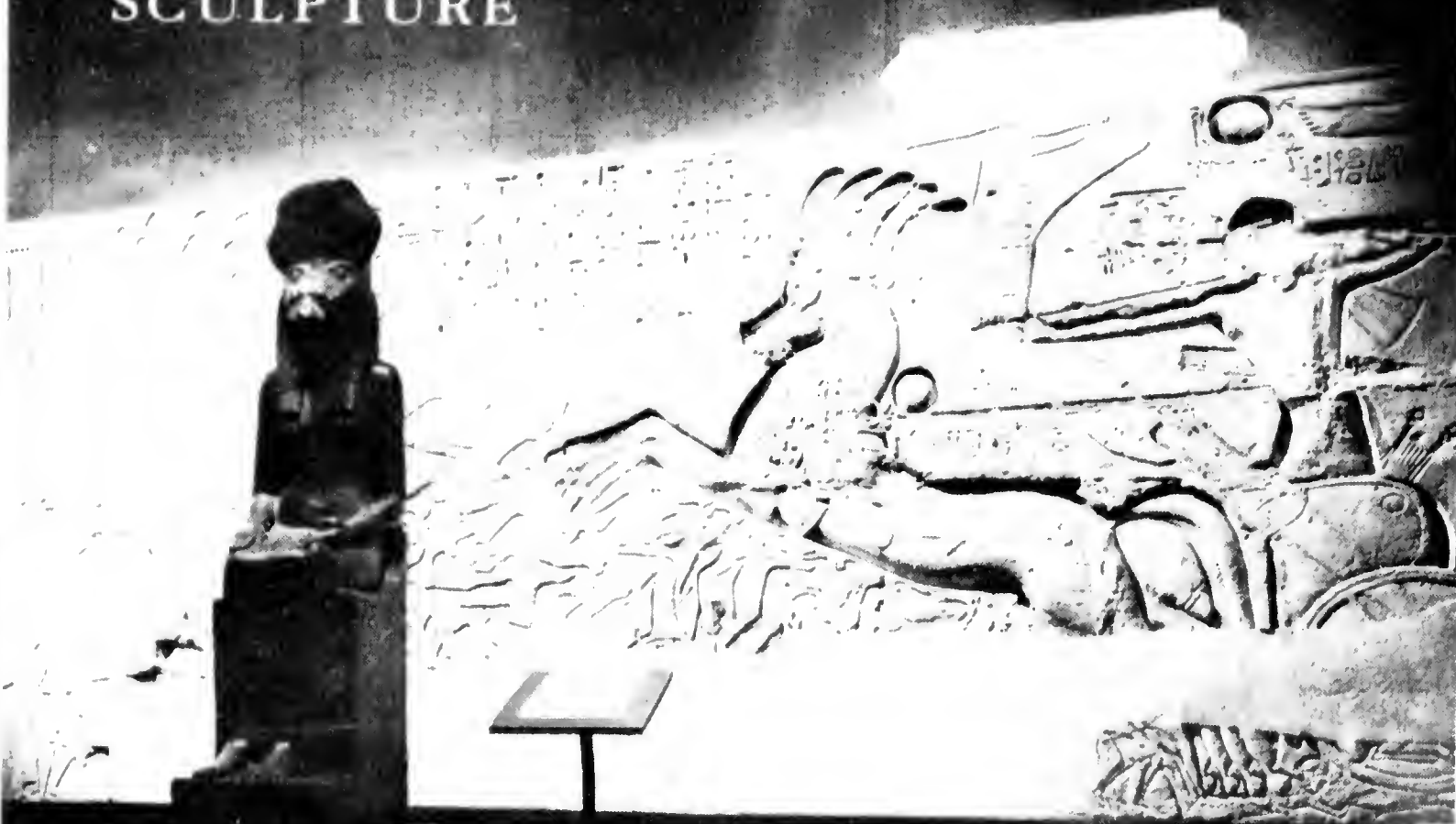


# PAIN TINGS



A DUTCH LANDSCAPE BY HOB BEMA IS ONE OF MANY LYRICAL PAINTINGS OF RUSTIC LANDS.

# SCULPTURE



THROUGH GENEROUS LOANS AND GIFTS VIRGINIA HAS THE FINEST EGYPTIAN ART IN THE SOUTH.

# TAPESTRIES



THE STORY OF HELEN OF TROY IS WOVEN INTO A TAPESTRY FROM THE MUSEUM'S COLLECTION.

MINOR ARTS

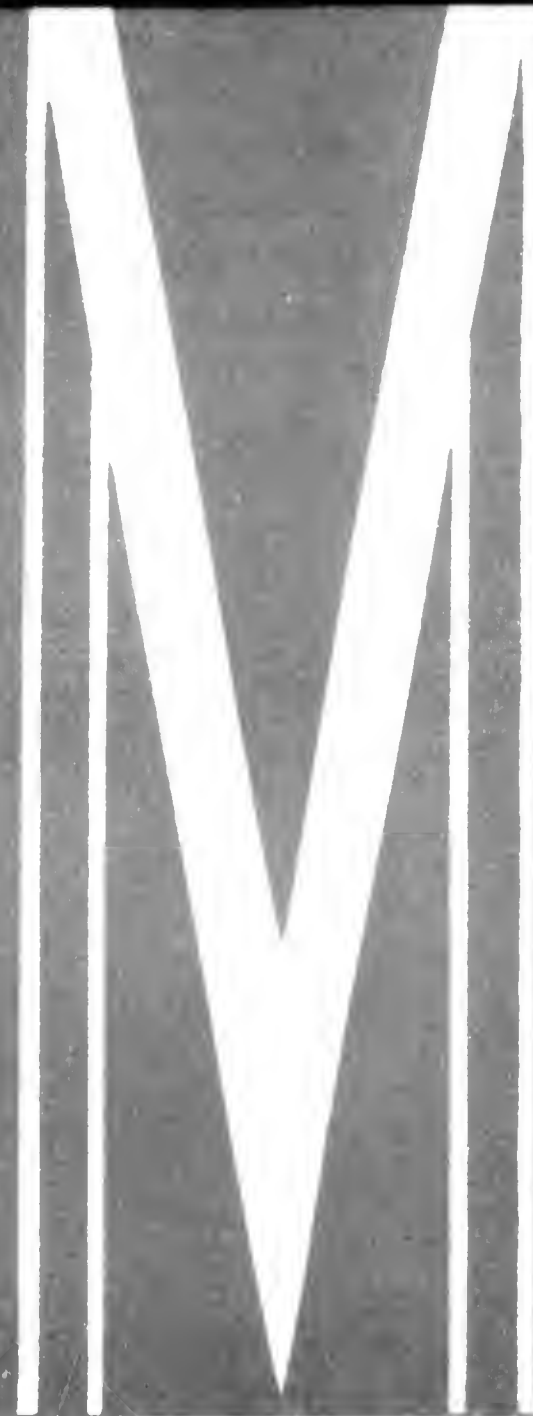


UNIQUE IN AMERICA IS THE JEWELRY MADE BY CARL FABERGE FOR THE CZARS OF RUSSIA.

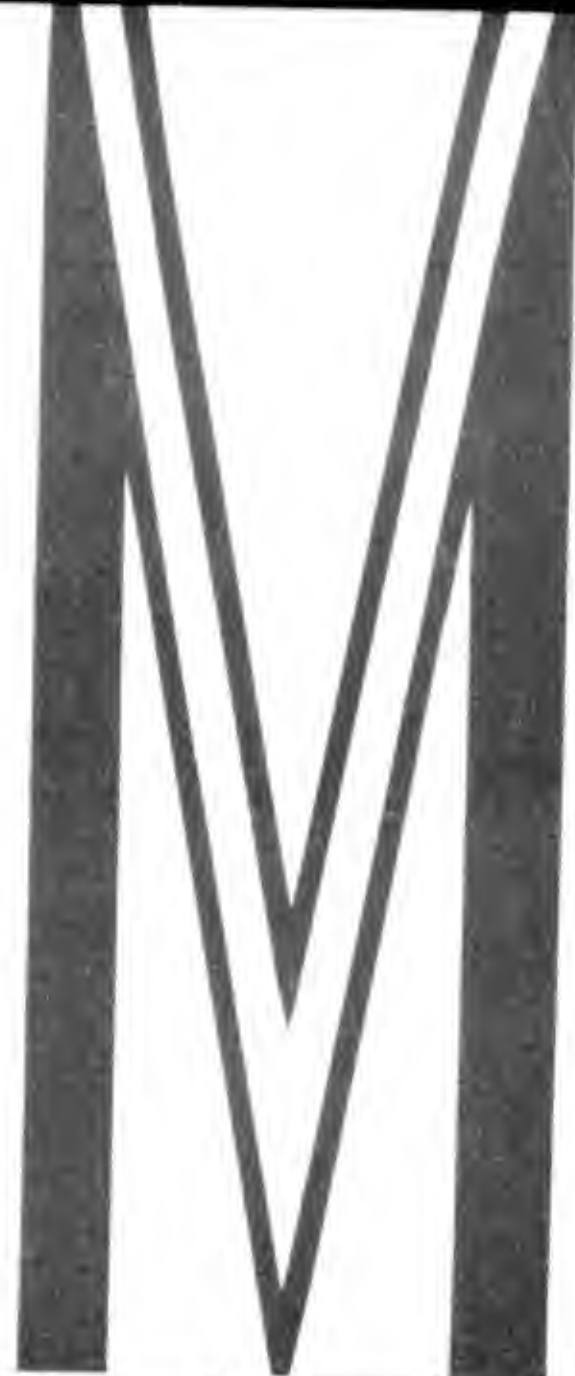
TRUSTEES OF THE VIRGINIA MUSEUM

HENRY W. ANDERSON	JOHN G. HAYES	THOMAS B. STANLEY
MRS. JOHN HOLMES BOCOCK	JAY W. JOHNS	LEWIS LICHTENSTEIN STRAUSS
DAVID K. E. BRUCE	ROBERT T. MARSH, JR.	WILLIAM A. STUART
D. TENNANT BRYAN	MRS. GARI MELCHERS	MRS. VIRGINIA CLARKE TAYLOR
MRS. ROBERT WILLIAMS DANIEL	PAUL MELLON	MORTON G. THALHIMER
MRS. ALFRED I. DUPONT	JOHN G. POLLARD, JR.	WILLIAM M. TUCK
MRS. ARTHUR KELLY EVANS	JOHN LEE PRATT	DOUGLAS VANDERHOOF
DESOTO FITZGERALD	MRS. E. ADDISON RENNOLDS	
GEORGE D. GIBSON	WALTER S. ROBERTSON	
MRS. E. D. GRAVES, JR.	MRS. DAVE E. SATTERFIELD, JR.	THE GOVERNOR OF VIRGINIA
GARLAND GRAY	GEORGE COLE SCOTT, JR.	THE LT.-GOVERNOR OF VIRGINIA
HORACE A. GRAY	JAMES ASA SHIELD	THE SPEAKER OF THE HOUSE
RAYMOND R. GUEST	MRS. J. GORDON SMITH	THE MAYOR OF RICHMOND

**THE VIRGINIA MUSEUM**

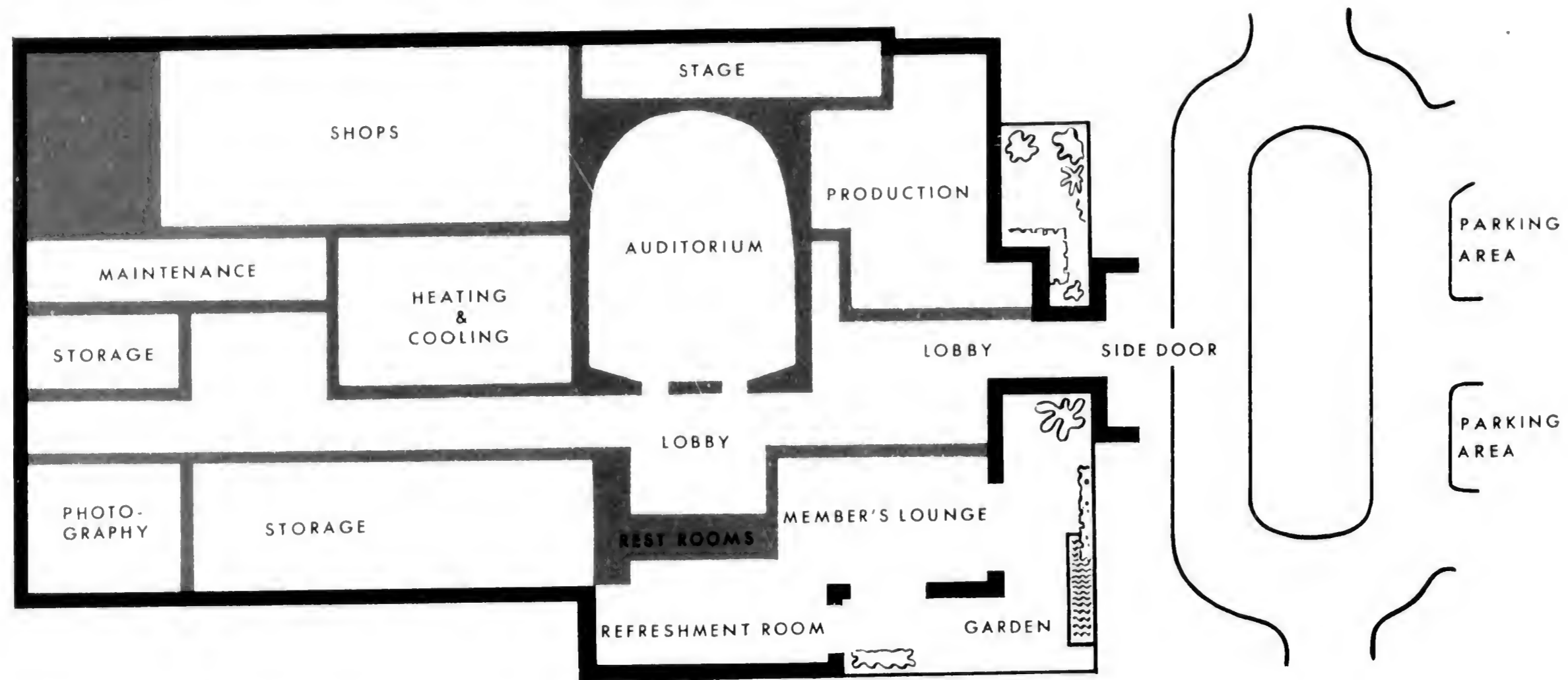


**PRESENTS MANY NEW FACILITIES FOR YOUR ENJOYMENT**

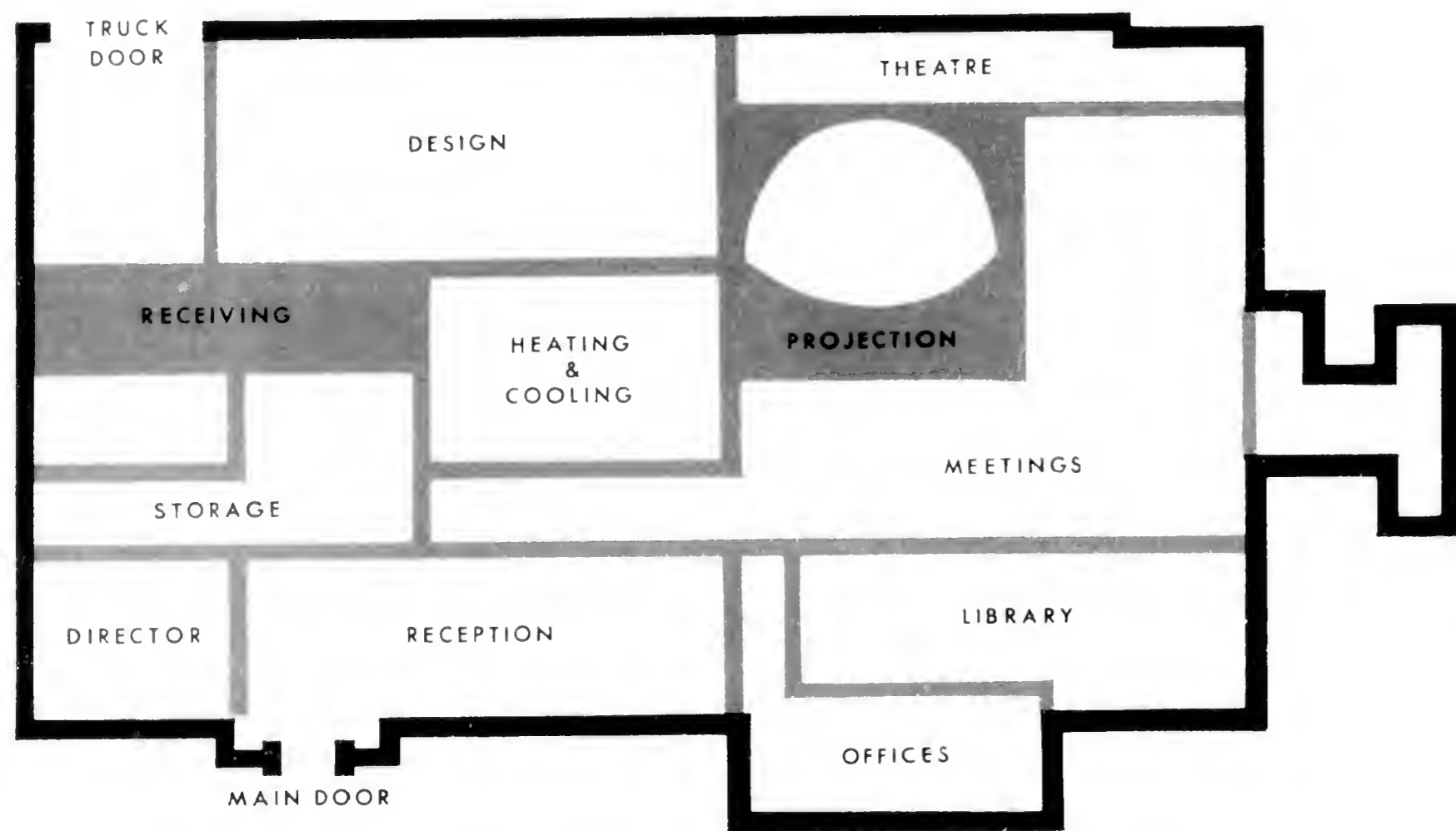


*Since 1936, as America's first state-wide visual arts system, the Virginia Museum has occupied a unique, pioneering position in the cultural development of our country. Now, with the completion of an addition more than doubling its former size, the Museum has a headquarters building truly suitable to its growing resources and opportunities. In one of the nation's best equipped centers, the benefits of the arts are more accessible to all Virginians - - - and to you. Open this folder to glimpse an exciting new world.*

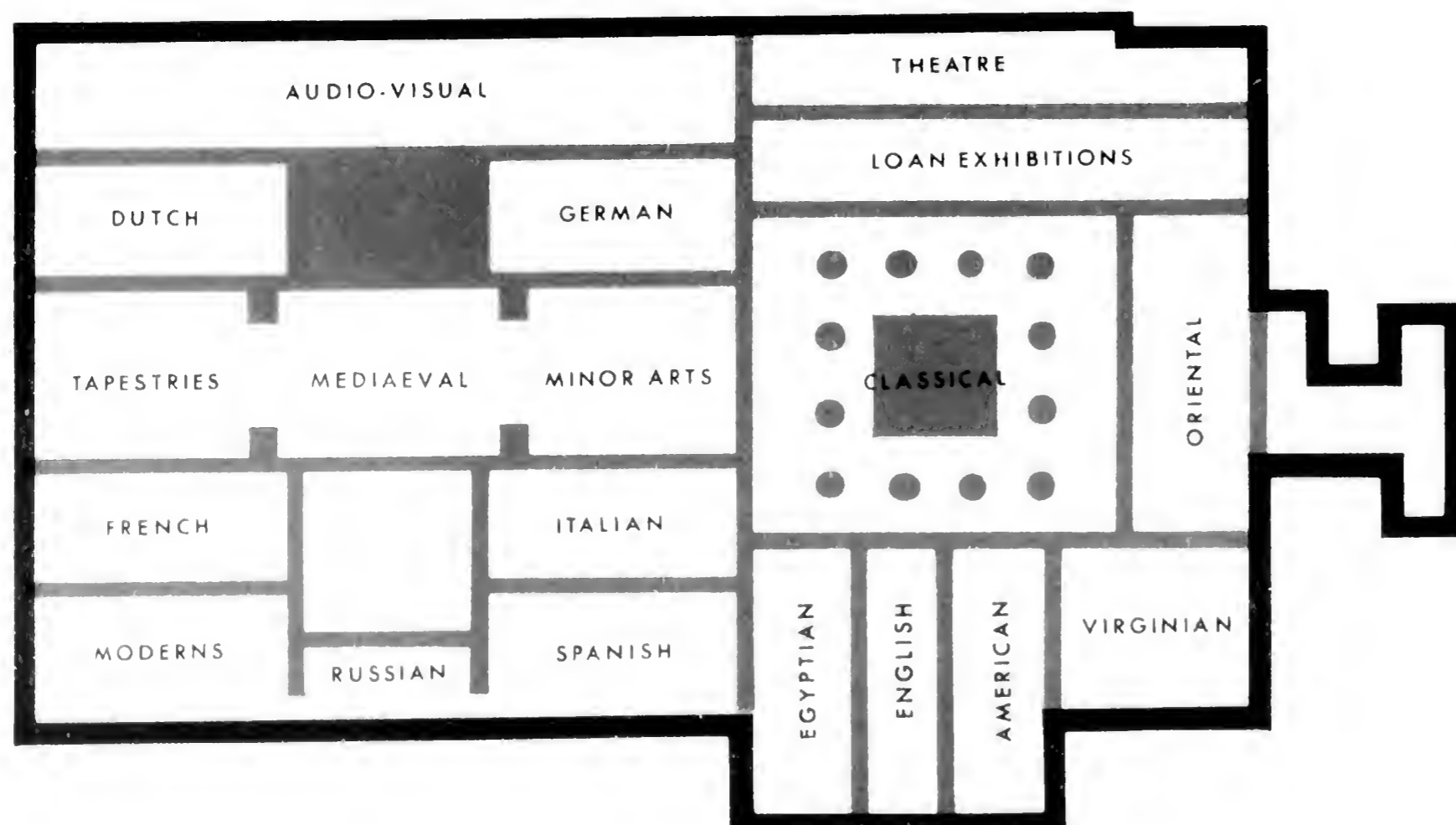




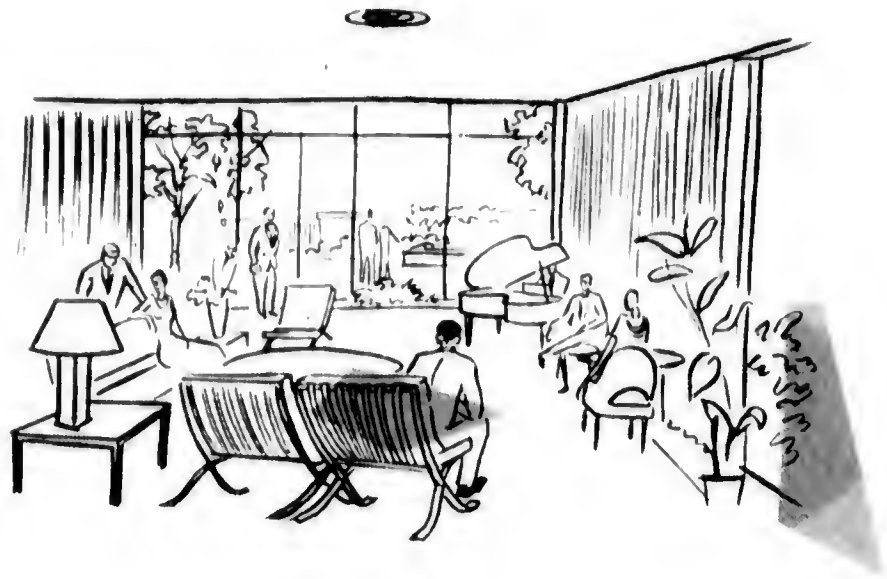
ACTIVITIES LEVEL



SERVICES LEVEL



EXHIBITIONS LEVEL



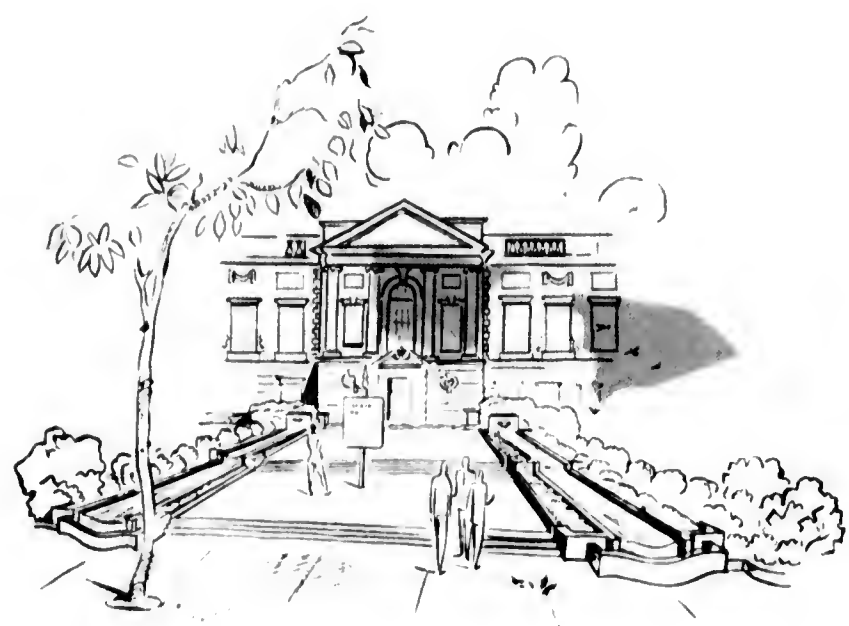
### MEMBERS' SUITE

*A completely furnished lounge affords members and their guests a place to meet and relax during Museum visits. In fall and winter an open fire lends cheer; in spring and summer broad windows open on a walled garden with flowering shrubs and a quiet pool. Books, magazines, and writing facilities are added attractions.*



### SERVICE AREAS

*To back up the Museum's program of services in the State and in its headquarters building, many fascinating shops, laboratories, storerooms, shipping spaces, offices, etc., function out of the visitors' sight. Here traveling exhibitions, stage scenery, Artmobile schedules, and a host of other tasks are performed.*



### GARDENS AND FOUNTAINS

*Beauty is not confined to the Museum's interior; the entire building is surrounded by a landscaped area with parking space concealed beneath ancient oaks. Two walled gardens provide intimacy, while the main approach to the Museum is flanked by the blooming flowers and flowing waters of the Woodson P. Waddy fountains.*



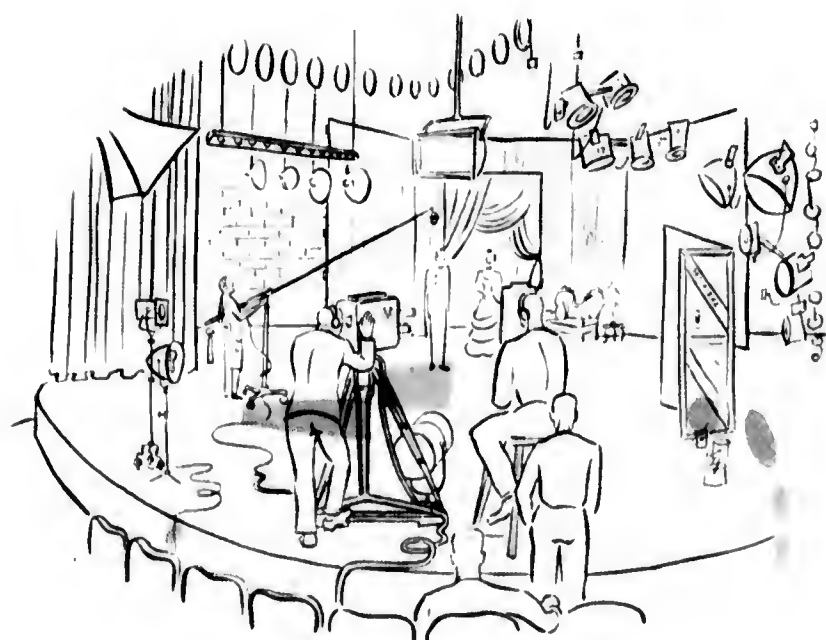
### ACTIVITIES ROOMS

*A series of multi-purpose rooms, complete with a variety of folding equipment, provides spaces for meetings related to the arts. Here children and adults attend classes, organizations hold meetings, visiting groups hear interpretive talks. Each age level, amateur or professional, finds his or her place in the program.*



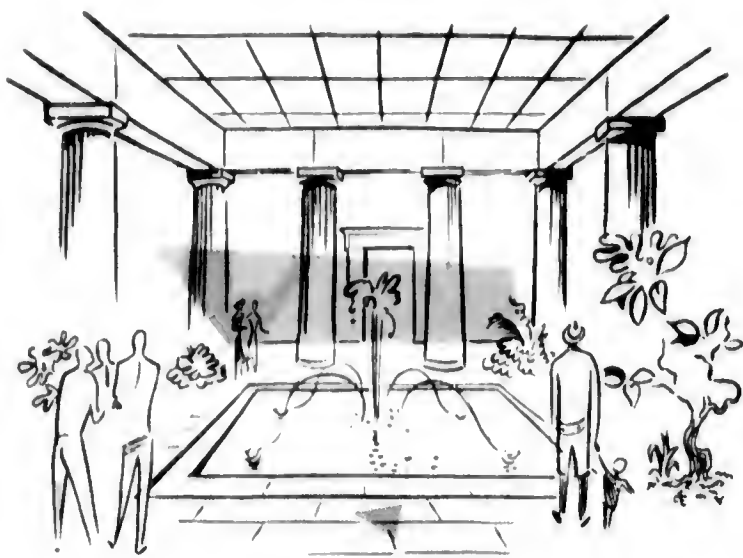
### REFRESHMENT ROOMS

*Adjacent to the auditorium lobbies and the members lounge and garden are two refreshment rooms, with kitchen, equipped to serve large or small groups during afternoon or evening events. A witty mural painting by Virginia's Julien Binford adds its charm to that of the occasional background music.*



### AUDIO-VISUAL STUDIOS

*To take the story of the arts into Virginia homes, schools, and clubs, the Museum devotes a floor of its shop wing to the creation of live television programs and of audio-visual recordings. Working in camera, recording, editing, and projection rooms, a technical staff is aided by the Museum's other specialists.*



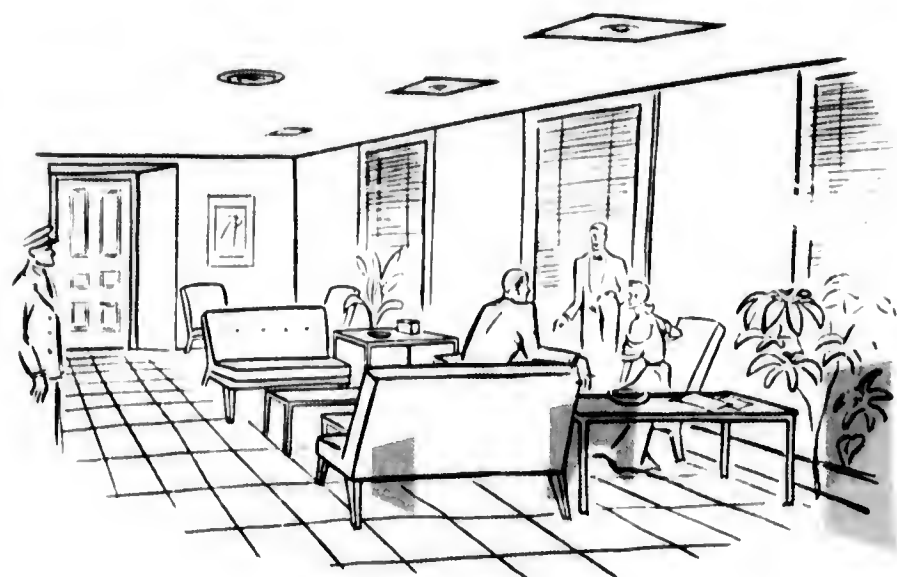
### CHANGING GALLERIES

*The Mediterranean court with its Doric columns, bubbling fountain and green plants is the center of a group of exhibition galleries. Each gallery is designed for appropriate display of fine examples of contemporary and historic art in the Museum's collections and those on loan. Refreshments are served here at previews.*



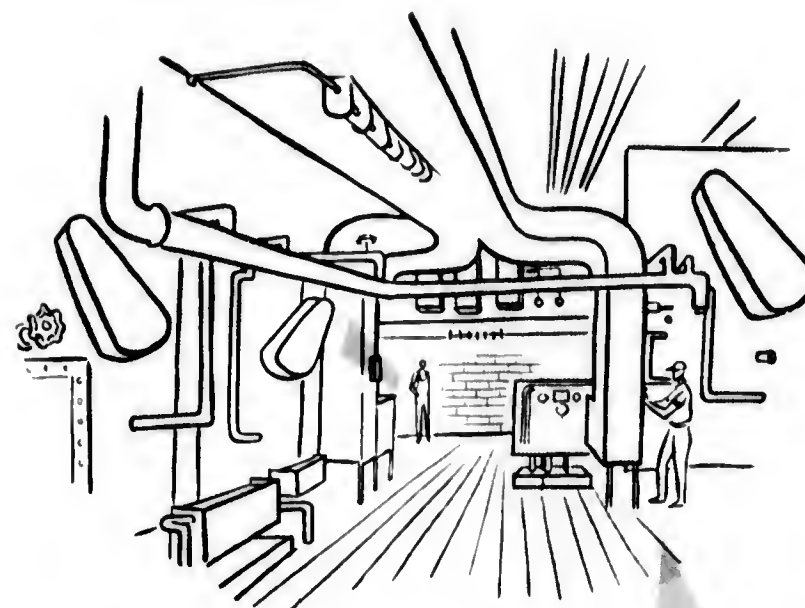
### RESEARCH ROOMS

*The center of Museum research is the distinguished library reading room with connecting curatorial offices and stack room. Here documentation for exhibitions and publications is prepared. Here members may read, seek counsel on art problems, or borrow art objects from the Museum's loan collection.*



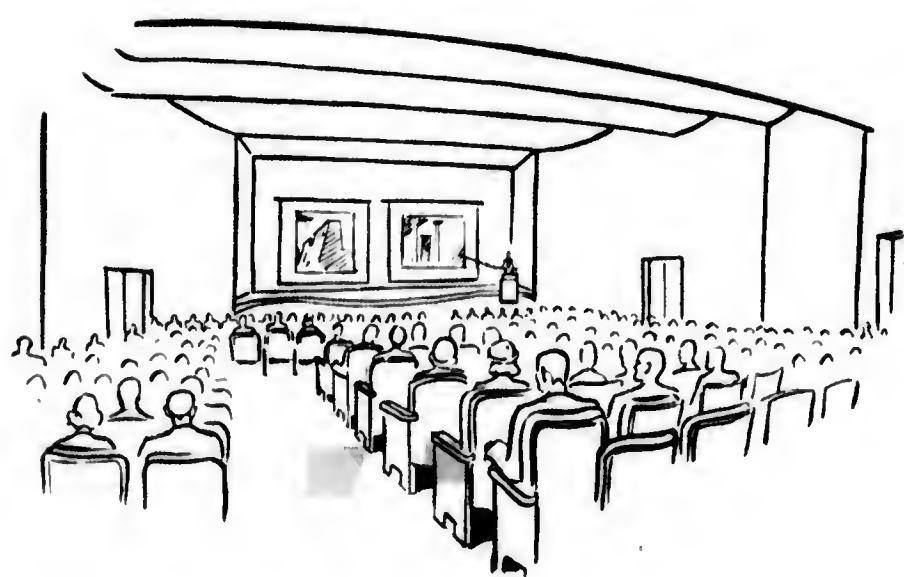
### RECEPTION ROOMS

*A large room for meeting friends, visiting staff members and checking coats and parcels is adjacent to the main entrance. Two similar spaces, with iced drinking water, public telephones, and ample rest rooms give the Museum human graciousness. The arts are shown to bring the warmth of home to an institution.*



### AIR CONDITIONING SYSTEM

*The entire structure is air conditioned the year-round so that, regardless of a varying climate without, comfort awaits visitors at Museum events. Humidity control prevents both limestone reliefs and panel paintings from deteriorating. All illumination is by incandescent units to avoid the heating and fading effects of sunlight.*



### AUDITORIUM AND STAGE

*In addition to displaying the static arts of painting, sculpture, architecture, etc., the Museum can present the dynamic arts of drama, music, and dance in its completely equipped auditorium and stage. Distinguished lecturers, significant motion pictures, and forums on the arts are regularly scheduled here.*



### PERMANENT INSTALLATIONS

*Important groups of objects have specially designed backgrounds, such as the gallery decorated in the Imperial Russian manner to house the Museum's Lillian Thomas Pratt collection of jewelry created for the Czars by Carl Fabergé. In addition to gifts, the Museum has on view many fine objects purchased or lent.*

# THE ARTMOBILE

VIRGINIA MUSEUM OF FINE ARTS

VENTILATION, HEAT &  
SOUND SYSTEM

OF

THE VIRGINIA MUSEUM

OF FINE ARTS

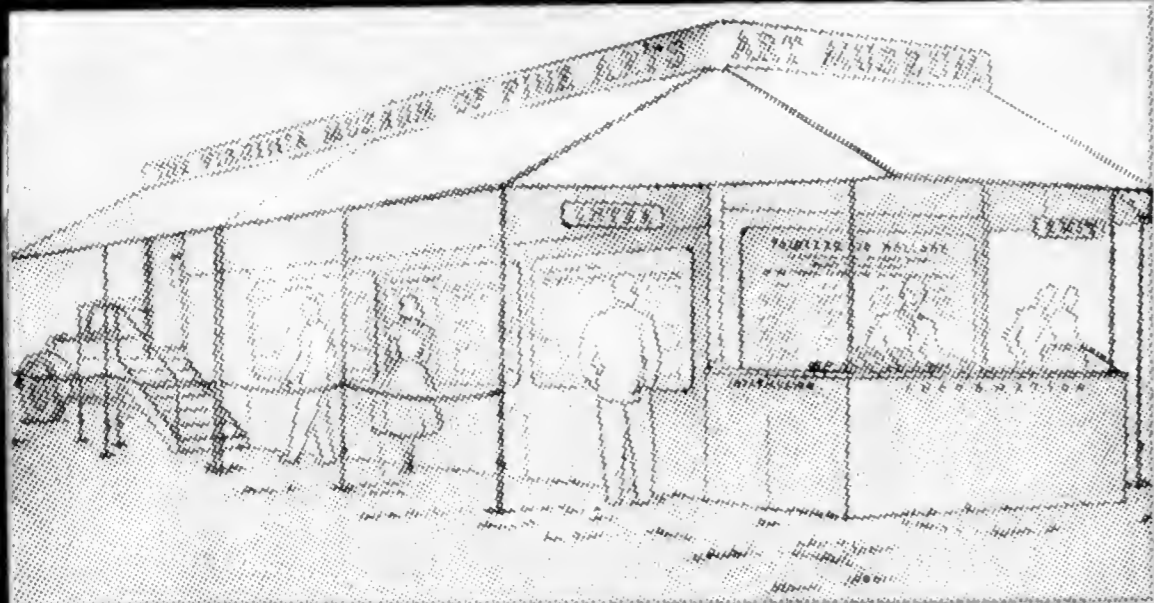
SPONSORED BY

THE VIRGINIA FEDERATION

OF WOMEN'S CLUBS

AND

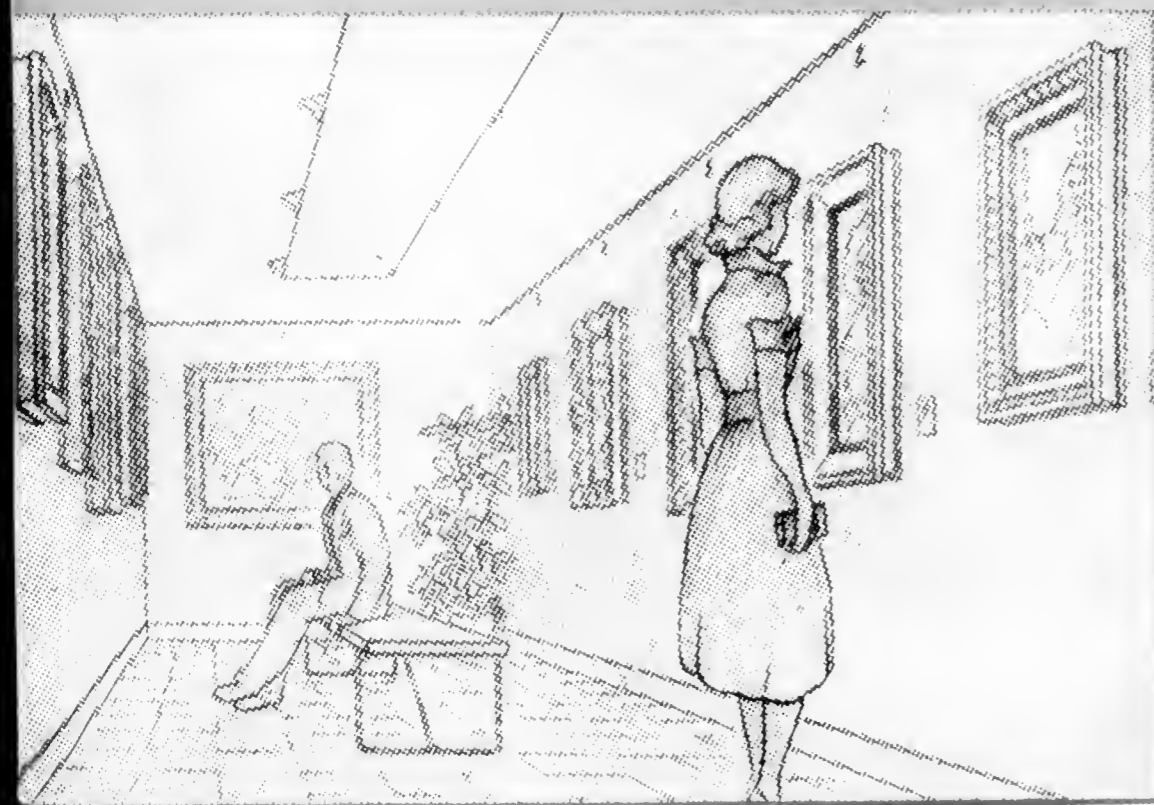
MILLER & RHOADS



EXTERIOR OF  
ARTMOBILE

*Operated by the Virginia Museum of Fine Arts as an extension of its state-wide services to the people of Virginia, the Artmobile will travel to every community in the Old Dominion bringing some of the world's fine masterpieces.*

*A maximum size trailer-truck with a body especially built for its specific use, the Artmobile has an interior fitted out as a*



AIR CONDITIONED  
INTERIOR

*modern art museum. Complete air conditioning provides heating or cooling as needed, and a sound system presents appropriate background music and tape-recorded information about the exhibition. A folding shelter protects visitors while reading the exhibit-panels on the exterior of the Artmobile.*

*Sixteen famous Dutch and Flemish paintings, lent by Mr. Walter P. Chrysler, Jr., make up the first touring exhibition for the Artmobile. Filmstrips with transcriptions will be used by schools and club groups in advance of the Artmobile's visit to assure the greatest enjoyment and understanding of the paintings. Member clubs of the Virginia Federation of Women's Clubs are serving as local sponsors, and details related to the Artmobile visit will be coordinated by the clubs.*

EXHIBITED IN THE ARTMOBILE

*Persons desiring information about the Artmobile are requested to write to: State Services, The Virginia Museum of Fine Arts, Boulevard and Grove, Richmond 20, Virginia.*



*Paintings in the artmobile exhibition from*

THE COLLECTION OF WALTER P. CHRYSLER, JR.

*"Warships on a Rough Sea," Ludolf Bakhuizen  
Dutch, 1631-1708*

*"Temptation of Saint Anthony," Jerome Bosch  
Flemish, c. 1450-1516*

*"The Kermess," Pieter Brueghel the Younger  
Flemish, 1564-1638*

*"Horsemen Halting on a Road," Aelbert Cuyt  
Dutch, 1620-1691*

*"Adoration of the Shepherds," Benjamin Cuyt  
Dutch, 1612-1652*

*"The Girl with the Mousetrap," Gerard Dou  
Dutch, 1613-1675*

*"River Scene," Jan van Goyen  
Dutch, 1596-1656*

*"River Landscape," Meindert Hobbema  
Dutch, 1638-1709*

*"Self Portrait," Jacob Jordaens  
Flemish, 1593-1678*

*"Cavalier," Thomas de Keyser  
Dutch, 1596/7-1667*

*"Chemist in His Studio," Frans van Mieris  
Dutch, 1635-1681*

*"Three Peasants at an Inn," Adriaen van Ostade  
Dutch, 1610-1685*

*"Landscape with Cattle," Salomon van Ruysdael  
Dutch, 1600 (?) - 1670*

*"Portrait of a Scholar," Gerard Terborch  
Dutch, 1617 (?) - 1681*

*"A Calm Sea," Willem van de Velde  
Dutch, 1633-1707*

*"Travelers Passing a Ford," Philips Wouwerman  
Dutch, 1619-1668*



# STATE SERVICES

THE **VIRGINIA MUSEUM** OF FINE ARTS  
AMERICA'S FIRST STATE-WIDE VISUAL ARTS SYSTEM



## FOREWORD

This booklet lists services available from the Virginia Museum to groups and communities throughout the State. Through such services the Museum hopes to make art objects and information concerning the arts accessible to all Virginians, and thereby to maintain and enrich the cultural life of the Commonwealth.

The more than sixty traveling exhibitions range from complete displays of original art objects to light panels mounted with watercolors, prints and drawings—all with interpretive texts. Such a range provides materials suited to the space and means of all types of exhibitors. In addition, the Museum's Artmobile, a complete art gallery in trailer-truck form, visits Virginia communities on a set itinerary.

For study groups there are over one hundred boxed slide sets, filmstrips and films on various historic or creative aspects of the arts ready for loan throughout the State. The Museum Staff, directly or through the Virginia Art Alliance, offers individual assistance in art matters to Virginia organizations of all types.

Support for this program of State Services is received from three sources: the Commonwealth of Virginia provides for the basic maintenance of the headquarters building and equipment, and for staff salaries; an endowment and gifts and loans from generous citizens make possible the expanding collections of art objects; and membership and rental fees largely carry manufacturing and operating costs.

LESLIE CHEEK, JR.  
*Director*

## MEMBERSHIP

Although any and all groups in Virginia, which are interested in the visual arts, are invited to use the Museum's State Services, such groups are urged to benefit by the privileges of Group Membership.

### Group Membership

Any club, school, library, museum or society of a non-commercial nature in Virginia may become a Group Member of the Museum by paying the ~~ten~~ <sup>15</sup> dollar annual fee. This entitles the Group to a full use of the Museum's State Services.

### Group Membership Privileges

**USE OF TRAVELING EXHIBITIONS**—The main privilege available to Group Members is the free use of many regular exhibitions circulated by the Virginia Museum. Group Members are also entitled to reduced rental fees on special traveling exhibitions.

**USE OF SLIDE SETS, FILMSTRIPS & FILMS**—Group Members may borrow without charge the many visual materials contained in the Museum's library of slide sets, filmstrips and films.

**RECEIPT OF MUSEUM PUBLICATIONS**—Each Member Group receives a subscription to the monthly *Bulletin*, which carries announcements of Museum loan exhibitions and evening programs at the Museum building in Richmond. Invitations to Members' Previews, receptions and lectures are also sent.

**YEARLY MEETING AT MUSEUM**—A room is provided without charge for Member Groups desiring to hold one yearly meeting at the Museum. Upon request, a staff member will be available to introduce Member Groups to the Museum's collections.

**REPRESENTATION IN THE VIRGINIA ART ALLIANCE**—Each Group Member may send a delegate to the semi-annual meetings of the Virginia Art Alliance, an organization promoting the exchange of ideas and experiences between Group Members.

**FREE ADMISSION TO MUSEUM AND ART-MOBILE**—Twenty-five free admissions are available to Groups whose individual members may wish to visit the Museum building on Tuesdays, Thursdays and Fridays, when admission charge is made, or to visit the Artmobile as it circulates about the State.

**AID IN CULTURAL GROWTH OF STATE**—While Group Membership offers many practical advantages, none is more important than the opportunity which it provides to share in the development of cultural interests throughout Virginia.

### How to Become a Group Member

Organizations desiring Group Membership in the Virginia Museum may write to the Membership Secretary, The Virginia Museum of Fine Arts, Richmond 20, Va., enclosing the ~~ten~~ <sup>15</sup> dollar annual fee.

### Non-Members

Non-Member groups may also make use of the Museum's State Services, but they are required to pay a separate fee for each service requested.

## CONTENTS

	PAGE
Foreword	1
Membership Information	2
Rental Exhibitions	5
Multi-Object Exhibitions	5
PLANNING YOUR TOWN	5
DESIGNS BY HERBERT MATTER	5
HOME AND THE MACHINE	6
FRAMING AND HANGING PICTURES	6
RECENT OIL PAINTINGS BY VIRGINIA ARTISTS	6
THE FOUR WASHINGTONS	6
ANCIENT EGYPT	6
HABILIMENTS FOR HEROINES	7
AMERICAN 18TH CENTURY FURNITURE	7
One-Object Exhibitions	7
Special Loan Exhibitions	8
Exhibition Loan Library	9
Architecture & Furnishings	9
HOUSES U. S. A.	9
THE GREEK REVIVAL IN AMERICAN ARCHITECTURE	9
OLD VIRGINIA ARCHITECTURE	9
FAMOUS AMERICAN HOUSE INTERIORS	10
FURNITURE OF THE OLD SOUTH, 1640-1820	10
Crafts & Design	10
TEXTILE DESIGNS BY DAN COOPER	10
SWEDISH TEXTILES	10
ELEMENTS OF DESIGN	10
TAVERN SIGNS	11
PENNSYLVANIA DUTCH DESIGNS	11
Cultural Background	11
THEATER—FROM RITUAL TO BROADWAY	11
EGYPT	11
ATHLETIC GAMES OF ANCIENT GREECE	11
THE MEDIEVAL SPIRIT	12
THE AGE OF EXPLORATION	12
VENICE	12
THE PROTESTANT REVOLUTION	12
ELIZABETHAN ENGLAND	13
THE FRENCH RENAISSANCE	13
THE AGE OF ENLIGHTENMENT	13
18TH CENTURY ENGLAND	13
GEORGIAN ENGLAND	13
THE AMERICAN REVOLUTION	14
1848	14
THE EDWARDIANS	14
LOOK AT YOUR NEIGHBORHOOD	14
Graphic Art	14
INTERNATIONAL GRAPHIC ARTS SOCIETY PRINTS	14
WATER COLORS, PRINTS AND DRAWINGS BY VIRGINIA ARTISTS	15
CARTOONS BY STEINBERG	15
JAPAN IN COLOR PRINTS	15
COLOR WOODCUTS BY ROSS ABRAMS	15
MAKING A SERIGRAPH	16
SERIGRAPHS FOR CHILDREN	16

	PAGE
CHARLES SMITH'S ZOO	16
HOW A BLOCK PAINTING IS MADE	16
ORIGINAL PRINTS FROM THE MUSEUM COLLECTION	16
OLD MASTER DRAWINGS	17
DRAWINGS BY PAUL KLEE	17
NORTH AMERICAN WILD FLOWER PRINTS	17
18TH CENTURY CITIES AND GARDENS	17
FASHION PRINTS OF THE 19TH CENTURY	17
<b>Painting</b>	17
CALIFORNIA WATER COLOR SOCIETY EXHIBITION	17
WATER COLORS BY U. S. ARTISTS	18
WATER COLORS BY ALLEN INGLES PALMER	18
IT'S FUN TO PAINT	18
THE HUMAN FIGURE IN CHILD ART	18
MODERN PAINTING IN FRANCE	18
SCENES OF 17TH CENTURY HOLLAND	18
NATIVITY SCENE IN ART	19
MADONNAS	19
RELIGIOUS ART	19
ITALIAN MASTERS	19
<b>Photography</b>	19
SOUTHERN EXPOSURES	19
VIRGINIA PHOTOGRAPHIC SALON MEDAL WINNERS	20
CREATIVE PHOTOGRAPHY	20
<b>Sculpture</b>	20
SCULPTURE LESSON	20
<b>Circulating Slide Sets</b>	20
CAMERA ABSTRACTIONS BY HOWARD DEARSTYNE	21
CREATIVE DESIGN BY JOSEF ALBERS	21
INDUSTRIAL DESIGN	21
MASKS OF AFRICA	21
JAPANESE PRINTS	21
CHILDREN PAINT THEIR WORLD	21
CHILDREN'S PAINTING	21
THE POTTER'S WORKSHOP	22
MODERN SCULPTURE	22
COLONIAL WILLIAMSBURG	22
FLOWER ARRANGEMENTS OF WILLIAMSBURG	22
EARLY AMERICAN CRAFTS	22
THORNE AMERICAN ROOMS IN MINIATURE	22
VIRGINIA ARCHITECTURE	22
ART OF THE PRE-HISTORIC MAN	22
MEXICO	22
THE AMERICAN INDIAN	23
<b>Loan Films and Filmstrips</b>	23
<b>Artmobile Visits</b>	25
<b>Trustees of the Museum</b>	26
<b>Staff of the Museum</b>	26
<b>Group Members of the Museum</b>	27

## RENTAL EXHIBITIONS

*Rental Exhibitions are sections of major loan exhibitions held at the Museum in Richmond and then circulated in the State for a limited time only, or are made up of original art objects from the Museum's collections. These exhibitions are routed on a planned circuit whenever possible to reduce transportation charges for exhibitors. As these exhibitions contain original and three dimensional art objects Group Members are requested to pay a rental fee to help defray insurance and special costs. Non-Member groups also may obtain Rental Exhibitions for a slightly higher fee.*

*Crated exhibitions are shipped to the borrower by COLLECT EXPRESS and must be returned to the Virginia Museum by PREPAID EXPRESS. Any borrowers who fail to follow this procedure will be required to pay a special service charge and will be billed for the express charges.*

*On exhibitions circulated by MUSEUM VAN or station wagon the charges are as follows: \$10 a day driver's charges; cost of meals and lodging, if required, for driver; two-way transportation charges for both the delivery and return of the exhibition at the rate of 8¢ a mile for the van and 5¢ a mile for the station wagon.*

*Bookings for all exhibitions are honored in order of receipt and should be made well in advance by writing, State Services, The Virginia Museum of Fine Arts, Richmond 20.*

## MULTI-OBJECT EXHIBITIONS

### Planning Your Town

BY MUSEUM VAN: *See above.*

RENTAL FOR 3 WEEKS: *Members \$25; Non-Members \$35*

Based upon the study of a typical Virginia community, this town planning exhibition was developed by the Virginia Museum in cooperation with the Planning Department of Yale University. The exhibition contains an 8' x 12' three-dimensional, scale model of a Virginia town as it could look in 1999, and this is surrounded by standing information panels displaying photographs of existing conditions and comparative drawings and plans for suggested improvements which could be carried out over the fifty-year period of normal expansion. When set up the exhibition occupies an area 24' long by 20' wide by 8' 6" high, and requires several electric outlets. Prepared for civic groups and public service organizations.

### Designs by Herbert Matter

BY MUSEUM VAN: *See above.*

RENTAL FOR 3 WEEKS: *Members \$10; Non-Members \$15*

Twenty-seven standing panels with supports and twelve wall panels, laid out by Herbert Matter himself, comprise a survey of his broad field of activity, including his famous

posters, advertisements and photographs. A 16mm print of Matter's handsome color sound film, "Works of Calder," is circulated with the exhibition for projection during the display period. When set up the exhibition occupies an area 35' long by 26' wide by 10½' high. Recommended for high school and college art departments. To be released to the American Federation of Arts for national circulation in July, 1954.

### Home and the Machine

BOXED WEIGHT: 640 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$10; *Non-Members* \$15

The Industrial Revolution and its effect on the American home are illustrated by contemporary, well designed, machine-made objects and materials with explanatory texts. Includes 8 demountable tables, 5' 9" long by 2' wide, permanently set with ceramics, plastics, kitchenwares, toys and miscellaneous items; two lighted, wall cases of glassware; five 6' battens hung with woven and printed fabrics. Of particular interest to colleges and club groups.

### Framing and Hanging Pictures

BOXED WEIGHT: 540 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$10; *Non-Members* \$15

A visual discussion of right and wrong ways to frame and hang pictures, illustrated by twenty-two large framed twin color reproductions with eleven labels and nine descriptive panels. Of special interest to club groups and to college art and home economics classes.

### Recent Oil Paintings by Virginia Artists

BOXED WEIGHT: 350 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$10; *Non-Members* \$15

A group of thirteen framed oil paintings selected from the "14th Virginia Artists Exhibition" held at the Virginia Museum in the spring of 1953. Of interest to high schools, colleges and club groups.

### The Four Washingtons

BY MUSEUM VAN: *See page 5.*  
RENTAL FOR 3 WEEKS: *Members*  
\$10; *Non-Members* \$15

George Washington depicted as soldier, husband, statesman and farmer in four 44" by 61½" framed oil paintings by the 19th century American genre artist, Junius Brutus Stearns, accompanied by explanatory labels and four framed 27¼" by 32" color lithographs made from the paintings. Suggested for clubs or libraries.

### Ancient Egypt

BOXED WEIGHT: 169 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$5; *Non-Members* \$10

Designed particularly for club groups, this exhibition is made up of twelve hinged photographic panels, 20" by 29", which can be set up on card tables. Panels carry enlarged photographs and captions, illustrating principal monuments of Egyptian art. The exhibition is built around an original piece of granite sculpture, 9½" high and dating from 1900 B.C., which is displayed in a small lighted case. The exhibition is accompanied by books and pamphlets on Egyptian art and a filmstrip and filmstrip projector, so that the organization can prepare a program related to the exhibition.

### Habiliments for Heroines

BOXED WEIGHT: 500 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$5; *Non-Members* \$10

This traveling exhibition is composed of sixteen 7" by 9" color transparencies, with accompanying labels, mounted in free standing, lighted cases. The transparencies were made from a Virginia Museum exhibition illustrating over 200 years of feminine costume design. They show the historic costumes worn by mannequins which represent heroines from famous novels written between 1752 and 1952. Each mannequin is placed in an architectural setting reproducing a scene from the novel in which the costume was worn. The labels quote the authors' descriptions of the heroines and relate the changing styles of feminine dress to underlying changes in social history. When assembled, the display requires an area 25' long by 18' wide. Recommended for high school and college literature and history departments and for clubs. To be released to the American Federation of Arts for national circulation after July, 1954.

### American 18th Century Furniture

BOXED WEIGHT: 275 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$5; *Non-Members* \$10

Four authentic reproductions of sidechairs represent the great 18th century furniture styles: Queen Anne, Chippendale, Hepplewhite and Sheraton. Thirteen panels with labels and photographs discuss 18th century furniture woods, tools, upholstery fabrics, the furniture styles and the careers of American craftsmen. Recommended for club groups.

### ONE-OBJECT EXHIBITIONS

*A series of one-original-object exhibitions has been planned especially for libraries, but may be available to other organizations which have proper display space and custodian service. Each object is accompanied by two self-supporting interpretive labels, one for children and one for adults, to be placed on a nearby counter or desk. Each object, with its labels, comes in a special, hinged-lid box, and may be borrowed for a three week period, the borrower paying two-way express charges and a \$3.00 fee to cover all-risk insurance. In applying for one of these exhibitions, please describe the type of building in which the object will be shown; the nature and location of the display space; the provision which will be made for a custodian who will be in the room during all public hours.*

*Other objects in the collections of the Virginia Museum, not on permanent display in the Museum's exhibition galleries, will become available for one-object loans from time to time.*

### Antoine Barye

DIMENSIONS: 4½" h x 8½" l  
BOXED WEIGHT: 25 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$3; *Non-Members* \$6

A small but forceful bronze statuette, "Stalking Lioness," by the famous 19th century French sculptor and master of Rodin, depicting one of his favorite animal subjects. Cast in bronze after the clay model.

## George P. A. Healy

DIMENSIONS: 38" h x 33" w (framed)  
BOXED WEIGHT: 55 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$3; *Non-Members* \$6

An oil on canvas portrait of the famed poet, "Longfellow," by one of the best known American portrait painters of the 19th century.

## Jules Dupré

DIMENSIONS: 30½" h x 34¾" w (framed)  
BOXED WEIGHT: 50 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$3; *Non-Members* \$6

"Windy Day," an oil on canvas landscape painting by one of the prominent members of the mid-19th century French Barbizon School.

## Diaz de la Peña

DIMENSIONS: 34" h x 42" w (framed)  
BOXED WEIGHT: 55 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$3; *Non-Members* \$6

An outdoor scene, "Edge of the Fontainebleau Forest," in oil on canvas. By a member of the 19th century French landscape school which opened the way for the Impressionist painters.

## Georges Braque

DIMENSIONS: 12" h x 29½" w (framed)  
BOXED WEIGHT: 30 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$3; *Non-Members* \$6

"Still Life, Fruit," in oil on canvas. A leader with Picasso in the development of modern art, Braque has used the abstract patterns of synthetic cubism in this painting.

## Massimo Campigli

DIMENSIONS: 36½" h x 41½" w (framed)  
BOXED WEIGHT: 60 pounds  
RENTAL FOR 3 WEEKS: *Members*  
\$3; *Non-Members* \$6

"Charity School," a figure composition in oil on canvas by the modern Italian painter who has been influenced by the soft coloring and monumental figures of Italian renaissance fresco paintings, as well as by modern abstract art.

## SPECIAL LOAN EXHIBITIONS

*Upon special request the Museum can lend certain groups of art objects from its permanent collections for exhibition by Member Groups having at their disposal proper display facilities. Such exhibitors will be expected to pay crating, transportation and insurance charges occasioned by the loan.*

## EXHIBITION LOAN LIBRARY

*Exhibition Loan Library sets are composed principally of flat mounted material, and each exhibition is packed in a wooden case. The only charge to Member Groups for sets from the Exhibition Loan Library is the transportation cost. Non-Member groups also may obtain these exhibitions for a small rental fee.*

*All exhibitions in the Loan Library are sent by COLLECT EXPRESS to the Borrower from the Museum or from a previous exhibitor. Borrowers are expected to ship exhibitions to the Virginia Museum the day following their closing date by PREPAID EXPRESS. Borrowers will be billed for any long distance telephone calls necessitated by their delay in shipping an exhibition at the end of the loan period; and a service charge will be made and they will be billed for freight charges on any exhibition returned to the Museum by Collect Express.*

*Bookings for all exhibitions are honored in order of receipt and should be made well in advance by writing, State Services, The Virginia Museum of Fine Arts, Richmond 20.*

## ARCHITECTURE & FURNISHINGS

### Houses U. S. A.

No. 61

PANEL SIZE: 20" h x 40" w  
BOXED WEIGHT: 150 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members* \$10

Prepared by LIFE and *The Magazine of Building*, this exhibition traces the evolution of the American house from 1607 to 1946. The display consists of 37 photographic panels and 11 introductory and explanatory panels, all mounted on aluminum. Valuable material for college history and fine arts departments, for high school social studies classes, for libraries and for club groups.

### The Greek Revival in American Architecture

No. 41

PANEL SIZE: 22" h x 16" w  
BOXED WEIGHT: 67 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members* \$5

Fine examples of the Greek Revival style in the United States during the period from 1800 to 1850 recorded in 26 enlarged photographs, accompanied by an explanatory label. Of interest to college art history and architectural departments and to club groups.

### Old Virginia Architecture

No. 12

PANEL SIZE: 20" h x 24" w  
BOXED WEIGHT: 71 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members* \$5

Thirty photographs of colonial Virginian buildings taken by Miss Frances B. Johnson under a Carnegie Corporation survey. The history of each building is told in a descriptive catalogue. Of interest to libraries and club groups.

## **Famous American House Interiors No. 62**

PANEL SIZE: 25½" h x 40¼" w  
BOXED WEIGHT: 133 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Enlarged photographs of the Thorne Miniature American Rooms and accompanying texts giving a visual survey of the domestic interior architecture and furnishings in America from the 17th century to the 20th century. Twenty-five panels. Useful for upper elementary school social studies classes, high school history, home economics and art history classes and for all libraries and club groups.

## **Furniture of the Old South, 1640-1820 No. 50**

PANEL SIZE: 30" h x 35" w  
BOXED WEIGHT: 100 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

A photographic version of the exhibition held at the Virginia Museum of Fine Arts in January 1952 in collaboration with *Colonial Williamsburg* and *The Magazine ANTIQUES*. Regional types are differentiated and southern styles are illustrated by authentic examples of southern-made pieces. Sixteen panels. Suggested for libraries, club groups and for college classes in American history.

## **CRAFTS & DESIGN**

### **Textile Designs by Dan Cooper No. 26**

PANEL SIZE: 25" h x 20" w  
BOXED WEIGHT: 75 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Original textiles by one of America's foremost living designers, Dan Cooper, mounted on 25 flat panels and accompanied by labels describing materials, weaves and the uses for which the textiles are designed. Of especial value to club groups, college and high school art and home economics classes.

### **Swedish Textiles No. 29**

PANEL SIZE: 12" h x 10" w  
BOXED WEIGHT: 28 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Weaving and embroidery by Swedish peasants illustrated in 30 black and white and color plates. Useful as study material for high school and college art departments and for women's clubs.

### **Elements of Design No. 38**

PANEL SIZE: 25" h x 20" w  
BOXED WEIGHT: 88 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Twenty-four photographic panels setting forth the basic elements of design. Compiled by the Museum of Modern Art. Particularly useful to high school and college art departments.

## **Tavern Signs No. 16**

PANEL SIZE: 11" h x 8½" w  
BOXED WEIGHT: 19 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Thirty-one tavern signs of colonial America, carefully reproduced in water color by artists of the W.P.A. Museum Extension Project, from printed wood and metal signs. Useful as study material to grade schools and to high school art departments.

## **Pennsylvania Dutch Designs No. 30**

PANEL SIZE: 16¼" h x 12¾" w  
BOXED WEIGHT: 37 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Silk screen reproductions of motifs from the folk art of the early settlers of Pennsylvania. The designs are from dower chests, ceramics and fraktur paintings. A publication by the Metropolitan Museum of Art consisting of 25 panels, suitable as study material for grade schools, high school art departments and for club groups.

## **CULTURAL BACKGROUND**

### **Theater — From Ritual to Broadway No. 36**

PANEL SIZE: 32" h x 24" w  
BOXED WEIGHT: 69 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

This LIFE exhibition presents a summary of the variations in dramatic communication from the theater's beginnings to its present form in the western world. Topics covered by the 25 panels are The Beginnings of Theater, Tragic Theaters, The Perennial Life of Comedy, and Theater in the Modern World, and include such plays as "Medea," "Henry IV," "Show Boat," "Green Pastures," "The Cherry Orchard" and "Waiting for Lefty." Suggested for club groups, libraries and for high school and college drama, literature and art departments.

### **Egypt No. 33**

PANEL SIZE: 28" h x 20" w  
BOXED WEIGHT: 88 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

An exhibition from LIFE assembled under the direction of Mr. W. C. Hayes of the Department of Egyptology at the Metropolitan Museum includes 33 aluminum mounted photographic panels. The exhibition surveys the monuments and periods of ancient Egyptian history and it is recommended particularly to upper elementary school social studies classes. Also of interest to high school and college art history classes and to libraries.

### **Athletic Games of Ancient Greece No. 6**

PANEL SIZE: 15" h x 20" w  
BOXED WEIGHT: 80 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A group of 40 photographic reproductions of Greek vase paintings and sculpture, showing the athletic games of

ancient Greece, compiled by the Boston Museum of Fine Arts. There are also photographs of architectural remains and reconstructions of the stadia and locations where the contests were held. Accompanied by explanatory texts. Useful as study material to high school and college history, Latin and art history departments and to club groups.

### **The Medieval Spirit**

**No. 40**

PANEL SIZE: 32" *h* x 24" *w*  
BOXED WEIGHT: 120 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Twenty-four panels dealing with the church, the feudal system, the town and medieval learning. Black and white and a few colored photographs of cathedrals, sculpture, stained glass, paintings, tapestries and arms and armor are supplemented by descriptive labels. Prepared by LIFE magazine. Recommended to history and art history departments, to libraries and club groups.

### **The Age of Exploration**

**No. 43**

PANEL SIZE: 32" *h* x 24" *w*  
BOXED WEIGHT: 107 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A LIFE photographic exhibition of 24 panels containing 50 reproductions augmented by a brief running text describing the impulses behind the great discoveries of the 15th and 16th centuries. Useful to grade school social studies classes, high school and college history and art history departments, to libraries and to club groups.

### **Venice**

**No. 47**

PANEL SIZE: 32" *h* x 24" *w*  
BOXED WEIGHT: 60 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A LIFE exhibition describing the importance of Venice during the period of its greatest splendor in the renaissance. The exhibition is composed of 24 panels, organized under the topics: Government, Religion, Art and Literature, Civic and Public Architecture. Recommended to high school and college world history and art history departments, to libraries and to club groups.

### **The Protestant Revolution**

**No. 45**

PANEL SIZE: 32" *h* x 24" *w*  
BOXED WEIGHT: 92 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

This LIFE exhibition is designed to present on 24 panels a comprehensive view of the political and religious problems that beset Europe in the 16th and 17th centuries and their influence on the settlement of America. Recommended to high school and college literature, history, art history departments, to libraries and to club groups.

### **Elizabethan England**

**No. 5**

PANEL SIZE: 20" *h* x 15" *w*  
BOXED WEIGHT: 80 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Mounted panels from a portfolio published by the Boston Museum of Fine Arts. Includes 41 reproductions in which the life in Elizabeth's reign is presented through contemporary portraits, engravings, book illustrations, buildings, furniture and other arts. Suggested as study material for high school and college English literature, history and art history departments and for club groups.

### **The French Renaissance**

**No. 7**

PANEL SIZE: 20" *h* x 15" *w*  
BOXED WEIGHT: 93 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A survey of the vigorous political, social and cultural life in France during the early renaissance. Examples of outstanding sculpture, paintings and architecture of the period are shown. Compiled from a Boston Museum of Fine Arts illustrative set containing 42 panels. Suggested as study material for high school and college French, history and art history departments and for club groups.

### **The Age of Enlightenment**

**No. 44**

PANEL SIZE: 32" *h* x 24" *w*  
BOXED WEIGHT: 97 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A LIFE pictorial essay of 24 panels on the intellectual, social and political conditions in France from the last days of Louis XIV (1715) to the days of the Revolution (1793). Recommended to high school and college French, history and art history departments, to libraries and to club groups.

### **18th Century England**

**No. 48**

PANEL SIZE: 32" *h* x 24" *w*  
BOXED WEIGHT: 78 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Twenty-four panels based on the study which appeared in LIFE magazine. The content is divided into three sections: Introduction and Politics, The Country, and the City of London with especial emphasis on its literary and theatrical life. Good supplementary material for high school and college history, art history and literature departments and of interest to libraries and club groups.

### **Georgian England**

**No. 25**

PANEL SIZE: 20" *h* x 15" *w*  
BOXED WEIGHT: 82 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Forty-two mounted panels from a Boston Museum of Fine Arts portfolio, "Life in 18th Century England." Varied forces in the political, social and economic life of 18th century England are related to tastes in literature and art. Suggested as study material for high school and college English literature, history and art history departments and for club groups.

## The American Revolution

No. 13

PANEL SIZE: 32" h x 24" w  
BOXED WEIGHT: 79 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A chronological picture essay by LIFE on the political, social and economic developments related to the American Revolution. Twenty-four panels with text and photographic reproductions of paintings, cartoons, handbills, engravings and maps which document the story. Useful to high school and college history and art history departments, to libraries and to club groups.

1848

No. 63

PANEL SIZE: 32" h x 24" w  
BOXED WEIGHT: 90 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A LIFE exhibition depicting the crucial "Year of Revolution" on which hinged two centuries of European politics. Twenty-four panels carry reproductions of paintings and portraits, drawings, woodcuts, cartoons and photographs. Recommended to high school and college history and art history departments, to libraries and to club groups.

## The Edwardians

No. 14

PANEL SIZE: 32" h x 24" w  
BOXED WEIGHT: 65 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

This visual survey, by LIFE, of the extravagant period during the reign of Edward VII in the early 20th century shows us the Edwardians as they liked to see themselves, slightly idealized by conservative artists and illustrators, or amusingly ridiculed by such popular caricaturists as Max Beerbolun and Leslie Ward. Contemporary photographs are used also on the 24 panels. Of interest to club groups, libraries and to high school and college history, literature and art history classes.

## Look at Your Neighborhood

No. 65

PANEL SIZE: 29" h x 40" w  
BOXED WEIGHT: 56 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

An important pictorial essay prepared by the Museum of Modern Art on such community problems as housing, parks, schools, business and recreation, presented on 12 panels. Particularly suitable for college sociology and architecture departments and for all libraries and club groups.

## GRAPHIC ART

### International Graphic Arts Society Prints

No. 35

PANEL SIZE: 22" h x 25" w  
BOXED WEIGHT: 40 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

The International Graphic Arts Society was founded with the purpose of furthering international cultural understand-

ing and bringing into homes at a reasonable price original prints by leading contemporary graphic artists. The prints were selected by a jury composed of outstanding museum print curators and graphic specialists. The present exhibition is composed of ten prints in color and in black and white, illustrating various techniques. A title and label panel accompany the exhibition. Recommended to high school and college art departments.

### Water Colors, Prints and Drawings by Virginia Artists

No. 3

PANEL SIZE: 25" h x 30" w  
BOXED WEIGHT: 70 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Assembled from the "14th Exhibition of Virginia Artists," this group of 23 recent water colors, prints and drawings contains woodcuts, etchings, aquatints, lithographs and 2 descriptive panels. Renewed biennially. Of particular interest to high school and college art departments, to libraries and to club groups.

### Cartoons by Steinberg

No. 42

PANEL SIZE: 25" h x 30" w  
BOXED WEIGHT: 150 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Satiric drawings by this world-famous cartoonist have been especially assembled as an exhibition for the Virginia Museum by the artist himself. The cartoons represent the whole sweep of Steinberg's work, and the layout pokes sly fun at exhibitions and their settings. Of interest to libraries, club groups and to high school and college art departments. Forty-two panels. To be released to the American Federation of Arts for national circulation after July, 1955.

### Japan in Color Prints

No. 8

PANEL SIZE: 35" h x 25" w  
BOXED WEIGHT: 150 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

An educational exhibition of unusual interest, these 55 color woodcuts by the famous Japanese artist, Hiroshige, present views of the picturesque Japanese landscape, and illustrate a popular graphic art of the 19th century which had a marked influence upon the development of modern painting. Enjoyed by students and adults alike, the exhibition is suitable for high school and college classes, for libraries and club groups. It must be shown only away from sunlight and daylight in an artificially lighted room.

### Color Woodcuts by Ross Abrams

No. 11

PANEL SIZE: 20" h x 25" w  
BOXED WEIGHT: 70 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Fifteen color woodcuts illustrate Mr. Abrams' rich and decorative color sense, and the many possibilities of the color woodcut technique. The exhibition includes a title panel and two technical and biographical panels. Of interest to high school and college art departments and to club groups.



## Making a Serigraph

No. 37

PANEL SIZE: 20" h x 25" w  
BOXED WEIGHT: 83 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Explanatory diagrams and 10 proofs explaining the process of making a silk screen print. Accompanied by 12 finished prints by members of the National Serigraph Society, duplicating those included in exhibition 67. For high school and college art departments and club groups.

## Serigraphs for Children

No. 67

PANEL SIZE: 20" h x 25" w  
BOXED WEIGHT: 39 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

An exhibition of 12 original silk screen color prints selected especially for children, plus a title panel and an introductory panel written for children. Recommended to grade schools and to club groups.

## Charles Smith's Zoo

No. 39

PANEL SIZE: 20" h x 25" w  
BOXED WEIGHT: 53 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Block paintings of animals, birds and fish in the special technique developed by this Virginia artist. The humorous and lively quality of these compositions makes them appealing to both children and adults. Particularly useful to elementary schools. Twenty panels.

## How a Block Painting is Made

No. 9

PANEL SIZE: 20" h x 25" w  
BOXED WEIGHT: 112 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

This exhibition explains, through photographs and step-by-step examples, the unique process of block painting developed by Charles W. Smith, nationally known Virginia artist. It contains altogether 35 panels, including 10 finished examples of his work. Recommended to grade and high schools and to club groups.

## Original Prints from the Museum Collection

No. 4

PANEL SIZE: 20" h x 15" w  
BOXED WEIGHT: 70 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

A group of 25 etchings, engravings, woodcuts and lithographs by some of the great artists of the renaissance and modern times. Included are original works by Dürer, Rembrandt, Meryon, Whistler, Zorn and Hassam. Useful to high school and college art departments and for club groups.

## Old Master Drawings

No. 22

PANEL SIZE: 21" h x 15" w  
BOXED WEIGHT: 76 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Reproductions of original drawings by old masters, including Dürer, Holbein, Boucher, Van Gogh, Greuze, Rembrandt and others. Helpful in studying the stylistic individuality of these artists. Suggested as teaching material to college art departments and for exhibition by club groups. Thirty panels.

## Drawings by Paul Klee

No. 34

PANEL SIZE: 10" h x 13" w  
BOXED WEIGHT: 36 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Faithful reproductions of the highly personal drawings of the modern Swiss artist on 41 small panels. Of interest primarily to college art departments.

## North American Wild Flower Prints

No. 20

PANEL SIZE: 20" h x 15" w  
BOXED WEIGHT: 64 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Faithfully rendered prints in color of 52 North American wild flowers selected from the water color portfolio of Mary Vaux Walcott. Published in 1925 by the Smithsonian Institution. Of interest to garden clubs.

## 18th Century Cities and Gardens

No. 19

PANEL SIZE: 17" h x 21" w  
BOXED WEIGHT: 90 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Forty-five charming views of classical gardens and European cities as recorded in original 18th century prints. Of particular interest to garden clubs.

## Fashion Prints of the 19th Century

No. 17

PANEL SIZE: 15" h x 20" w  
BOXED WEIGHT: 98 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Fifty hand colored original fashion prints of the 19th century. Of interest as study material to high school and college classes in fashion design and dramatics, and to club groups.

## PAINTING

### California Water Color Society Exhibition

No. 10

PANEL SIZE: 28" h x 37" w  
BOXED WEIGHT: 123 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

A group of 30 original water colors chosen by jury for exhibition in Virginia. All artists represented in the exhibition are active members of the California Water Color Society. This exhibition, assembled in 1953, is recommended to libraries, club groups, high school and college art departments.

**Water Colors by U. S. Artists** **No. 27**

PANEL SIZE: 25" h x 30" w  
BOXED WEIGHT: 100 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Twenty compositions in water color, gouache, oil on paper and monotype by prominent U. S. artists, loaned by New York galleries. Largely abstract in design, experimental in technique. Explanatory panels on painting techniques accompany the exhibition. Assembled in 1952; renewed biennially. Recommended to high school and college art classes.

**Water Colors by Allen Ingles Palmer** **No. 69**

PANEL SIZE: 25" h x 30" w  
BOXED WEIGHT: 101 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

Water colors of scenes in the Blue Ridge Mountains and around Chesapeake Bay by the former Roanoke artist. Twenty-five paintings accompanied by a title panel and two explanatory panels discussing Palmer's career and his method of painting. Suggested for club groups and libraries.

**It's Fun to Paint** **No. 51**

PANEL SIZE: 20" h x 25" w  
BOXED WEIGHT: 48 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

An exhibition of 15 pastel and crayon drawings and paintings by elementary school pupils. Accompanied by a discussion panel. Planned for art education classes and parent-teacher groups. It can be used for grade schools.

**The Human Figure in Child Art** **No. 52**

PANEL SIZE: 25" h x 30" w  
BOXED WEIGHT: 99 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

An exhibition of paintings done in the Museum's leisure-time classes by 25 children from four years old through high school age. Divided into three developmental groups and accompanied by explanatory labels. Planned for art education classes and parent-teacher groups.

**Modern Painting in France** **No. 28**

PANEL SIZE: 25" h x 30" w  
BOXED WEIGHT: 59 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

The story of romanticism, realism, impressionism and post-impressionism in France, illustrated by *Skira* color reproductions of works by famous artists and accompanied by descriptive labels. Twelve panels. Recommended to high school art and French classes and to club groups.

**Scenes of 17th Century Holland** **No. 23**

PANEL SIZE: 25" h x 30" w  
BOXED WEIGHT: 88 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

An exhibition of 15 large color reproductions of Dutch paintings which give a picture of life in the 17th century.

Accompanied by labels on the history and geography of the Netherlands and their effect upon the economy and art. Planned especially for social studies classes in grades 4, 5, and 6, but also useful to libraries and adult club groups.

**Nativity Scene in Art** **No. 54**

PANEL SIZE: 20" h x 16" w  
BOXED WEIGHT: 51 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A Christmas exhibition of 22 attractively matted color reproductions of famous Nativity paintings with photographic and label panels explaining the development of this religious symbolism in art from early Christian times to the renaissance. Suitable for high school and college art history classes and for libraries and club groups.

**Madonnas** **No. 18**

PANEL SIZE: 20" h x 15" w  
BOXED WEIGHT: 48 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

A group of 22 small color reproductions of famous paintings showing the Madonna and Child by such artists as Memling, Botticelli, Michelangelo, Rubens and El Greco. Especially suitable as study material to schools and clubs at Christmas time.

**Religious Art** **No. 53**

PANEL SIZE: 15" h x 20" w  
BOXED WEIGHT: 53 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Twenty small color reproductions of religious paintings by well-known artists including Giotto, El Greco, Jan van Eyck and Picasso. Useful as study material to club groups.

**Italian Masters** **No. 21**

PANEL SIZE: 20" h x 15" w  
BOXED WEIGHT: 66 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Thirty-two small reproductions in color of murals and paintings by Italian artists from the 14th through the 17th centuries. The majority of the paintings are of religious subjects. Useful primarily as art history study material to clubs or high schools.

**PHOTOGRAPHY**

**Southern Exposures** **No. 56**

PANEL SIZE: 40" h x 24" w  
BOXED WEIGHT: 153 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$10*

The hitherto largely unknown visual aspects of the South from the time of the War Between the States to the start of World War I are portrayed by contact prints and enlargements from recently discovered photographic plates made by three generations of the Cook family. The home life, transportation, commerce, personalities and re-creation of the South are shown, and the exhibition includes an

explanation of the technical advances, from Daguerreotype to color sound film. This exhibition is suitable for upper elementary and secondary school classes, college students and club groups. Thirty-two panels. To be released to the American Federation of Arts for national circulation after July, 1955.

### **Virginia Photographic Salon Medal Winners No. 15**

PANEL SIZE: 16" h x 20" w  
BOXED WEIGHT: 58 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Thirty prize winning photographs, taken between 1936 and 1946, by photographers throughout the State. To be renewed in the summer of 1954, and biennially thereafter, with material selected from the current Virginia Photographic Salon.

### **Creative Photography No. 64**

PANEL SIZE: 30" h x 40" w  
BOXED WEIGHT: 65 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Twelve panels explore the camera's potentialities as a means of expression. Prepared by the Museum of Modern Art and Andreas Feininger. Excellent for colleges, libraries and clubs.

## **SCULPTURE**

### **Sculpture Lesson No. 57**

PANEL SIZE: 28" h x 20" w  
BOXED WEIGHT: 68 pounds  
RENTAL FOR 2 WEEKS: *Members*  
*free; Non-Members \$5*

Illustrating photographically the step-by-step process of modeling clay and casting it, this exhibition was made by LIFE under the direction of William Zorach. It contains 20 panels with commentary accompanying the photographs. Suggested for libraries, club groups, high school and college art classes.

## **CIRCULATING SLIDE SETS**

*The Museum has sets of 2" x 2" lantern slides available for two week loan periods. Notes in the form of brief or expanded outlines with supplementary bibliography are provided with several sets.*

*Museum Members may borrow slide sets without charge, although two-way express costs must be paid. The slides are shipped from the Museum by COLLECT Express and must be returned to the Museum by PREPAID Express.*

*Non-Member groups may borrow slides at \$2.00 per set, plus transportation charges. All borrowers will be billed at cost for any breakage or loss. The Museum also rents a 2" x 2" slide projector for \$1.00, plus two-way express charges, to groups needing such equipment.*

*Bookings for all slide sets are honored in order of receipt and should be made well in advance by writing State Services, The Virginia Museum of Fine Arts, Richmond 20.*

### **Camera Abstractions by Howard Dearstyne**

A dramatic visual record of abstract design in the world about us as seen through the camera by Howard Dearstyne. Fifty color slides and script.

### **Creative Design by Josef Albers**

Originally on the staff of the famous Bauhaus in Germany, then on the faculty of Black Mountain College and now at Yale University, Mr. Albers is recognized as one of the international leaders in the development of modern design. His 15 black and white standard size (3¼" x 4") slides, with accompanying text by Mr. Albers, illustrate his theories.

### **Industrial Design**

A visual explanation of the rôle of the industrial designer in creating economical, functional and attractive products in mass production for the mass market. Prepared by the Society of Industrial Designers. Forty-three color slides and script.

### **Masks of Africa**

The growing knowledge of African art and its relation to design and expressionism in modern art have directed wide attention to this field. Thirty-four slides in color with a text by Mr. Ralph C. Altman.

### **Japanese Prints**

A survey of the important Japanese artists from the 17th century to the present who have used the wood block print as a graphic medium. Because of the revived use of the color woodcut and the influence of oriental art in modern painting, this subject is of widespread interest. Fifty-one color slides and script prepared by Judson D. Metzgar, staff specialist of the Los Angeles County Museum.

### **Children Paint Their World**

Based on an experiment conducted with children of foreign born transient workers in the seventh grade art class of a Los Angeles public school, this set pictures the reactions of the children to their ever-changing environments. Thirty-six color slides and script.

### **Children's Painting**

This series is helpful to parents and teachers seeking an understanding of children's art. The illustrations have been selected not on a competitive basis but rather for the measure in which they represent the work of an average child. Twenty-seven color slides.

## The Potter's Workshop

Slides illustrate the making of a pitcher, step-by-step, from raw clay to decoration, by the ceramist, Marguerite Mildenhain. Thirty-four color slides.

## Modern Sculpture

The work of such modern sculptors as Calder, Moore, Marini and Noguchi is represented in this set of 42 black and white and color slides.

## Colonial Williamsburg

Surveying the famous restorations at Williamsburg, these fifty-two 2" x 2" Kodachrome slides show views of the gardens and the exteriors and interiors of the buildings. The slides are accompanied by a written text on Williamsburg's historical and political background.

## Flower Arrangements of Williamsburg

The materials and arrangements used in the 18th century fruit and flower decorations seen today at Colonial Williamsburg are shown in fifty-one 2" x 2" Kodachrome slides. Many are pictured in their appropriate settings, the rooms of the Governor's Palace and the Raleigh Tavern, as noted in the accompanying text.

## Early American Crafts

These slides represent water color renderings and photographs of crafts and popular art from before 1700 to 1900. The subjects range from ceramic sculpture to hand puppets, from drinking fountains to weathervanes and quilt work. Fifty-two color slides and script.

## Thorne American Rooms in Miniature

Reconstructed models of American domestic interiors showing regional differences and the development of American architecture and decorative arts from the 17th century to the early 20th century. Thirty-eight black and white slides and script.

## Virginia Architecture

Scenes of Monticello, Mount Vernon, Carter's Grove, Williamsburg and many other historic architectural shrines. Fifty-two color slides and script.

## Art of the Pre-Historic Man

Pictorial evidence, supplemented with maps and photographs, gives information about life in pre-historic times. Nineteen color slides.

## Mexico

Painting, photographs and art objects from historic and modern Mexico. Fifty color slides.

## The American Indian

The art of the North American Indian is presented in various types of historic and contemporary ceramics, painting, weaving, and beadwork. Forty-nine color slides.

## LOAN FILMS & FILMSTRIPS

### FILM

*Through the courtesy of the Mount Vernon Ladies Association the Virginia Museum of Fine Arts is able to distribute an excellent educational film on historic Mount Vernon. Borrowers are asked to pay the two-way express charges. The film must be returned the day after the showing.*

*Bookings for this film are honored in order of receipt and should be made well in advance by writing State Services, The Virginia Museum of Fine Arts, Richmond 20.*

### Mount Vernon In Virginia

A black and white sound film, 25 minutes in length, portraying the history of this famous Virginia Mansion. Produced by the Affiliated Films for the Mount Vernon Ladies Association of the Union. Rental fee for one showing: Members, free; Non-Members, \$5.

### FILMSTRIPS

*The Virginia Museum circulates filmstrips—groups of illustrations related to certain visual arts topics assembled in logical sequence on lengths of 35mm film for individual projection. Unlike other educational materials circulated by the Museum, the filmstrips are mailed in a small metal tube to the borrower by parcel post at the Museum's expense. They must be returned to the Museum by parcel post at the borrower's expense, at the end of a two weeks' loan period.*

*Most of the filmstrips are accompanied by printed essays and are useful to schools, colleges and clubs having the proper filmstrip attachments for their 2" x 2" slide projectors. Borrowers are cautioned to use the filmstrips carefully as they will be charged the full purchase price for any filmstrips returned to the Museum in damaged condition. Filmstrips are loaned free to Members and rent for \$1.00 apiece to Non-Member groups.*

*Bookings for filmstrips are honored in order of receipt and should be made well in advance by writing State Services, The Virginia Museum of Fine Arts, Richmond 20.*

### History of Art Series

#### Ancient Art

BABYLONIAN AND ASSYRIAN ART	No. 1
EGYPTIAN ART: ARCHITECTURE	No. 2
EGYPTIAN ART: SCULPTURE AND PAINTING	No. 3
GREEK ART: PRE-CLASSIC	No. 4
GREEK ART: CLASSIC AND HELLENISTIC	No. 5
ROMAN ART	No. 6

### Constantine to 1400 A.D.

EARLY CHRISTIAN, BYZANTINE AND MIGRATION ART	No. 7
MOSAICS AND FRESCOES FROM THE IV UNTIL THE XIII CENTURIES	No. 8
ARCHITECTURE AND SCULPTURE OF THE EARLY MIDDLE AGES	No. 9
ARCHITECTURE AND SCULPTURE OF THE LATE MIDDLE AGES	No. 10
ILLUMINATED MANUSCRIPTS	No. 11
PAINTING OF THE LATE MIDDLE AGES	No. 12

### 1400 A.D. to 1800 A.D.

ARCHITECTURE OF THE RENAISSANCE	No. 13
SCULPTURE OF THE RENAISSANCE	No. 14
PAINTING OF THE RENAISSANCE	No. 15
ARCHITECTURE AND SCULPTURE OF THE BAROQUE	No. 16
PAINTING OF THE BAROQUE	No. 17
ART OF THE ROCOCO	No. 18

### 1800 A.D. to the Present

NEO-CLASSICISM	No. 19
ROMANTICISM	No. 20
REALISM	No. 21
IMPRESSIONISM	No. 22
POST-IMPRESSIONISM AND EXPRESSIONISM	No. 23
THE ART OF THE XX CENTURY	No. 24

### American Art Series

ARCHITECTURE AND CRAFTS IN COLONIAL AMERICA, 1600-1790	No. 54
PAINTING IN COLONIAL AMERICA, 1600-1790	No. 55
REPUBLICAN ARCHITECTURE AND SCULPTURE, 1790-1830	No. 56
REPUBLICAN PAINTING, 1790-1830	No. 57
ARCHITECTURE AND SCULPTURE, THE MIDDLE YEARS, 1830-1870	No. 58
PAINTING IN THE MIDDLE YEARS, 1830-1870	No. 59
THE GILDED AGE: ARCHITECTURE AND SCULPTURE, 1870-1900	No. 60
THE GILDED AGE: PAINTING, 1870-1900	No. 61
THE PIONEERS OF MODERNISM: ARCHITECTURE AND PAINTING, 1900-1920	No. 62
PAINTING AND SCULPTURE IN THE 1920's	No. 63
ARCHITECTURE AND SCULPTURE SINCE 1930	No. 64
PAINTING SINCE 1930	No. 65

### Special Series

#### Greek Vase Painting

THE EARLY CENTURIES	No. 69
ARCHAISM	No. 70
THE FIRST CLASSIC EPOCH	No. 71
THE SECOND CLASSIC EPOCH	No. 72
HELLENISM	No. 73

#### Latin America

COLONIAL ART AND ARCHITECTURE	No. 79
THE INCA EMPIRE	No. 80
THE GRAND CHIMU	No. 81
TRIBES AND TEMPLES OF COLOMBIA	No. 82

#### American Southwest

PREHISTORIC CULTURE CENTERS	No. 74
THE PUEBLOS	No. 75
INDIAN ART #1	No. 76
INDIAN ART #2	No. 77
MISSION CHURCHES	No. 78

### Topics in Modern American Painting

LET'S LOOK AT A PAINTING	No. 45
MODERNISM	No. 46
AMERICAN SCENE	No. 47
REALISM	No. 48
ROMANTICISM	No. 49

### Modern Art

EVOLUTION OF AMERICAN PAINTING	No. 83
EUROPEAN PAINTING—POST-IMPRESSIONISM TO PRESENT #1	No. 84
EUROPEAN PAINTING—POST-IMPRESSIONISM TO PRESENT #2	No. 85
ARCHITECTURE	No. 86
INDUSTRIAL DESIGN	No. 87
TIMELESS ASPECTS	No. 88

### Individual Topics

ART IS EVERYWHERE	No. 44
ARCHITECTURAL STYLES	No. 27
ANCIENT EGYPT	No. 50
THE TREASURY OF THE SIPHINIANS IN DELPHI OLYMPIA—A CENTER OF GREEK RELIGION, ARTS AND GAMES	No. 29
ATHENS	No. 30
THE MIDDLE AGES	No. 51
THE CATHEDRAL OF NOTRE DAME AT CHIARTRES	No. 33
THE CATHEDRAL OF NOTRE DAME AT REIMS	No. 26
GIOTTO'S LIFE OF CHRIST	No. 25
ITALIAN ARCHITECTURE	No. 32
THE TITAN: WORK OF MICHELANGELO	No. 43
MICHELANGELO: THE SISTINE CHAPEL	No. 41
RENAISSANCE VENICE	No. 31
AGE OF EXPLORATION	No. 37
THE PROTESTANT REVOLUTION	No. 39
FRANCE IN THE EIGHTEENTH CENTURY	No. 53
EIGHTEENTH CENTURY ENGLAND	No. 40
THE AMERICAN REVOLUTION	No. 38
MOUNT VERNON	No. 36
EMERSON'S NEW ENGLAND	No. 42
HERITAGE OF THE MAYA	No. 35
THE INCAS	No. 34
MEXICO	No. 66
PEKING—THE FORBIDDEN CITY	No. 68
JAPAN	No. 52
THE HISTORY OF COSTUME FROM THE YEAR 1000 UNTIL 1900	No. 67
	No. 28

## ARTMOBILE VISITS

*The Artmobile is a maximum-size trailer-truck specially designed and built as a traveling art gallery. The trailer unit was financed by Miller and Rhoads, Inc., as a public service, and funds for State-wide operation are provided by the Virginia Federation of Women's Clubs.*

*The Artmobile visits all parts of Virginia on a planned circuit. Groups wishing the Artmobile to stop in their community should write, State Services, The Virginia Museum, Richmond 20, and ask to be placed on the itinerary.*

The duration of the Artmobile stay in any locality depends upon the population and the number of groups desiring to use its exhibitions. In writing for a reservation please state the names of the schools and colleges and of civic or club groups in the locality which would be expected to visit the Artmobile. Also give the size of the general population.

The exhibition for the 1953-55 season will be composed of Dutch and Flemish paintings of the 16th and 17th centuries from the collection of Walter P. Chrysler, Jr. A filmstrip and recording relating to this exhibition will be sent in advance to all school, college and club groups planning to visit the Artmobile.

## TRUSTEES OF THE MUSEUM

OFFICERS—Henry W. Anderson, *President*; Hon. Walter S. Robertson, *First Vice-President*; Mrs. Alfred I. duPont, *Vice-President*; Mrs. Gari Melchers, *Vice-President*; Hon. David K. E. Bruce, *Vice-President*; DeSoto FitzGerald, *Vice-President*.

BOARD OF TRUSTEES—Mrs. John Holmes Bocoek; D. Tennant Bryan; Mrs. Robert Williams Daniel; Mrs. Arthur Kelly Evans; George D. Gibson; Mrs. Edwin Darius Graves, Jr.; Hon. Garland Gray; Horace A. Gray; Hon. Raymond R. Guest; John G. Hayes, Jr.; Jay W. Johns; Robert T. Marsh, Jr.; Paul Mellon; John G. Pollard, Jr.; John Lee Pratt; Mrs. E. Addison Remolds; Mrs. Dave E. Satterfield, Jr.; George Cole Scott, Jr.; Dr. James Asa Shield; Mrs. J. Gordon Smith; Hon. Thomas B. Stanley; Rear Admiral Lewis L. Strauss; William A. Stuart; Mrs. Virginia Clarke Taylor; Morton G. Thalhimier; Hon. William M. Tuck; Dr. Douglas VanderHoof.

TRUSTEES EX-OFFICIO—The Governor of Virginia; The Lieutenant-Governor of Virginia; The Speaker of the House of Delegates; The Mayor of Richmond.

## STAFF OF THE MUSEUM

ADMINISTRATION: Leslie Cheek, Jr., *Director*. Nelle H. Norris, *Secretary to the Director*. COLLECTIONS AND EDUCATION: Mrs. Muriel B. Christison, *Associate Director*; Thomas J. McCormick, Jr., *Research Assistant*; Edward L. Kallop, *Educational Assistant*; William R. Gaines, *Artmobile Driver-Curator*; Neita G. Marks, *Registrar*; Penelope G. Harbin, *Departmental Assistant*.

BUSINESS AND MEMBERSHIP: Mrs. John Garland Pollard, *Associate Director*; James N. Trevillian, *Accountant*; Mrs. Katherine Seymour, *Secretarial Assistant*; Mrs. Clothilda Adams, *Receptionist*. PUBLIC INFORMATION: Sue V. Dickinson, *Head*; Mrs. Frank Miller, *Secretarial Assistant*. INSTALLATION AND DESIGN: Carroll B. Lusk, *Technician*; Charles E. Hammond, *Designer*; Thomas E. Grigg, *Electrician*; N. Louis Sikkelee, *Assistant Technician*. BUILDING AND GUARD: John E. Garrett, *Superintendent*; John W. Davidson, *Carpenter*; William O'Mara, *Guard*; Parker E. Timberlake, John H. May, *Guards*; Charles S. Clarke, Robert H. Bottoms, Gordon J. Winter, *Watchmen*.

## GROUP MEMBERS OF THE MUSEUM

### Schools

Alexandria Public Schools, Alleghany County Public Schools, Appomattox County Schools, Arlington County Public Schools, Bedford County Schools, Bon Air Industrial School, Burkeville High School, Collegiate School for Girls; Dahlgren School, Dunbar High School, C. H. Friend High School, Foxcroft School, Giles County Public Schools, Hampton Public Schools, Harrisonburg Public Schools, Henry County Public Schools, Highland Springs Elementary School, Highland Springs High School, Martinsville Public Schools, National Cathedral School for Girls, Newport News Public Schools, Norfolk City Schools, Nottoway County School Board, Norview High School, Princess Anne County Schools, Richmond Public Schools, Richmond Public Schools Art Department, Richmond Public Schools Audio Visual Department, Roanoke City School Board, St. Catherine's School, St. Christopher's Lower School, St. Margaret's School, Warren County High School, Warwick County School Board, William Campbell High School, Wythe County Schools.

### Colleges & Museums

The Assembly's Training School, Bridgewater College, Chatham Hall, Fairfax Hall Junior College, Hampton Institute, Hollins College, The Irene Leache Memorial, Longwood College, Lynchburg College, Mary Baldwin College, Madison College, Mary Washington College, Norfolk Division of the College of William and Mary & V. P. I., Randolph-Macon College, Randolph-Macon Woman's College, Richmond School of Art, Stratford College, Stuart Hall, Sweet Briar College, University of Richmond, University of Virginia Museum of Fine Arts, V. P. I. Architecture Department, Valentine Museum, Virginia State College, Virginia Union University, Washington & Lee University, College of William and Mary.

### Club Groups

Accomac County Woman's Club, Altrusa Club of Richmond, Brookneal Woman's Club, The Business and Professional Women's Club, Catholic Woman's Club, Chester Woman's Club, Delver Woman's Club, Doswell Woman's Club, The Woman's Club of Emporia, Essex County Woman's Club, Every Monday Club, The Franklin Woman's Club, Fredericksburg Woman's Club, Friday Study Club, Ginter Park Woman's Club, Grundy Woman's Club, Hampton Woman's Club, Highland Park Woman's Club, Hillsville Woman's Club, Woman's Club of Hilton Village, Woman's Club of Hopewell, Ivor Woman's Club, James River Junior Woman's Club, James River Woman's Club, Jewish Woman's Club, Jonesville Women's Club, Junior League of Richmond, Junior League of Roanoke, Junior Woman's Club of Amherst, Kenbridge Woman's Club, Woman's Club of Lancaster County, Lawrenceville Woman's Club, Lynchburg Woman's Club, Marion Junior Woman's Club, The Mathews County Woman's Club, Middlesex County Woman's Club, Narrows Woman's Club, Newport News Woman's Club, Junior Woman's Club of Norfolk, The Woman's Club of Princess Anne County, The Woman's Club of Portsmouth, Woman's Club of Pulaski, Richmond Chapter of Links, Inc., Junior Woman's Club of Roanoke, Woman's Club of Sandston, Stony Creek Woman's Club, Woman's Club of Surry, Thomas Jefferson Woman's Club, Thomas Jerguson Junior Woman's Club, Treble Clef Book-lovers Club, Tuckahoe Woman's Club, Upper King William County Women's Club, Virginia Federation of Women's Clubs, Virginia Federation of Garden Clubs, Wakefield Woman's Club & P. T. A., Waverly Woman's Club, Wednesday Club of Danville, Westhampton Junior Woman's Club, Westmoreland Woman's Club, Senior Woman's Club of Wytheville, Yorktown Woman's Club.

### Other Organizations

A.A.U.W. Richmond Chapter, A.A.U.W. Roanoke Chapter, A.A.U.W. Winchester Branch, Alexandria Library, Ashland Art Group, Bon Air Community Association, Carillon Art Group, Chilhowie P.T.A., City-Wide Art Groups, Danville Art Association, Fairfax County Federation of P.T.A.'s, Frederick Hall Home Demonstration Club, Hanover County P.T.A. Federation, Harrisonburg Sketch Club, Hollins Alumnae Association, Home Demonstration Clubs of Westmoreland County, James River Ceramic Club, The Loudoun Sketch Club, Louisa County Home Demonstration Clubs, Lynchburg Art Club, Lynchburg Teacher's Club, Matthew Whaley P.T.A., McHarg School P.T.A., Orange County Library Association, Post Library at Camp Pickett, Fine Arts School of Petersburg, Radford Area Public Library, Randolph-Macon Alumnae Association, Rappahannock Art League, Richmond Opera Group, Inc., Roanoke Fine Arts Center, State Industrial Farm for Women, Association for Supervisors & Curriculum of V.E.A., Tazewell Parent-Teacher Association, Three Arts Club, Virginia Beach Art Association, Virginia Congress of Parents and Teachers of the Cooperative Education Association, Virginia Education Association, Virginia Historical Society, Virginia Teachers Association, Wilson-Jackson P.T.A., Y.W.C.A.



THE  
VIRGINIA  
MUSEUM  
OF FINE ARTS

THE  
VIRGINIA  
MUSEUM  
OF  
FINE ARTS

COLLECTIONS OF  
PAINTINGS  
SCULPTURE  
TAPESTRIES  
MINOR ARTS

Headquarters in Richmond

AMERICA'S FIRST STATE-  
WIDE VISUAL ARTS SYSTEM

No barrier of space or language can halt the transmission across the ages of man's noblest expression in the arts



Gainsborough: lovely 18th century English landscape



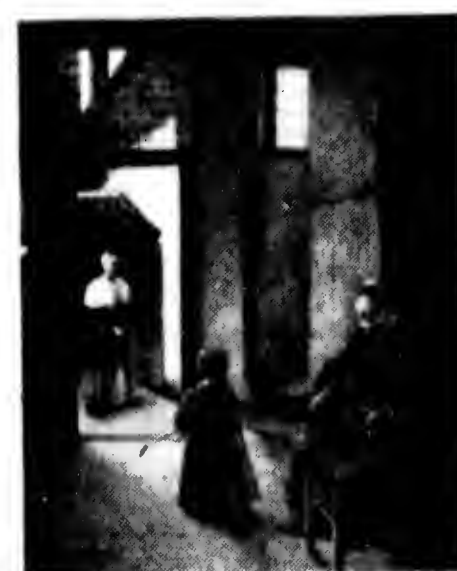
5th Century Greece: Acropolis Maiden from Athens



Flemish Tapestry: from Brussels, famous weaving center



Wedgwood: Queen's Ware bowl by a famous potter



de Hooch: a Dutch interior by a "Little Master"



Davis: a still life by an American abstractionist



Hogarth: the famed satirist turns his hand to portraiture



China, 618 A. D.: head of Buddha from a temple



Nattier: famed Madame de Pompadour as Diana



Healy: the international favorite paints Henry Clay



Colonial Virginian: Edward Jaquelin, Jamestown settler

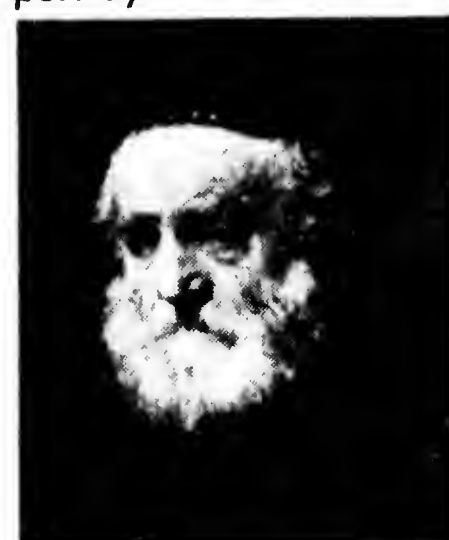
15th Century Italy: birth salver by an artist of Ferrara



Faberge: crystal Easter egg designed for the last Czar



Rembrandt: sympathetic portrayal of an old man



Degas: an impression in bronze of a weary dancer



Egypt, 1495 B. C.: granite sphinx, symbol of endurance



Tintoretto: a master artist paints a fellow Venetian

Picasso: a modern artist paints a French peasant



Copley: an American colonist poses for her portrait



Stearns: "Washington the Farmer," an 1850 view



## The Virginia Museum of Fine Arts

### ITS HISTORY

After 1865, when most art museums were coming into existence throughout America, the South was concerned with the problems of its own reconstruction. But in 1919, John Barton Payne presented a collection of paintings to Virginia, and in 1932 made a conditional gift toward the erection of a building. These gifts were accepted by the State, additional construction funds were raised privately, and the Virginia Museum began operations in 1936.

As stated in the establishing Act, the purpose of the Museum is "to promote throughout the Commonwealth education in the realm of art, and. . . to receive and administer gifts. . ." Thus, as America's first state-wide visual arts system, the Virginia Museum occupies a unique pioneering position in the cultural development of our country.



Above: The galleries of the Museum provide a handsome background.

### ITS COLLECTIONS

Examples of the major world cultures valued at over 3½ million dollars are now available for enjoyment and study at the headquarters building in Richmond, or for State-wide loan under proper conditions.

The original Payne group of Renaissance paintings has been greatly expanded, chiefly by the gift of the Williams collection; 19th and 20th century painters are represented in gifts by the Geddes and Melchers families; the Jones collection contains 80 modern European works; and contemporary American paintings are added yearly by purchase.

Important Renaissance tapestries are found in the Glasgow, duPont, Evans, Bruce and Williams collections. In the decorative arts outstanding are the Pratt Russian jewelry collection, and 17th and 18th century ceramics presented by Lady Astor and C. B. Samuels.

Among borrowed objects filling out the collections, important are those on loan from the Metropolitan and the Boston Museum.



The Virginia Museum brings the benefits of the arts to all the Commonwealth

## IN RICHMOND

The headquarters building of the Museum is located in the capitol city of the State. Here the major portion of the art collections are on view, and a program of local and State-wide art activities is conducted.

**Special Exhibitions.** To focus attention on various facets of contemporary and historic art, a series of loan exhibitions are displayed. In this manner the finest examples of visual culture are brought to the State for periods of six weeks. Subject matter for such exhibitions covers the whole range of the arts, from architecture and planning through industrial and interior design to painting, sculpture, and graphic arts.

**Lectures and Demonstrations.** During the run of each special exhibition an outstanding authority in that particular field of art is brought to the Museum to present an illustrated talk. Artists also come to give demonstrations of their techniques. Museum staff members give interpretative lectures for groups visiting the headquarters building from all parts of the Commonwealth.

**Films & Music.** In partnership with local societies the Virginia Museum makes available the viewing of significant motion pictures and the presentation of chamber and choral music. A specially designed sound system provides background music for the major loan exhibitions.

**Research Library.** By gifts and purchases through modest endowment funds the art library of the Museum has become perhaps the best of its type in the State. Though primarily used by the Staff, the library is available to any person doing research in the cultural field.

**Workshops.** Though the Museum in no sense conducts courses, it does provide occasions for the meeting of persons interested in the technical aspects of the arts in the form of monthly sessions for adults and weekly classes for children.



Above: A traveling exhibition takes latest industrial design throughout Virginia. Below: Victorian elegance forms setting for portraits by Healy.



Above: A Virginia artist demonstrates before a Museum audience. Below: One of the Museum's artist fellows conducts a class in Winchester.



## ELSEWHERE IN VIRGINIA

By all appropriate means, the Museum attempts to make its services available throughout the State. These services are listed in a printed catalog which may be secured from the Richmond headquarters.

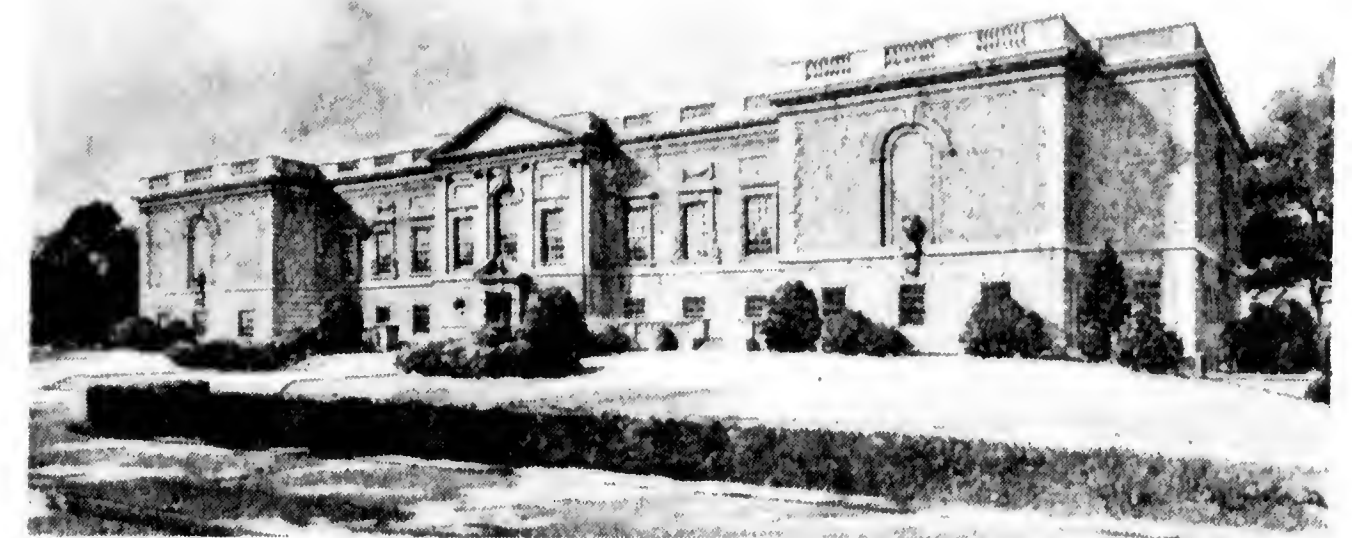
**Traveling Exhibitions.** Over sixty displays, boxed for shipping and designed for easy hanging, compose an Exhibition Library from which any non-profit group in the State may borrow. A majority of all the traveling displays contain original art materials, and objects from the permanent collection are also loaned where exhibition conditions permit.

**Art Training.** Through a special fund the Museum yearly awards four or five fellowships to aid young Virginians in the visual arts field. Training in colleges or professional schools in America or Europe is financed, and later stipends aid in the transition from education to practice.

**Visual Aids.** For teachers and speakers throughout Virginia the Museum provides a loan system of slides, filmstrips, and films on the major aspects of contemporary and historic art. Many sets are accompanied by especially prepared lecture notes, or by interpretative phonograph records.

**Art Counseling.** Museum staff members are ready to help individuals and groups with problems related to the arts. Advice on the care or restoration of fine art objects, on the employment of art professionals, and on a host of other varied questions is given yearly. The Virginia Art Alliance holds its twice-yearly conventions at the Virginia Museum.

**Publications.** News of the many exhibitions traveling about the State, of the openings of special exhibitions at the headquarters building in Richmond, and of the art activities of individuals and groups in Virginia is brought monthly by the Museum's illustrated Bulletin. Catalogs are printed from time to time.



Above: Richmond headquarters building as it will appear with wings.

## MUSEUM SUPPORT

The Virginia Museum is a successful example of public and private interests combining for a common cause.

**The State.** To operate the Museum for the people of Virginia the Governor appoints a Board of Trustees, who, in turn, appoint a Director and Staff. State funds supply salaries and building maintenance, but the art collections are entirely the result of gifts.

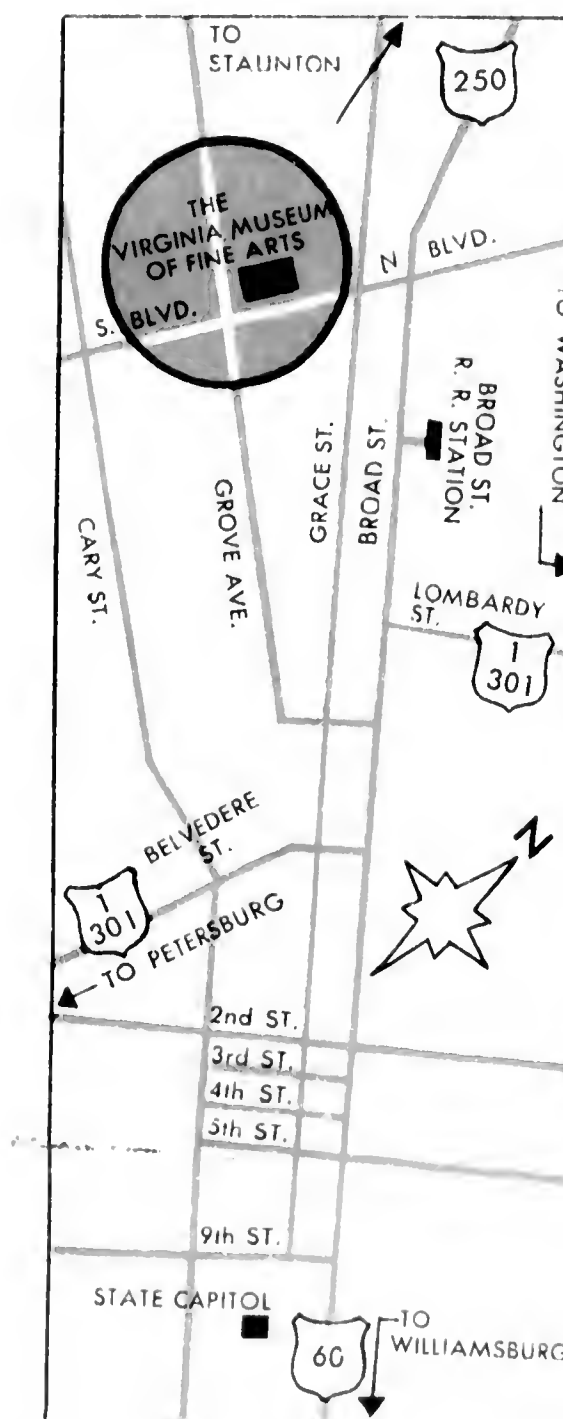
**Membership.** The many activities of the Museum, in Richmond and throughout the State, are financed by dues from members. Membership is open to all who care to join. In addition to the satisfaction of aiding in the cultural development of Virginia, members have many rewarding special privileges.

## LOCATION

The Virginia Museum occupies a portion of a wooded park at the corner of South Boulevard and Grove Avenue. Ample parking is available for visitors in private cars, who may find the adjacent map of use.

## HOURS

Museum hours are: Tuesday, Wednesday, Thursday and Saturday, 10:30 a.m. - 5:00 p.m.; Sunday, 2:00 p.m. - 5:00 p.m.; closed Monday; Friday, 2:00 p.m. - 8:00 p.m., when a lecture, demonstration, concert or other event is scheduled. During the summer Friday hours are the same as other week days. Full information concerning events, memberships, etc., may be had by writing or phoning (6-2373).





*the* **Magpies**



"The MAGPIES"

is a camp for children from  
the ages of five to ten...



We believe that the child is both an individual and a member of a group, and for this reason we offer a varied community life under trained personnel and ever vigilant personalized guidance.

To guarantee an enjoyable vacation for your child we strive to give maximum relaxation under conditions which combine healthful food, rest, exercise, and congenial companionship.

We also provide a high degree of stimulation without the tension accompanying competitive activities (our activities are non-competitive). Our attention to individual needs never leaves a youngster lonely, insecure, or bored. We help the child to build character and to develop new and fascinating skills. Our carefully diversified daily programs are planned to ensure enthusiastic participation in activities which take advantage of country locale to broaden range of experience. After the summer the child returns with an added store of knowledge and many experiences which city and school cannot give

Our camp is ideally situated on the shore of Orange Pond in the beautiful White Mountains region of New Hampshire 6 hours from New York. The grounds are 1600 feet above sea level and include a safe private beach. The lake is fed by a mountain spring. The property is located well off the main road amidst 130 acres of pleasant meadows and woods with plenty of space for all outdoor activities.



The houses are equipped with all modern conveniences. rooms are commodious, airy and light; spacious playrooms are provided for rainy days.

Activities include swimming, boating, fishing, badminton, ping-pong, arts and crafts, nature study, and gardening. In addition we hope to make the summer memorable with music-appreciation, singing, folkdancing, hikes, campfires, picnics, cook-outs and other excursions.

Emphasis is put upon a well-balanced diet. Near-by farms provide us with an abundance of fresh fruits, vegetables, butter, cream and milk. All meals are prepared home style, shared in a family atmosphere, and so tastefully served as to stimulate every child's appetite.



Every care will be taken of children with special food or eating problems as well as of those in need of gaining extra weight.

Each child accepted by "The MAGPIES" is required to bring a doctor's certificate dated not more than four days prior to the time of his arrival.

Children will be met at Grand Central Station and will travel to the camp in a group.

Visitors are welcome after the child has stayed at the camp for three weeks. This is necessary without exception when a child has to make an adjustment to new surroundings.

Season fee (June 28 to August 27)  
except for railroad fare . . . . . \$ 440.00  
Fee for a one-month term (June 28  
to July 27, or July 28 to August 27)  
except for railroad fare . . . . . \$ 240.00

There will definitely be NO EXTRA charges. Our fees are all-inclusive and cover laundry, linen service, arts and crafts supplies, workshop materials, transportation of child and luggage from the station to the camp and back, haircuts, excursion expenses, stationery, stamps and other incidentals.

For details about registration write or call BO 8-4132, mornings till 11 A.M. and evenings from 5 to 8 P.M.





Mr. and Mrs. H. H. MOLDAUER  
(Member of the  
American Camping Association)

Orange Pond Canaan,  
New Hampshire

70-01 113th Street Forest Hills,  
New York

CATALOGUE  
SCULPTORS GUILD 13th ANNIVERSARY EXHIBITION  
EDUCATION HALL

THE AMERICAN MUSEUM OF NATURAL HISTORY

77th Street at Central Park West, N. Y. C.

January 13 — 1951 — February 4

- HUMBERT ALBRIZIO**  
Mother and Child — Stone  
Mask (James Lechay) — Beaten Lead
- HAROLD AMBELLAN**  
The Lady — Bronze
- SAUL BAIZERMAN**  
The Miner — Hammered Copper  
Crucifixion — Hammered Copper
- O'CONNOR BARRETT**  
The Angry Carpenter — Parota Wood  
Idiot's Delight — Wudustan
- DORIS CAESAR**  
The Widow — Bronze  
Woman and Child — Bronze
- RHYS CAPARN**  
Animal Form I — Hydrocal  
Animal Form II — Hydrocal
- HAROLD CASH**  
Zubanya, Arabian Filly — Bronze
- ALBINO CAVALLITO**  
Burro — Metate Stone  
Angel — Locust Wood
- GEORGE CERNY**  
Vixen — Black Belgian Marble  
Sleeping Beauty — Rosso Antico Marble
- ROBERT CRONBACH**  
Fountain — Lacquered Sheet Brass  
Flight — Hydrocal
- JOSE DE CREEFT**  
Flora — Mallorcan Marble  
Moue — Rose Quartz
- JEAN DE MARCO**  
Flight — Georgia Marble  
Reclining Figure — Alabama Stone
- KOREN DER HAROOTIAN**  
Seabird and Fish — Skyros Onyx  
Suffering Mankind — Lignum Vitae
- CLARA FASANO**  
Happy Bride — Terra Cotta  
Mary Magdalen — Terra Cotta
- ARNOLD GEISSBUHLER**  
Figure — Limestone  
Figure — Bronze
- MAURICE GLICKMAN**  
The Football Players — Plaster  
Susanna — Plaster
- VINCENT GLINSKY**  
Caryatid — Mahogany  
The Flame — White Oak
- AARON J. GOODELMAN**  
Denuded — Gingka Wood  
On the Scaffold — Bronze and Wood
- DOROTHEA GREENBAUM**  
Kneeling Woman — Steatite  
Valentine — Beach Stone
- CHAIM GROSS**  
Pride — Primavera Wood  
Leap Frog — Lignum Vitae
- GENEVIEVE KARR HAMLIN**  
Greyhound — Apple Wood  
Martens — English Oak (From British Naval ship  
sunk in War of 1812)
- MINNA HARKAVY**  
Figure — Bronze  
Head — Bronze
- CLEO HARTWIG**  
Cat — Black Belgian Marble  
Lent by The Montclair Art Museum  
Figure — Limestone
- JOHN HOVANNES**  
Persecuted — Wood  
Bread-Line — Bronze
- RANDOLPH W. JOHNSTON**  
Panic — Bronze  
The Militarist — Bronze  
Courtesy of The Sculpture Center
- MARGARET BRASSLER KANE**  
War and Winds — Mahogany  
Loving Ducks — Bronze
- MARK FRIEDMAN**  
Form — Chestnut  
Torso — Mahogany
- NATHANIEL KAZ**  
Victory of the Thumb — Hydrostone  
Jacob and the Angel — Terra Cotta
- ELLEN KEY-OSBERG**  
Being — Ceramic Sculpture  
Fantasy — Ceramic Sculpture
- JOSEPH KONZAL**  
Horse — Plaster  
Dancers — Plaster
- HENRY KREIS**  
Woman in Thought — Terra Cotta
- LILY LANDIS**  
Dance Macabre — Plaster  
Rima — Plaster
- WINIFRED LANSING**  
Guy Pene Du Bois — Bronze
- ROBERT LAURENT**  
Melisande — Alabaster  
Salomé — Cast Stone  
Courtesy of Kraushaar Galleries
- SEYMOUR LIPTON**  
Renescence — Iron and Lead  
Wanderer — Slate, Iron, Lead
- THOMAS LO MEDICO**  
Monumental Theme — Plaster
- GWEN LUX**  
Shakesperian Themes — Composition  
Portrait — Terra Cotta
- ORONZIO MALDARELLI**  
Janet — Limestone  
Shirley — Rock Maple  
Courtesy of Midtown Galleries
- PAUL MANSHIP**  
Sarah Jane — Marble
- BERTA MARGOULIES**  
Maternity — Cement
- DINA MELICOV**  
David — Hydrocal  
Driven — Terra Cotta
- DAVID MICHNICK**  
War Profiteers — Plaster  
Edna Perkins — Plaster
- BURR MILLER**  
Genetrix — Tennessee Marble  
Night — Tennessee Marble
- FRANCES MALLORY MORGAN**  
Insouciance — Bronze  
Evening — Vermont Marble
- MARK MORRISON**  
Young Pelican — Green Diorite  
Young Bear — Red Granite
- BERNARD ROSENTHAL**  
Guitar Player — Bronze
- CHARLES RUDY**  
The Mother — Marble
- ROBERT J. RUSSIN**  
Southern Housewife — Bronze  
Trouble Maker — Bronze and Steel
- CHARLES SALERNO**  
Bleeding Heart — French Marble  
Sad Victory — White Marble  
Courtesy of Weyhe Gallery
- HELENE SARDEAU**  
Ste Jeanne Martyre — Plaster  
Chanson Triste — Terra Cotta
- CESARE STEA**  
Education — Plaster  
Mother and Child — Terra Cotta
- HAROLD TOVISH**  
Asia — Terra Cotta  
The Mask — Terra Cotta
- CHARLES UMLAUF**  
In The Beginning — Redwood
- DARIO VITERBO**  
The Tragic Mask — Mahogany  
The Dancer Alexander Sakaroff — Black Belgian  
Marble
- JANE WASEY**  
Cocks — Granite  
Fish — Marble
- NAT WERNER**  
Joshua at Jericho — English Oak Wood  
Boy Feeding Pigeons — Bronze
- ANITA WESCHLER**  
This Eden — Cast Stone  
The Game — Terra Cotta
- WARREN WHELOCK**  
Salut au Monde — Plaster  
Little Girl — Mahogany
- HELEN WILSON**  
Dance — Pigmented Metallic Compound  
Conflict — Pigmented Metallic Compound
- ARLINE WINGATE**  
Ballerina — Plaster  
Seated Figure — Hydrocal
- NINA WINKEL**  
The Inner Voice — Cast Stone  
Grief — White Terra Cotta
- VLADIMIR YOFFE**  
Beast at Bay — Walnut  
Dragon Teeth — Hydrostone
- WILLIAM ZORACH**  
Mountain Lion, Male — Plaster  
Mountain Lion, Female — Plaster

CIRCULAR OF INFORMATION

12th NATIONAL CERAMIC EXHIBITION

Founded in Honor of Adelaide Alsop Robineau

sponsored by

THE SYRACUSE MUSEUM OF FINE ARTS

and

THE ONONDAGA POTTERY COMPANY  
MAKERS OF SYRACUSE CHINA

to be held at

THE SYRACUSE MUSEUM OF FINE ARTS

Syracuse, New York

November 9 thru December 7, 1947

Preview-Reception, Saturday evening, November 8

Announcement of Prize Awards

Ceramic Forum, Sunday afternoon, November 9

All ceramists submitting entries are invited to attend. Write early for

Hotel Reservations: Hotel Syracuse, Onondaga Hotel

A selected group from this exhibition will be circuited as usual by the Syracuse Museum (see list of Bookings).

PRELIMINARY REGIONAL JURIES

In order to relieve ceramists of expenses involved in shipping works, Regional Jury Centers will be established thru the cooperation of the following:

NEW YORK CITY: Cooper Union Museum, Cooper Square and 7th Street.

CLEVELAND: Cleveland Museum of Art, East Boulevard and Bellflower Road.

LOS ANGELES: Los Angeles County Museum of History, Science and Art Exposition Park.

SAN FRANCISCO: San Francisco Museum of Art, War Memorial Building.

ATHENS, GA.: University of Georgia.

Ceramists are asked to send or deliver their entries to the center nearest them. If not served by any of the above centers, they are asked to send entries to the Syracuse Museum.

## PURCHASE PRIZES FOR POTTERY, CERAMIC SCULPTURE, ENAMELS

When the amount of an award equals or exceeds the purchase price fixed by the artist, the prize-winning piece (unless otherwise designated) becomes the property of the Syracuse Museum of Fine Arts and will be added to the important National Collection of Contemporary American Ceramics.

### THE FOLLOWING PURCHASE PRIZES WILL BE AWARDED

RICHARD B. GUMP AWARD, San Francisco, California .....	\$500.00
To be divided or used at discretion of the Jury for the best designed piece or pieces of Pottery suitable for mass production.	
Liturgical Arts Society, Inc., New York .....	250.00
Offered by Mr. Otto L. Spaeth, President of the Liturgical Arts Society, Inc.	
American Art Clay Company, Indianapolis, Indiana .....	100.00
Commercial Decal Inc., Mount Vernon, New York .....	100.00
Croxall Chemical & Color Company, East Liverpool, Ohio .....	100.00
B. F. Drakenfeld & Company, New York .....	100.00
Ferro Enamel Corporation, Cleveland, Ohio .....	100.00
Hall China Company, East Liverpool, Ohio .....	100.00
Hanovia Chemical & Manufacturing Company, Newark, New Jersey .....	100.00
Harker Pottery Company, Chester, West Virginia .....	100.00
Harshaw Chemical Company, Cleveland, Ohio .....	100.00
Homer Laughlin China Company, Newell, West Virginia .....	100.00
Onondaga Pottery Company, Syracuse, New York .....	100.00
Sterling China Company, Wellsville, Ohio .....	100.00
United Clay Mines Corporation, Trenton, New Jersey .....	100.00
United States Potters' Association .....	100.00
Encyclopaedia Britannica Company, Chicago, Illinois .....	Set of the Britannica

PLEASE NOTE that as prize-winning pieces are to be included in the circuit, pieces submitted marked "NOT AVAILABLE FOR CIRCUIT" will necessarily be regarded as entered "NOT IN COMPETITION FOR PRIZES."

PIECES MARKED "NOT FOR SALE" WILL ALSO BE INELIGIBLE FOR PRIZES.

### DATE FOR RECEIVING ENTRIES

Entries must be received at the Regional Centers between September 22 and 24 inclusive: marked "For 12th National Ceramic Exhibition." If delivered personally, works must be removed promptly upon notification of rejection by the Regional Centers.

SPECIAL NOTE: Works from the area served by the Syracuse Museum will be received BETWEEN OCTOBER 1 AND OCTOBER 11.

### NUMBER OF ENTRIES

Because of space limitations, it is requested that each artist limit entries to not more than five pieces and not more than three large sculptures. Miniature groups are regarded as single entries.

### TYPE OF ENTRIES

Entries may include:

1. Pottery
2. Ceramic Sculpture (including terra cotta)
3. Enamels

All objects submitted should have been produced no more than 12 months before the official date of entry. No works previously exhibited at the Syracuse Museum will be eligible. Works loaned by Museums are not desired unless available for circuit.

EXTREMELY FRAGILE WORKS MUST NOT BE SENT (SEE LIABILITY).

*Others \$ 200. -*  
*Hawaii 300. -*  
*Motherhood 200. -*

## EXPENSES

A fee of \$3.00 will be charged each entrant to cover insurance and handling. *No fees refunded if works are not accepted.* As is customary, exhibitors are asked to bear the expense of transporting and insuring their entries TO the REGIONAL CENTERS or TO the SYRACUSE MUSEUM. Rejected works will be returned collect from the Regional Centers to the exhibitors.

1. Cost of shipping and insuring works accepted by Regional Juries to Syracuse will be paid by the Syracuse Museum.

2. Cost of shipping and insuring works selected for the circuit back to the owners at the close of the circuit will be paid by the Syracuse Museum.

3. All works will be fully insured by the Syracuse Museum while in the Regional Centers, in the Syracuse Museum and thruout the circuit. (*With exceptions noted below*).

## LIABILITY *Read enclosed blanks carefully.*

Insurance coverage does not begin at the Syracuse Museum or the Regional Centers until the transportation liability ceases. All shipments will be opened promptly after being received in conformance with transportation requirements. Very fragile or poorly constructed works which have little strength are not desired and will be received only at OWNER'S RISK. The Syracuse Museum and the Regional Centers will not be responsible for damage of any kind to such pieces: the Syracuse Museum's and the Regional Center's decision in regard to what constitutes a "too-fragile piece" to be final. (*See blanks*). Notification of non-acceptance for above reasons will be sent to the exhibitors.

## SALES

In the event of sales, the Museum will charge a commission of 25%. **PIECES SOLD DURING THE CIRCUIT CANNOT BE REMOVED UNTIL THE CLOSE OF THE CIRCUIT.**

## ENTRANCE BLANKS

Be sure to read **PACKING and INSURANCE RULES** on reverse side.

**THREE ENTRY BLANKS** must be fully made out and each one signed.

**NAMES IN FULL and ADDRESSES TYPEWRITTEN or PLAINLY PRINTED.**

Mail two blanks with money order, or check for \$3.00 payable to the Syracuse Museum of Fine Arts, to the Regional Center. Mark shipment "For 12th National Ceramic Exhibition." Send third blank in **BOX WITH SHIPMENT.**

Please indicate carefully **ON ALL THREE BLANKS—THE RETURN ADDRESS—PRICES—INSURANCE VALUES—**or indicate **NOT FOR SALE.** Indicate **PIECES NOT AVAILABLE FOR CIRCUIT** and therefore **NOT IN COMPETITION FOR PRIZES.** Place a sticker with name, number of the piece and price on base of each piece, (shellacking stickers holds them securely).

**NAMES OF INDIVIDUAL CERAMISTS** are desired, thus: John Doe of Richard Roe Pottery, not just Richard Roe Pottery. Do not overlook **QUESTIONNAIRE.**

## IMPORTANT

The submission of entries will be construed as acceptance of all the conditions printed herewith.

**ADDITIONAL ENTRY BLANKS WILL BE MAILED ON REQUEST.**

Please **ADDRESS ALL INQUIRIES** directly to the **SYRACUSE MUSEUM OF FINE ARTS**—and not to the **REGIONAL CENTERS.**



## JURIES REGIONAL CENTERS

### NEW YORK

Cooper Union Museum  
 Chairman: Carl L. Schmitz  
           William W. Swallow  
           William Soini  
 Advisor: Calvin S. Hathaway

### CLEVELAND

Cleveland Museum of Art  
 Chairman: Siegfried Weng  
           Don Schreckengost  
           Thelma Frazier Winter  
 Advisor: Helen S. Foote

### LOS ANGELES

Los Angeles County Museum of  
 History, Science and Art  
 Chairman: Reginald Poland  
           Glen Lukens  
           Peter Ganine  
 Advisor: Henry Trubner

### SAN FRANCISCO

San Francisco Museum of Art  
 Honorary Chairman, Dorothy Liebes  
 Chairman: John Dowling  
           Antonio Prieto  
           Sargent Johnson  
 Advisor: Richard B. Freeman

### ATHENS, GEORGIA

University of Georgia  
 Chairman: Earl McCutchen  
           Kenneth Smith  
           Julian Harris  
 Advisor: Harold Wescott

### SYRACUSE

Syracuse Museum of Fine Arts  
**FINAL JURY OF SELECTION  
 AND AWARD**  
 Chairman: Henry Varnum Poor  
           Ivan Mestrovic  
           Carl Walters  
 Advisor: R. Guy Cowan

## DATES FOR 12TH NATIONAL CERAMIC EXHIBITION AND CIRCUIT

### SYRACUSE MUSEUM OF FINE ARTS

Syracuse, New York

November 9 thru December 7

### CLEVELAND MUSEUM OF ART

Cleveland, Ohio

January 4 thru February 1

### COLUMBUS GALLERY OF FINE ARTS

Columbus, Ohio

February 12 thru March 7

### TOLEDO MUSEUM OF ART

Toledo, Ohio

March 18 thru April 11

### MARSHALL FIELD

Chicago, Illinois

April 22 thru April 29  
 (For American Ceramic Society Convention)

### WILLIAM ROCKHILL NELSON GALLERY OF ART

Kansas City, Missouri

May 9 thru May 30

### WALKER ART CENTER

Minneapolis, Minnesota

June 11 thru July 4

### DETROIT ART INSTITUTE

Detroit, Michigan

July 16 thru August 8

### TO BE ANNOUNCED

August 20 thru September 12

### GEORGE WALTER VINCENT SMITH ART MUSEUM

Springfield, Massachusetts

October 1 thru October 24

### BALTIMORE MUSEUM OF ART

Baltimore, Maryland

November 4 thru November 24

### ALFRED UNIVERSITY

Alfred, New York

December 4 thru December 24

# LORRIE GOULET

PAINTINGS

DRAWINGS

SCULPTURE

YOU ARE CORDIALLY INVITED  
TO ATTEND THE OPENING OF  
THE EXHIBITION, SUNDAY THE  
23rd, FROM 4 TO 6 P. M. -- TEA.

---

SEPT. 23 THRU OCT. 7

---

CHENEY PUBLIC LIBRARY

HOOSICK FALLS, N. Y. S.

## WATER COLORS

1. WHITE CREEK (N. Y.)
2. QUARRY WATER (N. Y.)
3. THE MEAL
4. TREES (Me.)
5. LANDSCAPE (N. Y.)
6. LAKE (Vt.)
7. FIELD (Me.)
8. QUIET ROAD (N. Y.)
9. STILL LIFE
10. CABIN (N. Y.)
11. FLOWERS
12. COVE (N. Y.)
13. APPLE TREE (N. Y.)

## GUAUCHE

1. RED FLOWERS

## DRAWINGS

1. BRANCHES
2. SEATED NUDE
3. DAISIES
4. BIRTHDAY BOUQUET

## SCULPTURE

1. MEDITATION (Stone)
2. MUSE (Marble)
3. DANCER (Wood)
4. YOUNG GIRL (Stone)

## FÓRMULA DE APLICAÇÃO

### 'O PRISIONEIRO POLITICO DESCONHECIDO'

Concurso Internacional de Escultura  
Instituto de Arte Contemporanea  
17 Dover Street, Londres W1, Inglaterra  
Favor de completar este formulario em  
letras de imprensa e devolver ao endereço  
acima indicado

Apelido (Sr., Sra., Dona. Mlle) .....

Primeiro Nome .....

Morada permanente para onde  
possam ser dirigidas  
todas as comunicações .....

Morada do Estudio .....

Nacionalidade .....

É favor declarar (SIM ou NÃO) se deseja lhe seja devolvida a maquete .....

Esta fórmula deverá ser preenchida correctamente e com toda a claridade. O direito de reprodução é propriedade do comité. É, também, do acôrdo geral, que na eventualidade do seu trabalho receber o 'Grande Prémio', todo o direito de propriedade incluindo o direito exclusivo de reprodução no mundo inteiro em qualquer forma desejada, será parte do comité, ignorando êste qualquer lei contraria particular a outros países.

**CONTRACTO** Li cuidadosamente o documento das condições debaixo do qual este concurso está a ser dirigido e declaro concordar e aceitar as clausulas nêle impostas.

Assinatura .....

Data de Aplicação .....

---

## FORMULARIO DE SOLICITUD

### 'EL PRISIONERO POLITICO DESCONOCIDO'

Concurso Internacional de Escultura  
El Instituto de Artes Contemporaneas  
17 Dover Street, Londres W1, Inglaterra

Sírvase completar este formulario en letras de imprenta  
y devolver a la dirección arriba indicada.

Apellido (Sr., Sra., Srta.) .....

Primer Nombre .....

Dirección permanente a la  
cual podrán dirigirse todas  
las comunicaciones .....

Dirección del Estudio .....

Nacionalidad .....

Declare SI o NO desea que se le devuelva su maquete .....

Este formulario deberá llenarse correctamente y con toda claridad. Se entiende que el derecho de reproducción será propiedad del Comité. También se concuerda que en el caso de que su trabajo merezca el Gran Premio, todo el derecho de propiedad, incluyendo el derecho exclusivo de reproducción en el mundo entero en cualquier forma que sea será del Comité, sin perjuicio de cualquier providencia de las leyes de cualquier país en particular que hubiere en contrario.

**ACUERDO** He leído con atención la declaración de condiciones bajo las cuales se conduce este concurso, y concuerdo en cumplir con los requerimientos detallados en la misma.

Firma .....

Fecha de Solicitud .....

## APPLICATION FORM

### 'THE UNKNOWN POLITICAL PRISONER'

International Sculpture Competition  
The Institute of Contemporary Arts  
17 Dover Street, London W1, England

Please complete this form in block letters and  
return to the above address.

*Surname (Mr, Mrs, Miss)*.....

*First name*.....

*Permanent address to which  
all communications may be  
sent* .....

*Address of studio*.....

*Nationality*.....

*Do you wish your maquette returned (YES or NO)?*.....

This form must be filled in accurately and clearly. It is understood that the copyright for reproduction will belong to the Committee. It is also agreed that in the event of your work being awarded the grand prize, the entire copyright including the sole right of reproduction throughout the world in any form whatsoever shall belong to the Committee notwithstanding any provision of the law of any particular country to the contrary.

**AGREEMENT** I have read carefully the statement of conditions under which this competition is being conducted, and agree to comply with the requirements stated therein.

*Signature*.....

*Date of Application*.....

## MODULO DI ISCRIZIONE

### 'IL PRIGIONIERO POLITICO IGNOTO'

Concorso Internazionale di Scultura  
L'Istituto delle Arti Contemporanee  
17 Dover Street, Londra W1, Inghilterra

Vogliate cortesemente completare questo  
modulo in maiuscole stampatello e rispe-  
dirlo all'indirizzo sopra indicato.

*Cognome (Sig., Sig.ra, Sig.na)*.....

*Nome di Battesimo*.....

*Indirizzo permanente a cui possa  
essere indirizzata ogni comuni-  
cazione* .....

*Indirizzo dello studio* .....

*Nazionalità*.....

*Dichiarate SI o NO se desiderate che il bozzetto vi venga restituito* .....

Questo modulo deve essere riempito accuratamente e chiaramente. E' inteso che i diritti d'autore per la riproduzione apparterranno al Comitato. E' inoltre inteso che se il Vostro lavoro otterrà il Gran Premio tutti i diritti d'autore, incluso il diritto esclusivo di riproduzione in tutto il mondo, in qualsiasi forma, apparterrà al Comitato, malgrado qualsiasi differente articolo di legge di qualsiasi paese del mondo che si opponga a questo.

**ACCORDO** Dichiaro di aver letto attentamente la dichiarazione delle condizioni sotto cui questo concorso viene indetto e acconsento a tutte le condizioni ivi richieste.

*Firma*.....

*Data della Domanda* .....

received. The maquette may be submitted in any material, but must be constructed strongly enough to stand transport. Overall dimensions of maquettes should not exceed 50 centimetres in any direction (including base, if intended to form an integral part of the sculpture). An accompanying statement should give details of the final material in which the sculptor intends to execute his work. Maquettes must be securely boxed and delivered to the nearest receiving centre on his own continent at the sculptor's own expense. The Institute of Contemporary Arts, London, disclaims any responsibility for damage incurred to maquettes in transit.

**5 PHOTOGRAPHS AND DRAWINGS**

It will be of invaluable help to the jury if the sculptor should wish to include photographs or drawings of his maquette set up to show how the completed work will look. These photographs would also be of great assistance in case the maquettes should become damaged in transit.

**6 PREVIOUS WORK**

It is essential that sculptors should also submit photographs of at least two other finished pieces of sculpture.

**7 RETURN OF MAQUETTES**

Maquettes, drawings, photographs, etc., selected for exhibition in London will only be returned to receiving centres free of charge if application is made by the sculptor at the time of entering for the competition. Although every care will be taken no responsibility can be accepted for the condition in which they arrive.

**8 JUDGING OF MAQUETTES**

The preliminary selection of the maquettes may be made at the receiving centre in each area, under the supervision of delegates appointed by the Central Committee and the judges.

**9 EXHIBITION OF MAQUETTES**

A total of 80 maquettes will be selected for exhibition in London. The sculptor of each of the accepted entries will receive £25. From these 80 competing sculptures will be chosen four prize winning sculptures, each of which will be awarded £1000. There will also be 8 Honourable Mentions, each carrying an award of £250.

**10 GRAND PRIZE**

Following the selection by the jury, the four prize winning sculptors will be given time in which to execute their sculptures on a larger scale, and from these four the jury will finally choose the grand prize winner, who will receive an additional £3500.

**11 DISPOSAL OF PRIZE WINNING SCULPTURE**

It is understood that the grand prize winning sculpture will become the property of the Institute of Contemporary Arts, London, and will be installed on some site of world-wide importance, to be determined after the award has been made and in relation to the style adopted by the sculptor.

i cui nomi ed indirizzi gli verranno forniti quando il suo modulo di domanda sarà giunto. Questi centri di ricezione saranno fissati in conformità con le domande ricevute. I bozzetti possono essere presentati in ogni materiale, ma debbono essere costruiti così resistenti da poter affrontare il trasporto. La misura totale del bozzetto non deve superare i 50 centimetri in ogni direzione, (incluso il piedestallo, se questo deve far parte integrale colla scultura). Il bozzetto deve essere accompagnato da una dichiarazione definitiva, in cui lo scultore dirà dettagliatamente in quale materiale egli intende eseguire il suo lavoro. I bozzetti debbono essere ben imballati e consegnati al più vicino centro di ricezione nel loro involucro, a spese dello scultore. L'Istituto delle Arti Contemporanee di Londra declina ogni responsabilità per qualsiasi danno i bozzetti possano incorrere durante il trasporto.

**5 FOTOGRAFIE E DISEGNI**

Sarà di immenso aiuto alla Giuria se lo scultore potrà aggiungere fotografie o disegni del suo bozzetto messo su, come apparirebbe a lavoro completato. Queste fotografie sarebbero anche di grande appoggio nel caso che i bozzetti fossero stati danneggiati nel trasporto.

**6 LAVORI PRECEDENTI**

E' necessario che gli scultori sottopongano alla commissione anche le fotografie di almeno altri due lavori di scultura completati.

**7 RESTITUZIONE DEI BOZZETTI**

Bozzetti, disegni, fotografie ecc., scelti per l'esposizione a Londra saranno restituiti ai centri di ricezione gratis, se lo scultore ne farà regolare domanda al momento della sua iscrizione al concorso. Per quanto massima cura verrà data ai lavori, non si accettano responsabilità per le condizioni in cui i lavori stessi potrebbero arrivare.

**8 GIUDIZIO SUI BOZZETTI**

La scelta preliminare dei bozzetti potrà essere già fatta ai centri di ricezione, in ogni area, sotto la soprintendenza di delegati, nominati dal Comitato Centrale e dai Giudici.

**9 MOSTRA DEI BOZZETTI**

Un totale di 80 bozzetti sarà scelto per la mostra in Londra. Lo scultore di ogni lavoro accettato riceverà Lire Sterline 25. Da questi 80 lavori in gara verranno scelte 4 sculture, a ciascuna delle quali verranno assegnate Lire Sterline 1.000. Vi saranno inoltre 8 Menzioni Onorevoli, a ciascuna delle quali sarà dato un premio di Lire Sterline 250.

**10 GRAN PREMIO**

In seguito alla scelta della Giuria, i quattro scultori vincenti i quattro primi premi avranno assegnato un periodo di tempo nel quale eseguire le loro sculture in più ampia scala, e infine da questi quattro lavori la giuria sceglierà il vincitore del Gran Premio, il quale riceverà la somma addizionale di Lire Sterline 3.500.

**11 DISPONIBILITA' DELLA SCULTURA VINCENTE IL GRAN PREMIO**

E' inteso che la scultura vincente il Gran Premio diverrà proprietà dell'Istituto delle Arti Contemporanee di Londra e verrà installato in un luogo di gran rilievo nel mondo, località da essere fissata dopo l'assegnazione del Premio e in conformità allo stile adottato dallo scultore.

# CONCURSO INTERNACIONAL DE ESCULTURA

## 'O PRISIONEIRO POLITICO DESCONHECIDO'

Organizado e dirigido pelo  
Instituto de Arte Contemporanea  
17 Dover Street, Londres W1, Inglaterra

### £11,500 DE PRÉMIOS EM DINHEIRO

A escultura é uma arte na qual grandes temas tem sido tradicionalmente expressos, tendo as nações escolhido sempre este meio para assim consagrar as suas mais altas aspirações ou comemorar orgulhosas memórias.

Na crença de que a nossa idade moderna possui temas dignos do mais alto apêço, e de escultores contemporaneos terem já demonstrado estar à altura das suas responsabilidades, organizou-se este concurso segundo as condições seguintes.

Foi escolhido um tema, pois toda a escultura comemorativa é baseada num tema.

Todavia, um tema por si só não apresenta limitações de estilo, desejando os organizadores salientar o facto de que uma interpretação simbólica ou não-representativa do assunto receberá tanta consideração como uma interpretação mais naturalistica. Os organizadores desejam acentuar, tambem, que segundo a sua opinião, sendo o concurso internacional, o tema deverá ser contemplado como de significação universal.

Não é excluído do concurso nenhum artista seja qual for a sua nacionalidade devendo o tema ser analisado à luz do seu vasto significado humano. Ao escolher como tema 'O PRISIONEIRO POLITICO DESCONHECIDO' os organizadores tem em mente render homenagem a todos aqueles homens e mulheres desconhecidos que durante a nossa geração, sacrificaram as suas vidas ou independencia pela causa da liberdade humana.

A escultura a que fôr atribuída o primeiro premio será colocada num lugar de importância internacional, numa situação destacada, em qualquer das principais capitais mundiais. O local definitivo, porém só poderá ser determinado depois da entrega do prêmio e de acôrdo com o estilo adoptado pelo escultor, embora o monumento deva ser concebido como uma unidade livre e independente de qualquer fundo arquitectónico.

#### Comité Central do Concurso

<i>Presidente</i> A. J. T. KLOMAN	Director de Projectos, ICA
HERBERT READ	Presidente do Instituto de Arte Contemporânea
<i>Tesoureiro Honorário</i> E. C. GREGORY	Tesoureiro-Hon., ICA
ROLAND PENROSE	Vice-Presidente, ICA
SIR JOHN ROTHENSTEIN	(Director da Galeria Tate, Londres) Junta Consultiva, ICA
HENRY MOORE	(Escultor) Junta Consultiva, ICA

## £11,500 PRIZE MONEY, PAYABLE IN ANY CURRENCY

4 prizes of £1,000

*(From these 4 prize winners will be chosen the Grand Prize winner)*

Grand Prize £3,500

*The winner of the Grand Prize will receive a total of £4,525*

8 Honorable Mentions, £250

80 accepted entries, £25

*The equivalent amount of these prizes will be paid in whatever currency the winner wishes, by special arrangement with the appropriate authorities.*

### TERMS OF THE COMPETITION

#### 1 SUBJECT - THE UNKNOWN POLITICAL PRISONER

This subject has been chosen as one of universal interest to-day, and because it is deemed necessary to have a theme as a focal point. The subject has, however, been selected without any intention of limiting in any way the type or style of work which may be submitted. All forms of expression in sculpture, whether for example realistic, symbolic, expressionistic or abstract, will be judged on their own merits.

#### 2 JURY

The jury of 9 will be composed as follows: one British, one Commonwealth, one Asiatic, one French, one German, one Italian, one North American, one South American, one Russian. The jury will be at liberty to seek such technical assistance as they may wish, to help them in forming their judgments.

Asia	MULK RAJ ANAND, <i>Editor of Mārg, Bombay</i>
Britain	HERBERT READ, <i>President of the Institute of Contemporary Arts</i>
Commonwealth	MRS R. G. CASEY, <i>wife of the Australian Minister for External Affairs</i>
France	GEORGE SALLES, <i>Director of the National Museums of France</i>
Germany	WILL GROHMANN, <i>Professor and Art Critic for Neue Zeitung</i>
Italy	GIULIO CARLO ARGAN, <i>Professor and Central Inspector of Fine Arts, Italy</i>
North America	JAMES JOHNSON SWEENEY, <i>Art Critic and former Director of the Museum of Modern Art, New York</i>
South America	JORGE ROMERO BREST, <i>Professor and Editor of Ver y Estimar</i>
Russia	VLADIMIR KEMENOV, <i>Professor and Corresponding Member of the Academy of Sciences, Moscow</i> (Professor Kemenov's acceptance has not yet been received at the date of going to press.)

#### 3 APPLICATIONS

Each sculptor wishing to compete in this competition must fill in the accompanying form, which must be in the mail not later than midnight, March 31, 1952.

#### 4 MAQUETTES

Each competing sculptor will submit a maquette or model not later than September 30, 1952, delivered to the nearest receiving centre, the names and address of which will be supplied to him following receipt of his application form. These receiving centres will be determined in relation to the applications



received. The maquette may be submitted in any material, but must be constructed strongly enough to stand transport. Overall dimensions of maquettes should not exceed 50 centimetres in any direction (including base, if intended to form an integral part of the sculpture). An accompanying statement should give details of the final material in which the sculptor intends to execute his work. Maquettes must be securely boxed and delivered to the nearest receiving centre on his own continent at the sculptor's own expense. The Institute of Contemporary Arts, London, disclaims any responsibility for damage incurred to maquettes in transit.

#### 5 **PHOTOGRAPHS AND DRAWINGS**

It will be of invaluable help to the jury if the sculptor should wish to include photographs or drawings of his maquette set up to show how the completed work will look. These photographs would also be of great assistance in case the maquettes should become damaged in transit.

#### 6 **PREVIOUS WORK**

It is essential that sculptors should also submit photographs of at least two other finished pieces of sculpture.

#### 7 **RETURN OF MAQUETTES**

Maquettes, drawings, photographs, etc., selected for exhibition in London will only be returned to receiving centres free of charge if application is made by the sculptor at the time of entering for the competition. Although every care will be taken no responsibility can be accepted for the condition in which they arrive.

#### 8 **JUDGING OF MAQUETTES**

The preliminary selection of the maquettes may be made at the receiving centre in each area, under the supervision of delegates appointed by the Central Committee and the judges.

#### 9 **EXHIBITION OF MAQUETTES**

A total of 80 maquettes will be selected for exhibition in London. The sculptor of each of the accepted entries will receive £25. From these 80 competing sculptures will be chosen four prize winning sculptures, each of which will be awarded £1000. There will also be 8 Honourable Mentions, each carrying an award of £250.

#### 10 **GRAND PRIZE**

Following the selection by the jury, the four prize winning sculptors will be given time in which to execute their sculptures on a larger scale, and from these four the jury will finally choose the grand prize winner, who will receive an additional £3500.

#### 11 **DISPOSAL OF PRIZE WINNING SCULPTURE**

It is understood that the grand prize winning sculpture will become the property of the Institute of Contemporary Arts, London, and will be installed on some site of world-wide importance, to be determined after the award has been made and in relation to the style adopted by the sculptor.

# INTERNATIONAL SCULPTURE COMPETITION

## 'THE UNKNOWN POLITICAL PRISONER'

Organised and conducted by  
The Institute of Contemporary Arts  
17 Dover Street, London W1, England

### £11,500 PRIZE MONEY

Sculpture is the art in which great themes have been traditionally expressed, and nations have always chosen this art to enshrine their highest aspirations or to commemorate their proudest memories. Believing that our modern age has themes worthy of such monumental celebration, and that modern sculptors have already shown a promise of being equal to such a challenge, a competition has been planned on the following comprehensive lines.

A theme has been chosen because a theme is inherent in the whole idea of memorial sculpture. But a theme is no limitation on style and the organisers wish to emphasise that a symbolic or a non-representational treatment of the subject will receive the same consideration as a more naturalistic treatment.

The organisers also wish to emphasise that the competition is international in scope, and that in their view the theme should be regarded as of universal significance. No artist of any nationality is excluded from the competition, and the theme is to be viewed as one of the widest human significance. In choosing as a theme THE UNKNOWN POLITICAL PRISONER they have felt a desire to have commemorated all those unknown men and women who in our time have given their lives or their liberty to the cause of human freedom. The sculpture winning the grand prize will be installed on some site of international importance, such as a prominent situation in any of the great capitals of the world. Such a site can only be determined after the award has been made, and in relation to the style adopted by the sculptor, but the monument should be conceived as standing free, and independent of any architectural setting.

### Central Committee for the Competition

<i>Chairman</i> A. J. T. KLOMAN	Director of Planning, ICA
HERBERT READ	President, ICA
<i>Hon Treasurer</i> E. C. GREGORY	Hon Treasurer, ICA
ROLAND PENROSE	Vice-Chairman, ICA
SIR JOHN ROTHENSTEIN	(Director, Tate Gallery, London) Advisory Council, ICA
HENRY MOORE	(Sculptor) Advisory Council, ICA

**£11.500 DE PREMIOS EM DINHEIRO,  
PAGOS EM QUALQUER MOEDA**

4 Prémios de £1.000

(Destes 4 classificados será escolhido o vencedor do 'Grande Prémio')

Grande Prémio, £3.500

O vencedor do 'Grande Prémio' receberá o total de £4.525

8 Menções Honrosas, £250

80 Participantes aceites, £25

O equivalente destes premios será pago em qualquer moeda estrangeira, escolhida pelo vencedor, segun accordo especial com as autoridades competentes.

**CONDIÇÕES DO CONCURSO**

**1 ASSUNTO - 'O PRISIONEIRO POLITICO DESCONHECIDO'**

Este assunto foi escolhido por ser de interêsse actual universal e por ter sido considerado necessário ter um tema, como ponto de partida. O assunto, porém, foi escolhido sem a intenção de limitar de nenhuma maneira o tipo ou o estilo do trabalho a ser apresentado. Todas as formas de expressão em escultura, sejam elas realistas, simbólicas expressionistas, ou abstractas, serão julgadas segundo os seus próprios meritos.

**2 JURY**

Um grupo de 9 juizes será constituído da seguinte maneira: um Britânico, um da Comunidade das Nações Británicas, um Asiático, um Francês, um Alemão, um Italiano, um Norte Americano, um Sul Americano, e um Russo. Os juizes terão o direito de pedir toda a ajuda técnica que considerem necessária, para facilitar o pronunciamento das suas decisões.

Asia	MULK RAJ ANAND, <i>Editor do Mārg, Bombaim</i>
Grã-Bretanha	HERBERT READ, <i>Presidente do Instituto de Arte Contemporanea</i>
Comunidade das Nações Británicas	SENHORA R. G. CASEY, <i>Esposa do Ministro Australiano dos Negócios Estrangeiros</i>
França	GEORGE SALLES, <i>Director dos Museus Nacionais Franceses</i>
Alemanha	WILL GROHMANN, <i>Professor e Critico de Arte do Neue Zeitung</i>
Italia	GIULIO CARLO ARGAN, <i>Professor e Inspector Central das Belas Artes, Italia</i>
América do Norte	JAMES JOHNSON SWEENEY, <i>Critico de Arte e Ex-Director do Museo de Arte Moderna de Nova-York</i>
América do Sul	JORGE ROMERO BREST, <i>Professor e Editor de 'Ver y Estimar'</i>
Russia	VLADIMIR KEMENOV, <i>Professor e Membro Correspondente de Academia de Ciencias, Moscovo</i> (À altura desta publicação ser imprimida não havia ainda confirmação de o Professor Kemenov ter aceitado.)

**3 APLICAÇÕES**

Cada escultor que deseje participar no concurso deverá preencher a fórmula de aplicação junta, que deverá ser posta no correio antes da meia-noite do dia 31 de Março de 1952.

**4 MAQUETES**

Cada concorrente devesse apresentar uma maquete ou modelo antes do dia 30 de Setembro de 1952, entregue no centro de recepção mais próximo, os nomes e

moradas dos quais lhe serão enviados, assim que seja recebida a sua fórmula de aplicação. Estes centros de recepção serao determinados de acordo com as aplicações recebidas. A maquete pode ser apresentada em qualquer material embora deva ser suficientemente resistente para não sofrer danificação causada pelo transporte. As dimensões totais das maquetes não devem exceder 50 centímetros em qualquer direcção (incluindo a base, se formar parte integral da escultura). Um documento junto deverá fornecer detalhes do material definitivo em que o escultor pretende executar o seu trabalho. As maquetes deverão ser propriamente encaixotadas de maneira a oferecer o maximo de segurança e enviadas ao centro de recepção mais proximo no seu continente, sendo as despesas por conta exclusiva do escultor. O Instituto de Arte Contemporanea de Londres, recusa-se a aceitar qualquer responsabilidade por estragos sofridos pelas maquetes, quando em transito.

#### 5 **FOTOGRAFIAS E DESENHOS**

Constituiria um auxilio valioso para o jury se o escultor inclui-se fotografias ou desenhos da sua maquete armada de maneira a mostrar o trabalho completo. Estas fotografias serão tambem de grande utilidade na eventualidade das maquetes sofrerem estragos durante a viagem.

#### 6 **TRABALHOS ANTERIORES**

É tambem necessario que os escultores apresentem fotografias de pelo menos outros dois trabalhos completos de escultura.

#### 7 **RESTITUIÇÃO DAS MAQUETES**

Maquetes, desenhos, fotografias, etc., escolhidos para a exposição em Londres serão devolvidos somente aos centros de recepção livre de toda a despesa, se assim for requerido pelo escultor na altura de participar no concurso. Embora se tome o maior cuidado não se poderá aceitar responsabilidade alguma pela condição em que os mesmos possam chegar.

#### 8 **SELECCÃO DE MAQUETES**

A selecção preliminar das maquetes poderá ser efectuada no Centro de Recepção de cada area, debaixo da supervisão de delegados nomeados pelo Comité Central e pelos juízes.

#### 9 **EXPOSIÇÃO DAS MAQUETES**

Um total de 80 maquetes será escolhido para a exposição em Londres. O escultor de cada umas das participações aceites receberá a quantia de £25. Destas 80 esculturas participantes serão escolhidas 4 esculturas que receberão premios, cada um dos quais no valor de £1.000. Haverá tambem 8 menções honorosas, correspondendo a cada uma um premio de £250.

#### 10 **GRANDE PREMIO - 1º PREMIO**

Depois de feita a selecção pelo jury, os quatro vencedores finalistas terão um prazo de tempo para executar as suas esculturas em escala maior, e dentro destes quatro será escolhido finalmente pelo jury o vencedor do 'Grande Premio' que receberá, a soma adicional de £3.500.

#### 11 **DISPOSIÇÃO DA ESCULTURA VENCEDORA**

A escultura vencedora do 'Grande Prémio' passará a ser classificada como propriedade do 'Instituto de Arte Contemporanea de Londres' e será instalada num local de importancia mundial, que será determinado depois do premio ter sido concedido e em relação como estilo adoptado pelo escultor.

# ENTRY CARD

OCTOBER EXHIBITION

## New York City Center Gallery

o Tack

Tack o

PRINT TITLE, NAME AND ADDRESS PLAINLY ATTACH  
ONLY THIS END TO BACK OF PICTURE.  
DO NOT SEPARATE THE SECTIONS.

1

Title \_\_\_\_\_

The Gallery shall not be responsible for loss or damage  
no matter how the same may be caused, the responsibility  
therefor resting solely with the owner; and this exhibit  
is submitted and received subject to this condition, which is  
hereby accepted.

Artist's Signature \_\_\_\_\_

Address \_\_\_\_\_

Price \_\_\_\_\_

Agent \_\_\_\_\_

2

Title \_\_\_\_\_

Artist \_\_\_\_\_

Address \_\_\_\_\_

Price \_\_\_\_\_

Agent \_\_\_\_\_

Agent's Address \_\_\_\_\_

3

IMPORTANT  
PRINT FOR CATALOGUE COPY

Title \_\_\_\_\_

Artist \_\_\_\_\_

Address \_\_\_\_\_

Price \_\_\_\_\_

Agent \_\_\_\_\_

4

PRINT OR TYPEWRITE

Artist \_\_\_\_\_

Title \_\_\_\_\_

**DO NOT SEPARATE THE SECTIONS**

Fill in ALL blank lines

# ENTRY CARD

NOVEMBER EXHIBITION

## New York City Center Gallery

o Tack

Tack o

PRINT TITLE, NAME AND ADDRESS PLAINLY. ATTACH  
ONLY THIS END TO BACK OF PICTURE.  
DO NOT SEPARATE THE SECTIONS.

**1**

Title\_\_\_\_\_

The Gallery shall not be responsible for loss or damage  
no matter how the same may be caused, the responsibility  
therefor resting solely with the owner; and this exhibit  
is submitted and received subject to this condition, which is  
heroby accepted.

Artists's Signature\_\_\_\_\_

Address\_\_\_\_\_

Price\_\_\_\_\_

Agent\_\_\_\_\_

**2**

Title\_\_\_\_\_

Artist\_\_\_\_\_

Address\_\_\_\_\_

Price\_\_\_\_\_

Agent\_\_\_\_\_

Agent's Address\_\_\_\_\_

**3**

**IMPORTANT  
PRINT FOR CATALOGUE COPY**

Title\_\_\_\_\_

Artist\_\_\_\_\_

Address\_\_\_\_\_

Price\_\_\_\_\_

Agent\_\_\_\_\_

**4**

**PRINT OR TYPEWRITE**

Artist\_\_\_\_\_

Title\_\_\_\_\_

**DO NOT SEPARATE THE SECTIONS**

Fill in ALL blank lines

# ENTRY CARD

DECEMBER EXHIBITION

## New York City Center Gallery

o Tack

Tack o

PRINT TITLE, NAME AND ADDRESS PLAINLY. ATTACH  
ONLY THIS END TO BACK OF PICTURE.  
DO NOT SEPARATE THE SECTIONS.

1

Title\_\_\_\_\_

The Gallery shall not be responsible for loss or damage  
no matter how the same may be caused, the responsibility  
therefor resting solely with the owner; and this exhibit  
is submitted and received subject to this condition, which is  
hereby accepted.

Artists's Signature\_\_\_\_\_

Address\_\_\_\_\_

Price\_\_\_\_\_

Agent\_\_\_\_\_

2

Title\_\_\_\_\_

Artist\_\_\_\_\_

Address\_\_\_\_\_

Price\_\_\_\_\_

Agent\_\_\_\_\_

Agent's Address\_\_\_\_\_

3

**IMPORTANT**  
**PRINT FOR CATALOGUE COPY**

Title\_\_\_\_\_

Artist\_\_\_\_\_

Address\_\_\_\_\_

Price\_\_\_\_\_

Agent\_\_\_\_\_

4

**PRINT OR TYPEWRITE**

Artist\_\_\_\_\_

Title\_\_\_\_\_

**DO NOT SEPARATE THE SECTIONS**

Fill in ALL blank lines

# NEW YORK CITY CENTER GALLERY

City Center of Music and Drama, 131 W. 55th St., New York 19

## *Prospectus*

The Inaugural Exhibition of the New York City Center Gallery will open September 29th, 1953.

The Gallery will remain open throughout the year with exhibitions changing every month. This prospectus covers the first three exhibitions.

The City Center has already established an outstanding reputation for its presentations of Music and Drama and the public is entitled to expect a similar high quality in the presentation of the Fine Arts.

Works will be selected by juries of artists of high professional standing. These juries, which are appointed by the Jury Committee of the Advisory Council, will be changed for each exhibition.

The limitations of the present Gallery permit only paintings. It is planned for the future that we supplement this Gallery with additional space and expand the program to include sculpture. In the meantime there will be an Annual Outdoor Sculpture Exhibition. Details of this exhibition will be announced at a later date.

The Gallery will not charge a commission on sales, but fees for handling and hanging will be necessary until such time as sufficient funds have been contributed by patrons and public spirited individuals. We hope that all artists will cooperate in making this Gallery, the first of its kind, a successful venture.

— RUTH YATES, *Director*

### ADVISORY COUNCIL

MR. STEWART KLONIS  
*Chairman*

MR. JOHN I. H. BAUR  
MRS. GILBERT W. CHAPMAN  
MR. ELIOT CLARK  
MRS. GARDNER COWLES  
MISS DORIS DUKE  
MR. ROBERT BEVERLY HALE  
MR. RICHARD KOLLMAR  
MRS. CHARLOTTE LERMONT

MRS. BYRNES MacDONALD  
MR. HERMON MORE  
MR. GEORGE L. K. MORRIS  
MR. ROY NEUBERGER  
MR. ANDREW RITCHIE  
MRS. ALFRED N. STEELE  
MR. HARVEY STEVENSON  
MR. HUDSON WALKER  
MR. LAWRENCE GRANT WHITE  
COUNTESS ZICHY



*Artists  
Eligible*

All artists are eligible to submit their work to the juries. There will be no invited works.

*Works  
Eligible*

The first three exhibitions will be limited to paintings in oil. (Exhibitions of water colors and drawings will be announced in the next prospectus.)

*Paintings*

Oil paintings are limited in size to 40 inches in either direction, canvas measurement. All paintings must be suitably framed by the artist as the jury will not consider any unframed works.

*Number of  
Paintings*

Not more than one painting may be submitted to each exhibition, but artists may submit to every exhibition if they so desire.

*Fees*

An entry fee of \$1.00 will be charged for each entry. This fee will not be returned if work is rejected, but will be used to defray the cost of handling. The entry fee must be paid at time of entry. For paintings accepted, a hanging fee of \$4.00 will be charged, payable on receipt of bill.

*Sales*

An experienced salesman will make every effort to promote sales. No commission will be charged by the City Center Gallery. If an artist is already associated with a private gallery, that gallery may receive its usual commission.

*Entry  
Cards*

Please fill in all lines on the entry card and tack to back of painting. Do not separate the sections.

*Record  
Card*

The enclosed record card is for our files and should be filled in and returned by mail IMMEDIATELY if you intend to submit work to any of our exhibitions.

*Delivery and  
Removal*

The Gallery does not collect or return works. No work will be received at the City Center. All entries MUST be delivered to the Executive Office, 58 West 57th St., New York 19, on the specified dates by the artist or his agent.

No packing cases, boxes or crates will be received. All screw eyes and picture wire must be removed from paintings.

It is respectfully suggested that if an agent is used, the order should be given in advance of receiving dates. The following agents are recommended: Berkeley Express and Moving Co., 526 West Broadway; The Art Delivery, 200 West 34th St.; Wm. S. Budworth and Sons, 424 West 52nd St.

*Liability*

Experienced workmen will be employed, but the Gallery will not be responsible for loss or damage to works of art submitted, and all exhibits are submitted and received subject to this condition.

No accepted work may be withdrawn before the close of the exhibition. All work hung must remain as placed.

The Gallery shall have permission to photograph and reproduce and authorize others to reproduce in black and white or color any or all of the paintings in the exhibitions.

The sending of a work of art to the New York City Center Gallery shall be understood to imply an agreement on the part of the sender to all the terms and conditions set forth in this prospectus.

*Inquiries*

ALL INQUIRIES CONCERNING THE EXHIBITIONS SHOULD BE ADDRESSED TO RUTH YATES, DIRECTOR, 58 WEST 57th ST., NEW YORK 19, TELEPHONE JUDSON 6-3219.

## THE OCTOBER EXHIBITION

### *Calendar*

EXHIBITION OPENS TO PUBLIC, Tuesday, September 29th..

EXHIBITION CLOSES, Sunday, November 1st.

RECEIVING DAYS, Wednesday, September 16th, Thursday, September 17th; Friday, September 18th, 9:30 a.m. to 7 p.m. at 58 West 57th St.

REMOVAL OF REJECTED WORKS, Thursday, October 1st; Friday, October 2nd, 9:30 a.m. to 7 p.m. from 58 W. 57th St.

REMOVAL OF ACCEPTED WORKS, Thursday, November 5th; Friday, November 6th, 9:30 a.m. to 7 p.m. from 58 W. 57th St.

### *Jury of Selection*

Louis Bouche  
Sidney Laufman  
Henry Varnum Poor

## THE NOVEMBER EXHIBITION

### *Calendar*

EXHIBITION OPENS TO PUBLIC, Tuesday, November 3rd.

EXHIBITION CLOSES, Sunday, November 29th.

RECEIVING DAYS, Wednesday, October 21st; Thursday, October 22nd; Friday, October 23rd, 9:30 a.m. to 7 p.m. at 58 West 57th St.

REMOVAL OF REJECTED WORKS, Thursday, November 5th; Friday, November 6th, 9:30 a.m. to 7 p.m., from 58 W. 57th St.

REMOVAL OF ACCEPTED WORKS, Thursday, December 3rd; Friday, December 4th, 9:30 a.m. to 7 p.m. from 58 W. 57th St.

### *Jury of Selection*

Robert Motherwell  
Hans Hofmann  
Vaclav Vytlacil

## THE DECEMBER EXHIBITION

### *Calendar*

EXHIBITION OPENS TO PUBLIC, Tuesday, December 1st.

EXHIBITION CLOSES, Sunday, January 3rd, 1954.

RECEIVING DAYS, Wednesday, November 18th; Thursday, November 19th; Friday, November 20th, 9:30 a.m. to 7 p.m. at 58 West 57th St.

REMOVAL OF REJECTED WORKS, Thursday, December 3rd; Friday, December 4th, 9:30 a.m. to 7 p.m. from 58 W. 57th St.

REMOVAL OF ACCEPTED WORKS, Thursday, January 7th, 1954; Friday, January 8th, 1954, 9:30 a.m. to 7 p.m. from 58 W. 57th St.

### *Jury of Selection*

Eugene Speicher  
Reginald Marsh  
Edwin Dickinson

INTERNATIONAL SCULPTURE COMPETITION  
**IMPORTANT ANNOUNCEMENT**

You will be interested to know that enthusiasm for the International Sculpture Competition being sponsored by the Institute of Contemporary Arts in London has been mounting so rapidly that many countries have requested that the closing date for applications of entrance be postponed. We have therefore decided to extend the closing date for entries from March 31 to June 1. The closing date for the reception of maquettes has also been extended from September 30 to November 30.

Several countries have already arranged to hold preliminary exhibitions with their own national prizes, and many other countries are eager to have time to make similar plans.

At this date, April 2, 1952, we have received over 2500 applications from more than 56 countries.

We believe you will be as encouraged as we are by this strong indication of increasing interest in sculpture on a world-wide basis.

We trust that you will understand the necessity of making changes to meet unprecedented urgent requests. As soon as the collecting points can be established we will notify all applicants where their maquettes are to be sent. Any photographs and further data should be sent with the maquettes and not with the application for entry.

It is our hope that you will join us in doing everything possible to continue to promote this enthusiasm.

Institute of Contemporary Arts  
17 Dover Street, London W1, England

CONCOURS INTERNATIONAL DE SCULPTURE  
**AVIS IMPORTANT**

Il vous intéressera sans doute d'apprendre que l'enthousiasme suscité par le concours international de sculpture, qui aura lieu sous le patronage de l'Institute of Contemporary Arts à Londres, est tel que beaucoup de pays ont demandé que la date de clôture pour les demandes d'admission soit prorogée. Nous avons donc décidé de retarder cette date de clôture du 31 Mars au 1-er Juin. La date de clôture pour la réception des maquettes a été également prorogée du 30 Septembre au 30 Novembre prochain.

Plusieurs pays ont déjà pris des dispositions pour organiser des expositions préliminaires pour lesquelles ils décerneront leurs propres prix nationaux, et un grand nombre d'autres pays sont désireux d'avoir le temps nécessaire pour faire des projets analogues.

Jusqu'à ce jour, 2 Avril 1952, nous avons reçu plus de 2.500 demandes provenant de plus de 56 pays.

Nous sommes convaincus que vous serez encouragé, comme nous le sommes, par cette preuve manifeste de

l'intérêt croissant que suscite la sculpture dans le monde entier.

Nous sommes sûrs que vous comprendrez la nécessité où nous nous trouvons d'apporter des modifications afin de satisfaire à des demandes si pressantes et sans précédent dans les annales de l'art. Dès que les centres de réception des maquettes pourront être établis, nous indiquerons à tous les candidats l'adresse à laquelle ils devront envoyer leurs maquettes. Toutes photographies et tous renseignements devront être envoyés en même temps que les maquettes et non pas avec la demande d'admission au concours.

Nous espérons que vous voudrez bien collaborer avec nous pour faire tout en notre pouvoir pour maintenir cet enthousiasme.

L'Institut des Arts Contemporains  
17 Dover Street, Londres W1, Angleterre

INTERNATIONALER SKULPTUREN-WETTBEWERB  
**WICHTIGE ANZEIGE**

Es wird Sie interessieren zu erfahren, dass der Enthusiasmus für den Internationalen Skulpturen-Wettbewerb, der von dem Institute of Contemporary Arts in London gefördert wird, so stark zugenommen hat, dass viele Nationen mit der Bitte an uns herangetreten sind, den Nennungsschluss für Anmeldungen zur Teilnahme hinauszuschieben. Wir haben uns deshalb entschlossen das Schlussdatum für Nennungen vom 31. März auf den 1. Juni zu verlegen. Auch das Schlussdatum für die Annahme von Modellen ist vom 30. September auf 30. November verschoben worden.

Mehrere Länder haben bereits Anordnungen für vorausgehende Ausstellungen mit Verteilung ihrer nationalen Preise getroffen; zahlreiche andere Länder bemühen sich, wenn es die Zeit gestattet, ähnliche Pläne zu verwirklichen.

Bis zum heutigen Datum, 2. April 1952, haben wir bereits über 2.500 Anmeldungen aus mehr als 56 Ländern erhalten.

Wir nehmen an, dass Sie in gleichem Masse wie wir durch diesen grossen Beweis ermutigt werden, der von einem zunehmenden Interesse an der Skulptur auf einer weltumfassenden Grundlage Zeugnis ablegt.

Wir hoffen, dass Sie für die Notwendigkeit Verständnis haben, die uns zwingt Veränderungen vorzunehmen, um unvorhergesehene, dringende Wünsche zu befriedigen. Sobald wir Sammelstellen festsetzen können, werden wir alle Teilnehmenden verständigen, wohin ihre Modelle zu senden sind. Auch Photographien und weitere Einzelheiten sind mit den Modellen zu senden und nicht mit der Anmeldung für die Beteiligung am Wettbewerb.

Wir geben der Hoffnung Ausdruck, dass Sie sich uns anschliessen werden, um die Zunahme dieses Enthusiasmus weiterhin zu fördern.

Institut Zeitgenössischer Künste, ICA  
17 Dover Street, London W1, England

AR 1417

3/11

LONDON

but all

1940

21

WISCONSIN

PAPERS

SIGN TO ERNA WEISS'S

EXHIBITION

UNDATED

ENGLISH

SCULPTURE BY  
ERNA WEILL

DOWNSTAIRS GALLERY

**SERIES III:  
CLIPPINGS**

12-147

3/12

ERNA WEILL COLLECTION

1950

CLIPPINGS

ARTICLE BY ERNA WEILL

FROM CIVIL CLAS COURSE

ENGLISH 1950

# ANY CHILD CAN MODEL IN CLAY



Vivian, age 9, has fashioned a boy holding a snowball, for a Winter Season clay theme.



Blue terra cotta horse, fashioned by a thirteen year old boy in Miss Weill's class at Forest Hills.

A WELL-KNOWN SCULPTRESS-TEACHER MAKES THE FLAT STATEMENT THERE IS NO SUCH THING AS A CHILD WITHOUT A GOOD DEGREE OF ARTISTIC CAPABILITY.

by  
ERNA WEILL

QUITE, often, children cannot visit art schools. The Parent-Teachers Association has asked me recently to help solve the problem of setting up a sort of home-workshop, and I offered them the following simple outline. In this way, I believe, anybody can create a home course in ceramics and pottery.

#### CLAY MODELING

Like "*Cinderella*," clay modeling possesses hidden beauty and unrecognized value; you have only to discover these things for yourself through work and experimentation.

Most parents do not realize that the urge for creative expression lies dormant in every child. Those youngsters who fail at art in school do so merely because they have not mastered the mechanics of painting and drawing. This is not usually the fault of the child. It is largely due to the crowded conditions of the elementary schools, coupled with lack of time for training and availability of materials to work with. My experience with the teaching of young children in the Girl Scouts, at museums and camps and in my own studio has led me to form the conclusion that more youngsters are capable of handling the medium of clay than the more complex media of paint or drawing. This interest in shaping lumps of clay with the bare hands has its roots deep in human historic development. Primitive peoples expressed their artistic feelings more in pottery than in paint. It was nearer to them, more basic and earth-bound. Children are not dissimilar to the primitives, for their viewpoint is devoid of complexity and is honest and untouched at the beginning.

For some reason, hard to explain, clay modeling is not popular with either teacher or parent. The only reason I've heard advanced has been the somewhat faltering one, "It's so messy!" So minor an objection! And how easy to overcome. The backyard, the basement and the kitchen table provide adequate room for such work. Newspapers on the table and floor, and a bucket of water for washing small hands are all that are required to keep the place clean. Moist potters clay in air tight containers, orange sticks (for shaping and modeling), a dull bladed knife for cutting the clay, a rolling pin—that's the extent of the tools. An old bread board will serve for rolling the clay. Damp rags or a towel will keep the clay moist. These fractional expenditures or salvages are the key to creative happiness for the youngster!



# "OPEN HOUSE" in Art

ALL AGES ARE WELCOME AT THE ANNUAL HOLIDAY OPEN-HOUSE, HELD BY THE ROCHESTER MEMORIAL ART GALLERY

ARTICLE ARRANGED BY  
THOMAS S. TIBBS

**D**URING the past four years The Rochester Memorial Art Gallery has been building a tradition in its Annual Holiday Open House, and with each succeeding year the enthusiasm of the public and the participants has skyrocketed. This year, in spite of deep snow and icy streets, nearly fifteen hundred people came to see the Art Gallery in action.

Five children's classes in painting and modeling were at work using the "Surprise Animals" as models. This year the surprise animals were a platinum fox and a well-tailored French poodle, quite a contrast in dignity to Sachet, the skunk used a year ago.

Adult classes, too, were in the limelight with painting, ceramics, sculpture, weaving and jewelry being produced before the eyes of the milling throng.

The uninitiated had their fling in the "Try It Yourself Art Bar" where specialists in the various art mediums gave all comers an opportunity to try it for themselves. If no great talent was unearthed, at least new enthusiasms for self expression in art were kindled.

Holiday shopping was the order of the day with the Annual Sale of Faculty and Student work from the Gallery's Creative Arts Workshop. Actually, if a simile can be drawn, the closest parallel to the Gallery's appearance at Open House is a department store during the last minute holiday rush.

That air of mysterious excitement which surrounds the opening and unloading of a ceramic kiln was exploited to the delight of all who could get close enough to witness it. The "oh's and ah's" at seeing pieces still a little too warm to touch made just about everyone wish they were a ceramist at Christmas time.

Near the close of the evening's festivities, visitors and staff met in the Gallery's beautiful Fountain Court where coffee was served to the adults and a special table, decorated with a real ginger bread house, dispensed cocoa to the children. ●

A large portion of those attending Rochester Memorial Art Gallery's Annual Open House are youngsters, many from the Saturday Morning Children's Class.



"Surprise Models" were used by the child-artists. The willing subjects this year: a French poodle and platinum fox.

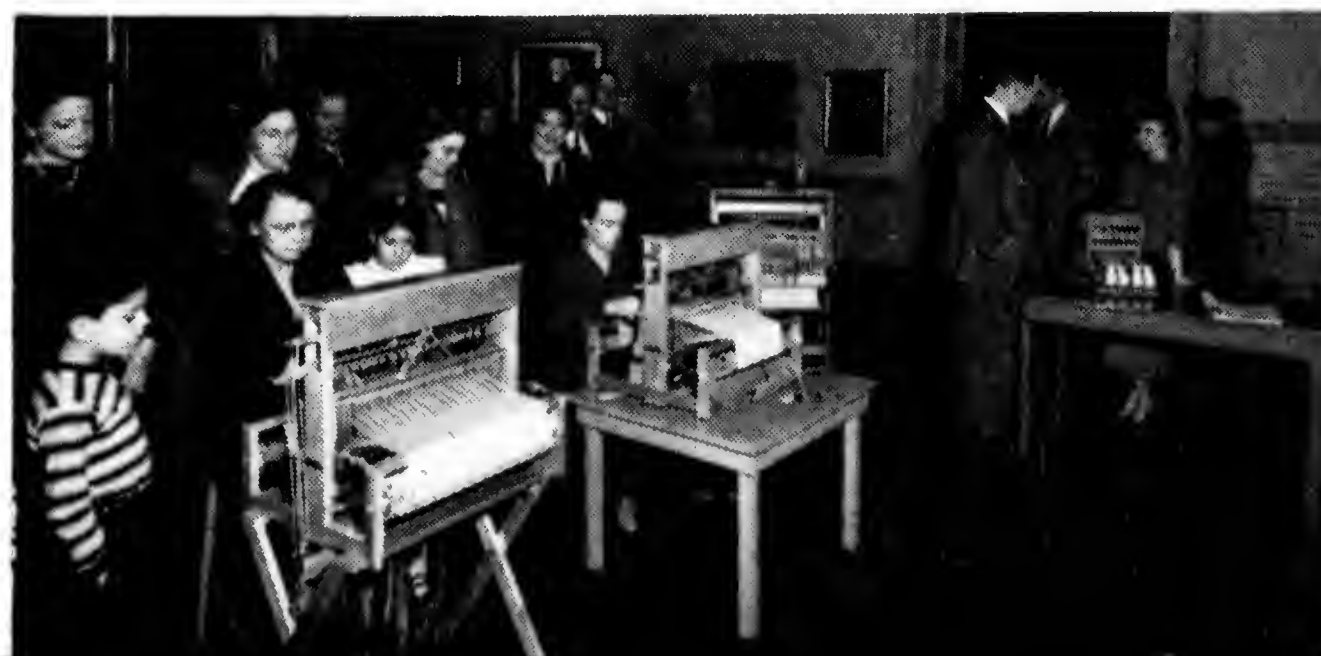


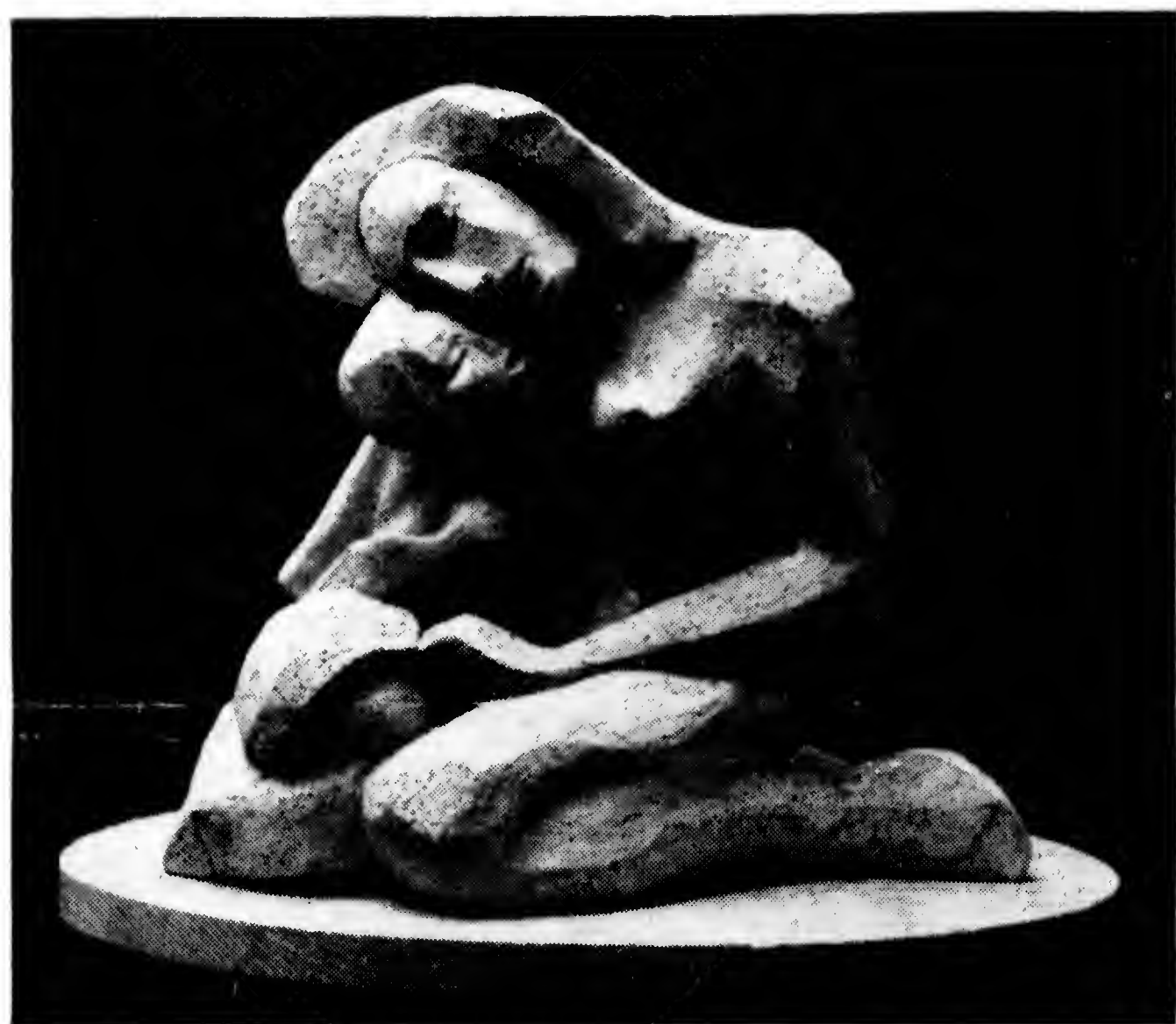
The Art of Jewelry Construction is explained to the cosmopolitan class of adults and younger members.



Clay modeling fascinates the youngsters at the Open House classes.

"The Annual Open House" features a weaving class for adults.





**SORROW: (TERRA-COTTA) ERNA WEILL**

A renowned sculptress in her own right, Erna Weill has authored many articles on the subject as allied with Child Art-Education, and maintains her own school at Kew Gardens, N. Y.

The rules of clay modeling are simple:

1. Keep the clay moist and plastic.
2. Keep it free of foreign matter like wood, wire and even air (which should be squeezed out.)
3. To remove air from clay, throw it several times against the work board until it is uniform. Test it by cutting a piece with a wire, or string.
4. When adding more clay to an object, moisten the joining ends and press them tightly together.
5. Model the art work with the hands and add details with an orange stick or other pointed object.
6. Let it then harden slowly until it is dry. Dry clay may then be painted with ordinary enamel paints. If you wish it to be more durable, take it to a neighborhood potter and have it glazed and fired. (No painting is necessary then, for the glazing will add the necessary colors.)

#### A WORKING CREDO

Don't interfere with the young artist. Let him do as he pleases. Let him pick his own theme, carry out his own ideas and see that he is absolute ruler in his private domain. If you must do anything, let it be the negative action of seeing that the child works from his own originality rather than by copying the work of others. You may, of course, suggest things to create. Mother or Dad always needs ashtrays, flower pots, candlestick holders or bowls. Let the child be proud of his handiwork, and prouder still in knowing that he has created something useful for the home!

I have introduced the children at my own art classes to something that I call, "Clay Scribbles". It is a great stimulus to the imagination. Here's how we do it:

Ropes of clay, in coils, are dropped on top of a flat sheet of clay. In these coincidental patterns the child will



Informality is the keynote to gaining the confidence of the young mind. Here, Miss Weill makes suggestions to her young art students in the studio garden. She does not believe in disciplined instruction, acting only as an advisor to her students.

discover his own picture, his own style and ideas. This experience can be likened to the age old experience of seeing pictures in clouds as they pass overhead. When the clay scribbles are completed and hardened or glazed, they make splendid decorations to hang as plaques around the young artist's workshop or room. They also make fine table top decorations and paper weights.

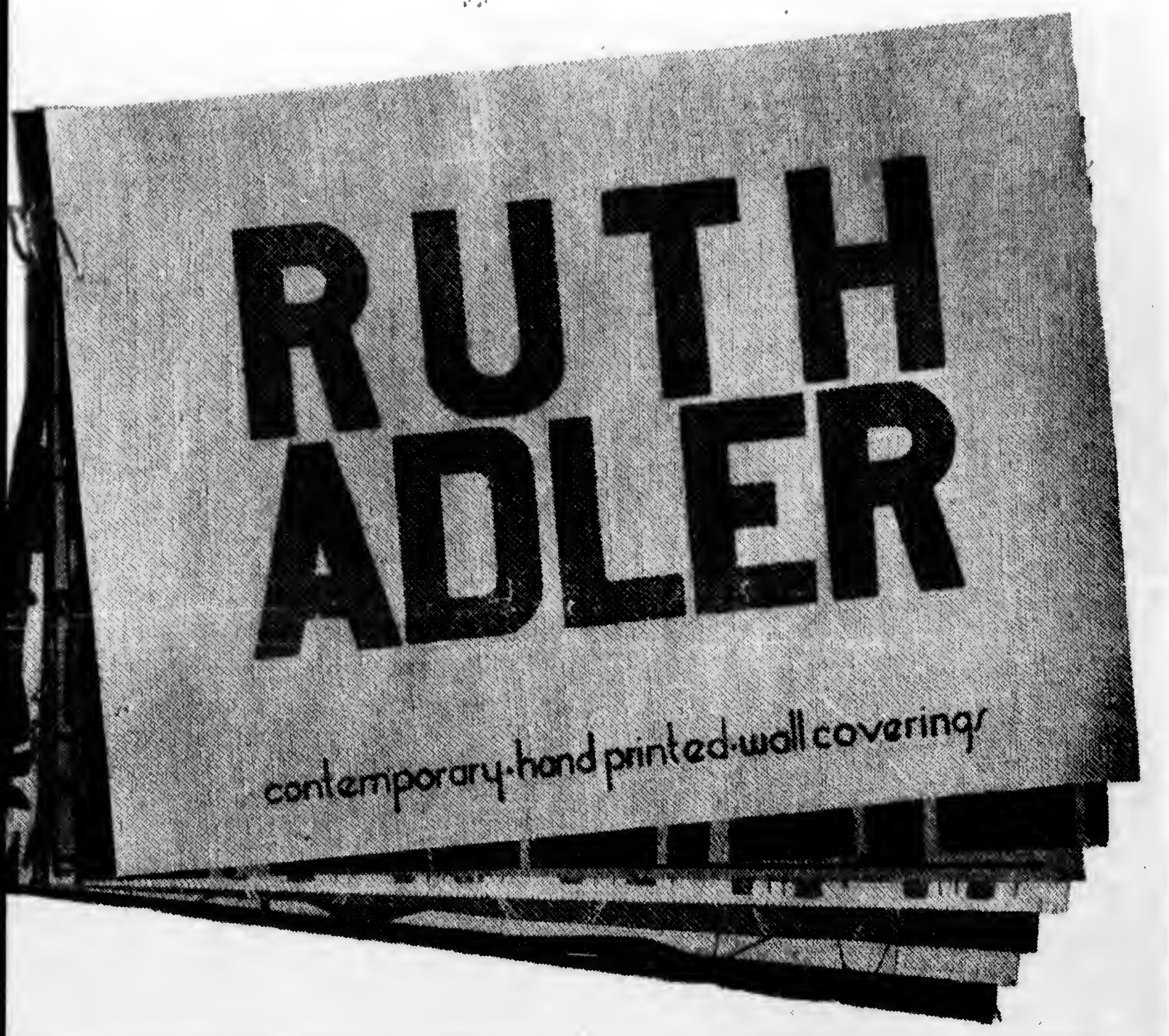
#### CLAY MODELING HAS THERAPEUTIC VALUE

The tense or nervous child will find relaxation and happiness in working with clay. The child with a strong dislike for something or someone, will find relief from the inheld tension, if he is allowed to make a symbolic figurine or mask of the object of dissatisfaction. Once seen in the light of day in concrete form, much of the dislike or terror disappears and only the amusement is left. Of course, in no sense am I advancing this as a cure-all, but it is an effective method for relieving tension and pent up emotion, which, in a child, is doubly harmful.

Years ago, I held my first classes at Forest Hills, and today, some of these first toddlers are still around me, grown into heavy, strong minded, talented young people. One I remember has just left for college to study the sciences. Before she left, she had overcome many frustrations, gained confidence in herself and won a Westinghouse Competition.

I will never forget when Herta the little Dutch girl came the first time to my class. Both parents had been killed in a concentration camp. The six year old was brought to this country by loving relatives. She came to me without knowing a word of English, but talking constantly in Dutch which we could not understand. All the expression of her terrible experiences were still in her big brown eyes. I guess all the other children in the studio will never forget when Herta for the first time shaped a lump of clay into an ashtray. She screamed with joy that she could now create something so beautiful, that she through this medium could now be understood by us. This really was one of the

*(please turn to page 24)*



# Hand-Screened TEXTILES

ARTICLE BY

GERRY A. TURNER

IT was Paul Klee who first saw talent in young Ruth Adler. At the age of four, the tiny, dark-haired child became a protege of Germany's celebrated Modernist painter, and Klee urged the Adler family to move from native Frankfort am Main to Duesseldorf, where he was active in the *Bauhaus* school. There, together with the National Academy's Professor Fahrenkamp, Klee trained the child in those fundamentals of fine art which, only a few decades later, were to win for her the coveted *First Award* of the American Institute of Decorators. But, while the interest of the well-known artist proved a stimulus for Miss Adler, many years of intensive training still lay before her, and it is not in the realm of paint and easel at all that she has made her mark. Today, Ruth Adler, *A.D.I.*, may be considered one of America's outstanding exponents of hand-painted textiles and wall coverings.

In 1930, the Adlers traveled extensively throughout Europe, and, on the eve of Hitler's march into Poland, finding German artistic progress at a standstill, the family came to America, creating a new home in Detroit, where they remain to this date.

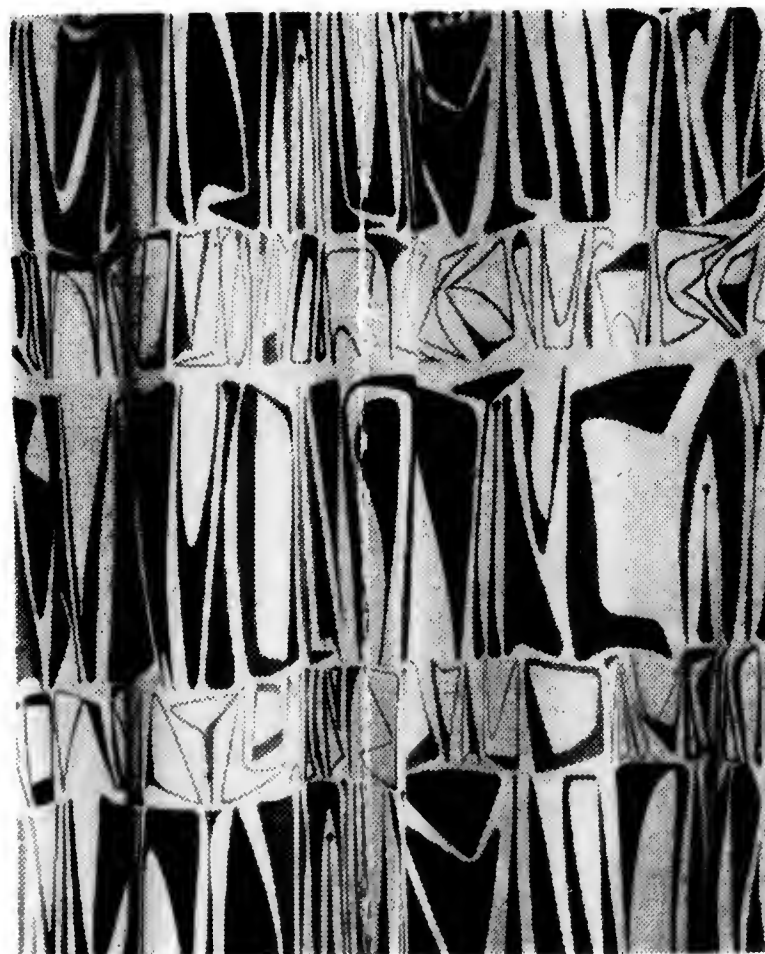
Miss Adler spent the next five years completing her schooling, and, at the age of nineteen, won a four year scholarship at both Brown University and the Rhode Island School of Design. She received her BFA from the latter in 1945, the same year she was awarded Conde Nast's "Prix de Paris" prize. A few months after graduation, Ruth Adler was accepted by Raymond Loewy Associates to

(please turn to page 23)

TAUGHT BY MODERNIST, PAUL KLEE AT THE AGE OF FOUR, THIS AMAZING YOUNG WOMAN IS ONE OF THE WORLD'S OUTSTANDING TEXTILE PAINTERS.

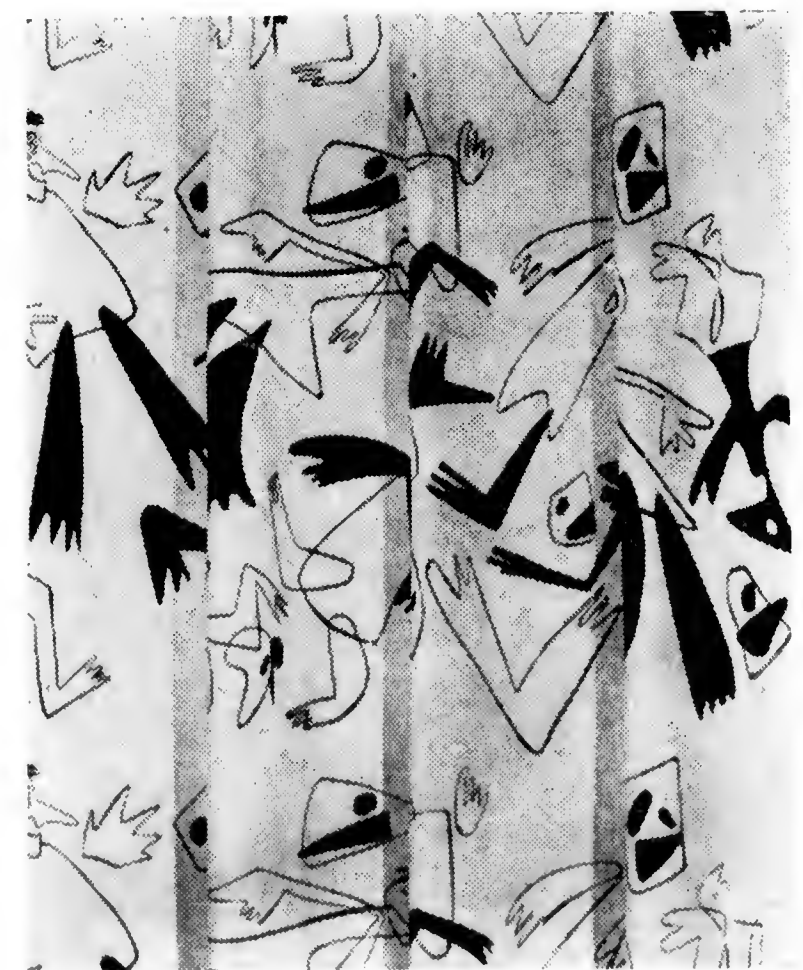


Ruth Adler, studied at Cranbrooke Academy and Harvard, is a Prix de Paris and A.I.D. Award winner.



CUNEIFORM

pattern repeat .....29"  
colors .....2



HUMPTY DUMPTY

pattern repeat .....19"  
colors .....1

# ANY CHILD CAN MODEL IN CLAY

A WELL-KNOWN SCULPTRESS-TEACHER  
MAKES THE FLAT STATEMENT THERE IS NO  
SUCH THING AS A CHILD WITHOUT A GOOD  
DEGREE OF ARTISTIC CAPABILITY.

by  
ERNA WEILL

QUITE often, children cannot visit art schools. The Parent-Teachers Association has asked me recently to help solve the problem of setting up a sort of home-workshop, and I offered them the following simple outline. In this way, I believe, anybody can create a home course in ceramics and pottery.

Like "*Cinderella*," clay modeling possesses hidden beauty and unrecognized value; you have only to discover these things for yourself through work and experimentation.

Most parents do not realize that the urge for creative expression lies dormant in every child. Those youngsters who fail at art in school do so merely because they have not mastered the mechanics of painting and drawing. This is



Blue terra cotta horse, fashioned by a thirteen year old boy in Miss Weill's class at Forest Hills.

not usually the fault of the child. It is largely due to the crowded conditions of the elementary schools, coupled with lack of time for training and availability of materials to work with. My experience with the teaching of young children in the Girl Scouts, at museums and camps and in my own studio has led me to form the conclusion that more youngsters are capable of handling the medium of clay than the more complex media of paint or drawing. This interest in shaping lumps of clay with the bare hands has its roots deep in human historic development. Primitive peoples expressed their artistic feelings more in pottery than in paint. It was nearer to them, more basic and earth-bound. Children are not dissimilar to the primitives, for their viewpoint is devoid of complexity and is honest and untouched at the beginning.

For some reason, hard to explain, clay modeling is not popular with either teacher or parent. The only reason I've heard advanced has been the somewhat faltering one, "It's so messy!" So minor an objection! And how easy to overcome. The backyard, the basement and the kitchen table provide adequate room for such work. Newspapers on the table and floor, and a bucket of water for washing small hands are all that are required to keep the place clean. Moist potters clay in air tight containers, orange sticks (for shaping and modeling), a dull bladed knife for cutting the clay, a rolling pin—that's the extent of the tools. An old bread board will serve for rolling the clay. Damp rags or a towel will keep the clay moist. These fractional expenditures or salvages are the key to creative happiness for the youngster!

The rules of clay modeling are simple:

1. Keep the clay moist and plastic.
2. Keep it free of foreign matter like wood, wire and even air (which should be squeezed out.)
3. To remove air from clay, throw it several times against the work board until it is uniform. Test it by cutting a piece with a wire, or string.
4. When adding more clay to an object, moisten the joining ends and press them tightly together.
5. Model the art work with the hands and add details with an orange stick or other pointed object.
6. Let it then harden slowly until it is dry. Dry clay may then be painted with ordinary enamel paints. If you wish it to be more durable, take it to a neighborhood potter and have it glazed and fired. (No painting is necessary then, for the glazing will add the necessary colors.)

Don't interfere with the young artist. Let him do as he pleases. Let him pick his own theme, carry out his own ideas and see that he is absolute ruler in his private domain. If you must do anything, let it be the negative action of seeing that the child works from his own originality rather than by copying the work of others. You may, of course, suggest things to create. Mother or Dad always needs ashtrays, flower pots, candlestick holders or bowls. Let the child be proud of his handiwork, and prouder still in knowing that he has created something useful for the home!



**SORROW:** (TERRA-COTTA) **ERNA WEILL**

A renowned sculptress in her own right, Erna Weill has authored many articles on the subject as allied with Child Art-Education, and maintains her own school at Kew Gardens, N. Y.

I have introduced the children at my own art classes to something that I call, "Clay Scribbles". It is a great stimulus to the imagination. Here's how we do it:

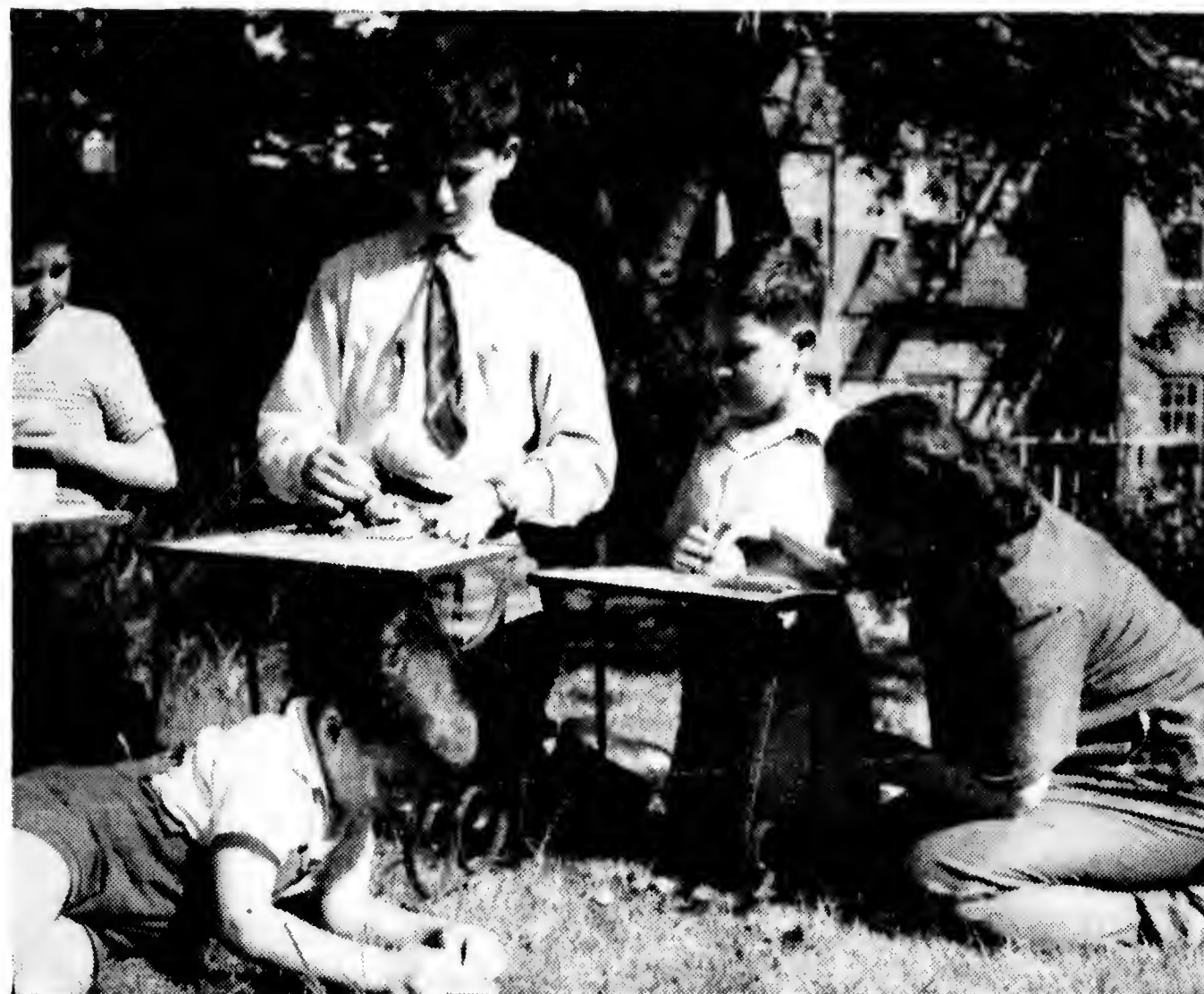
Ropes of clay, in coils, are dropped on top of a flat sheet of clay. In these coincidental patterns the child will discover his own picture, his own style and ideas. This experience can be likened to the age old experience of seeing pictures in clouds as they pass overhead. When the clay scribbles are completed and hardened or glazed, they make splendid decorations to hang as plaques around the young artist's workshop or room. They also make fine table top decorations and paper weights.

#### CLAY MODELING HAS THERAPEUTIC VALUE

The tense or nervous child will find relaxation and happiness in working with clay. The child with a strong dislike for something or someone, will find relief from the inheld tension, if he is allowed to make a symbolic figurine or mask of the object of dissatisfaction. Once seen in the light of day in concrete form, much of the dislike or terror disappears and only the amusement is left. Of course, in no sense am I advancing this as a cure-all, but it is an effective method for relieving tension and pent up emotion, which, in a child, is doubly harmful.

I will never forget when Herta the little Dutch girl came the first time to my class. Both parents had been killed in a concentration camp. The six year old was brought to this country by loving relatives. She came to me without knowing a word of English, but talking constantly in Dutch which we could not understand. All the expression of her terrible experiences were still in her big brown eyes. I guess all the other children in the studio will never forget when Herta for the first time shaped a lump of clay into an ashtray. She screamed with joy that she could now create something so beautiful, that she through this medium could now be understood by us. This really was one of the most exciting experiences in my teaching career.

Jimmy loves animals, he would love to have them all



Informality is the keynote to gaining the confidence of the young mind. Here, Miss Weill makes suggestions to her young art students in the studio garden. She does not believe in disciplined instruction, acting only as an advisor to her students.

as pets. He studies their movements and characteristics in the Zoo and in camp. Since it is not possible to have so many animals in an apartment he creates his own. Being already a little artist he models dogs, turtles, squirrels and bunnies with typical movements and originality. His mother tells me that he would never forget to take his collection out of the boxes every morning, dust them and then put them tenderly back in place. Giving them all the affection he would give to the living pets.

Understanding, tolerance and civic mindedness is easily stimulated in this atmosphere of creative art. Making presents, donating their work to the Red Cross, to the Scout funds and church bazaars has become a habit with most students and gives them the happy sensation of being good and useful.

Often their artwork takes a religious inclination. It is really rewarding to see how interested the whole group is in the Jewish candleholder as well as in the figures for a Christmas group. It was an extraordinary experience when Marvin, an orthodox Jewish boy told me one day that he wanted to model a figure of Christ. When he saw the surprise in my eyes he told me that it was a birthday present for his Christian friend who is a colored boy. He said that he wanted to prove to his friend that he is not narrow-minded. His Jesus with his arms out-stretched and the expression of love in his face, showed that Marvin meant what he said.

A recent survey showed that the most successful art teachers are artists themselves. To convey the excitement and elation of art, you first have to experience it yourself. When my students enter my studio, they are, as they told me, already stimulated by its spirit. In this connection I want to stress the point again and again: "Be yourself, never copy." ●

Reprinted from

**DESIGN**

FEBRUARY 1950

most exciting experiences in my teaching career.

Jimmy loves animals, he would love to have them all as pets. He studies their movements and characteristics in the Zoo and in camp. Since it is not possible to have so many animals in an apartment he creates his own. Being already a little artist he models dogs, turtles, squirrels and bunnies with typical movements and originality. His mother tells me that he would never forget to take his collection out of the boxes every morning, dust them and then put them tenderly back in place. Giving them all the affection he would give to the living pets.

Understanding, tolerance and civic mindedness is easily stimulated in this atmosphere of creative art. Making presents, donating their work to the Red Cross, to the Scout funds and church bazaars has become a habit with most students and gives them the happy sensation of being good and useful.

Often their artwork takes a religious inclination. It is really rewarding to see how interested the whole group is in the Jewish candleholder as well as in the figures for a Christmas group. It was an extraordinary experience when Marvin, an orthodox Jewish boy told me one day that he wanted to model a figure of Christ. When he saw the surprise in my eyes he told me that it was a birthday present for his Christian friend who is a colored boy. He said that he wanted to prove to his friend that he is not narrow-minded. His Jesus with his arms out-stretched and the expression of love in his face, showed that Marvin meant what he said.

A recent survey showed that the most successful art teacher are artists themselves. To convey the excitement and elation of art, you first have to experience it yourself. When my students enter my studio, they are, as they told me, already stimulated by its spirit. In this connection I want to stress the point again and again: "Be yourself; never copy". ●

3/13

ERNA WEILL

COLLECTION

1957

CLIPPINGS - ERNA WEILL - CUBA

ST. PAULI (CUBA) - ERNA WEILL

ST. PAULI (CUBA) - ENGLISH

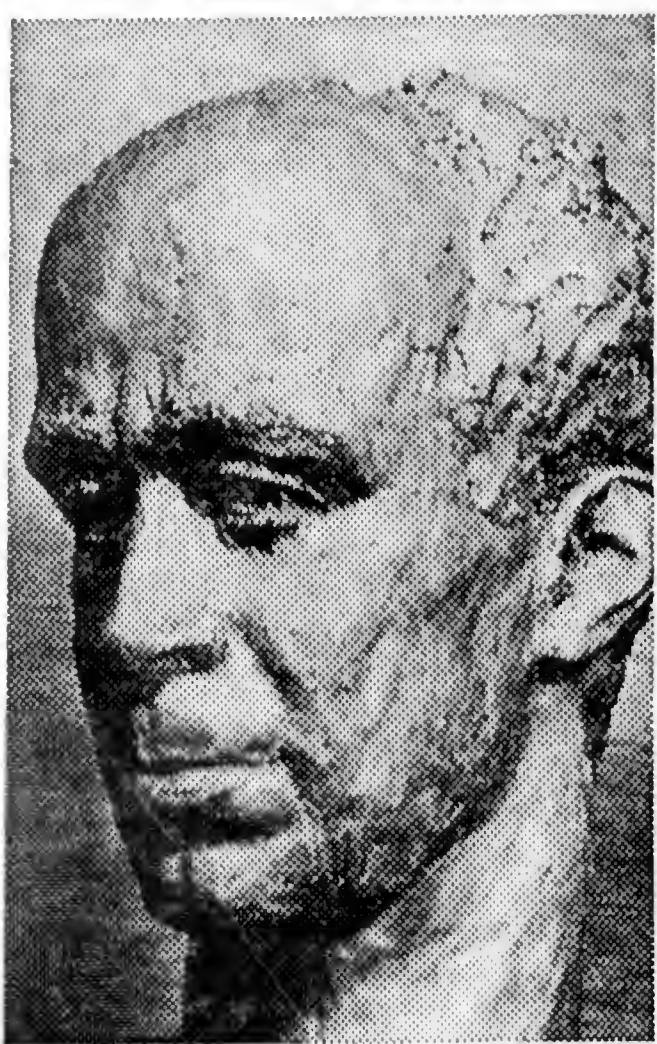
# Serkin Concert To Aid Music Center

Rudolf Serkin, eminent pianist, will give a special concert at 8:30 p.m. Saturday in Dwight Morrow High School for the benefit of the proposed North Jersey Music Center. The concert is sponsored by the John Harms Chorus.

First contribution by the Harms Chorus toward the building of a suitable auditorium for the performing arts was made when Van Cliburn played under the auspices of the Harms Chorus shortly after his triumph in Russia. Edward D. Stone, famous architect who did the American building for the Brussels Fair, has agreed to design the music center. Tickets for the Serkin concert are still available at \$5 each through John Harms, 121 E. Hamilton Ave., Englewood.

Serkin, whom Claudia Cassidy of the Chicago Tribune described as "A man consumed by an inner fire. When he plays he achieves something warm and rich and genuinely exciting," made his public debut with the New York Philharmonic in 1936. The late Olin Downes of the New York Times reported "Rarely at a Toscanini concert has such enthusiasm after the performance been witnessed. Toscanini himself joined in the applause."

Among Serkin's listeners Saturday night will be Erna Weill, Teaneck sculptor, who made a bust of the



RUDOLPH SERKIN  
(Bust by Erna Weill, Teaneck Sculptor)

great pianist several summers ago in Brattleboro, Vt., where he has a summer home. She found it an exhilarating experience. Serkin complimented her highly when the bust was presented to him at his home in Philadelphia. Mrs. Weill has also made a bust of Nathan Milstein, violinist, who will be presented Feb. 20, in the Englewood Great Art Series sponsored by the Harms Chorus.

Serkin's program for Saturday night follows:

- |     |  |           |
|-----|--|-----------|
| I   | Sonata in E-flat major                     | Haydn     |
|     | Allegro                                    |           |
|     | Adagio                                     |           |
|     | Presto                                     |           |
| II  | Sonata in C minor, Op. III                 | Beethoven |
|     | Maestoso—Allegro con brio ed appassionato  |           |
|     | Arietta: Adagio molto semplice e cantabile |           |
|     | Intermission                               |           |
| III | 24 Preludes, Op. 28                        | Chopin    |

# Friends of Music Start 8th Season in Fine Style

Eighth season of concerts by The Friends of Music was opened last Sunday evening at the Woman's Club of Hackensack. As the evening progressed, one could sense a feeling of closeness between artists and listeners. A packed house gave them an enthusiastic reception.

The opening number was a rarely heard Aria by Telemann, prolific 18th century composer, sung by Maria Thurnauer, with Mervin Oakes and Martha Messing playing the obligato flute and cello and Ruth Marx at the piano. The flowing passages of the contralto intertwined with the accompanying instruments demonstrated happiness through faith, even in death.

This was followed by a charming transparent wind quintet by Jacques Ibert, "Trois Pieces Breves," expertly played by Mervin Oakes, flute, Audrey Patrick, oboe, Frank Panettieri, clarinet, Adolf Robison, bassoon, and Ashe Treat, French horn.

Major work on the program, and the most gratifying of the evening was the Stabat Mater by Vivaldi,

master of sacred music of the early 18th century. Maria Thurnauer, solo contralto, was at her best in the wide range of the rich stately passages of this composition. High points were the "Andante" (Pro peccatis suae genti) with pizzicato accompaniment by the string instruments, the "Lento," and the elaborate AMEN. The full chords of the strings introduced the Largo and formed a very fitting background to the vocalist throughout the work. Solo passages of the first violinist, Ruth Ricci, in the "Eia mater fons amoris" were particularly impressive. Jean Gilbert, violin, Henry Kraus, viola, Martha Messing, cello, Connie Lemalre, bass, and Heinz Lippmann, piano, completed the ensemble.

**Sonata For 4 Hands**  
Ruth Marx and Heinz Lippmann, duo-pianists, gave a brilliant performance of the Schubert Grande Sonata for four hands, Opus 30. The composition is sparkling with gaiety and the performing artists did full justice to it.

The final number was the piano quintet by Shostakovich, played by Heinz Lippmann, Ruth Ricci, Jean Gilbert, Henry Kraus and Martha Messing. The performance was of the highest caliber. It started with a majestic "Prelude," elaborated in grandiose style, followed by a "Fugue." The theme passes from first violin to second violin, then cello and later to piano. A second theme is introduced by the second violin and viola, to be followed by solo passages of the cello, the effect being a very impressive one. The "Scherzo" brings a lively contrast to the foregoing movement. It has something of the untamed Slavic vigor of the composer's native land. The "Intermezzo" starts with a violin song, accompanied by cello pizzicato, later taken over by the piano and the other strings. An impressive violin part builds up a tremendous crescendo which leads without interruption into the "Finale." This is a combination of high tension, lyric passages, and humor. It was a fitting conclusion to a memorable evening.

FRED STEIN

# Exotic Dancer Interprets Rhythms Of Far East and Explains Zee Bump



MARIA LOPEZ

Bells tinkled on her arms and ankles and sequins sparkled on her eyelids as Mara, an exotic oriental dancer, entertained members of the Woman's Club of Teaneck Monday with dances and legends of the Far East. She interpreted stories of that land through supple movements and explained the posturing and gestures used by oriental dancers.

"Women in Indonesia," she said, "know their place. They dance in a curious caved-in posture. In Indo-China they begin to straighten up and wear the happy smile of balanced satisfaction. In India they start swaying backwards and in Africa they lean back precariously until the dance becomes violent."

"In the United States the dance alternates between violent backward and forward movements and we have 'zee bump.'"

She compared the oriental harem with women's clubs and Indonesian dances with western ballet. Women of the Orient meet in the harem and through the dance interpret their needs. In the oriental dance, every joint to the tips of the fingers is used, she said. In western ballet, the dancer is restricted to the wrist and ankle. Mara's beautifully expressive hands and lithe movements told charming stories of the Far East which ranged from the vain Peacock

Dance to the Stylized Court Dance which requires a glided facial mask. Also included in her repertoire, were a dance from "Kismet" and oriental folk dancing. Her concluding number was a lovely "Flame Dance" in which pots of living fire formed and re-formed vivid imagery.

**Business Meeting**  
At the business meeting Mrs. John E. Lange, chaplain, read a Thanksgiving prayer. Mrs. William C. Whitwell, president, asked for a moment of silent prayer for the late Mrs. Lacey Walker.

Mrs. High D. Reed was introduced as federation secretary to succeed the late Mrs. Albert Lober. Mrs. Reed was president of the club from 1944-46. Mrs. George E. Jaeger was introduced as American Home Department chairman to succeed Mrs. Walter Macolo.

Mrs. James S. Carter, first vice president, announced the Military Bridge to be held at 8 p.m. Friday with a surprise dessert and prizes for all. Mrs. John E. Triemer and Mrs. Andrew Siffard are co-chairmen.

A Christmas Spectacular is the theme for the holiday party, Dec. 14 with Mrs. Henry Rinaldi in charge. Guests may be invited.

**Blood Bank**  
Mrs. Robert T. Dodd, civic de-

partment chairman, announced plans for a blood bank, a spring project for the Community Achievement Contest of the state federation. The town will be divided into five districts with club members as captains. Other organizations will cooperate. Blood donations will be made at the Woman's Club. On the committee are Mrs. John Kelly, Mrs. Whitwell, Mrs. Carter and Mrs. Arthur H. Strickland.

Karen Lowen, whom the club sponsored at the Citizenship Institute at Douglass College last June told of her experiences and thanked the club.

Mrs. Anthony Manno, international relations chairman, asked members to participate in Knitting for World Relief and announced the sale of UNICEF Christmas cards.

Mrs. William Slack, chairman, of the Juniors, announced a Christmas party for the senior club at 8 p.m. Wednesday at the clubhouse.

Opera Study Group at 1 p.m. will meet Wednesday at the home of Mrs. George Francis, of 432 Maitland Ave. The club, on the recommendation of the board, adopted a resolution presented by Mrs. William S. Quimby, legislation chairman, condemning the addition of sodium fluoride to the public water supply. It will be voted on at the State Federation convention in May.



MILDRED STRAUSS

# Raconteur to Present Program on Books for National Council Group

"Magic Moments with Books" will be presented by Mildred Strauss, actress, humorist and raconteur in a one-woman show at 1 p.m. Tuesday for the Day Group of the Teaneck Section, National Council of Jewish Women.

Miss Strauss dramatizes whole scenes or passages from important works of Jewish interest as well as classics and best sellers. She has appeared in "Mad Woman of Chaillot," "Arms and the Man" and "Autumn Garden" and is on the speakers bureau of the National Women's League of the United Synagogues.

Mrs. Morris Heller, vice president of membership, is chairman of the day and Mrs. Abraham Leavy will be in charge of hospitality. The affair will start with hors d'oeuvres, party wine, dessert and coffee.

In addition to the program by Miss Strauss, there will be a Pocket Book treasure hunt. Admission will be by payment of dues.

# PTA FATHERS' NIGHT

Plans for Fathers' Night to be held at 8:15 p.m. Wednesday in School 2, Bogota, were made at a board meeting of the P.T.A. Monday night. George C. Hance, elementary school supervisor, will speak on "You Asked For It." There will be a musical program by the parents, and for each father attending two points will go toward the attendance in his child's class. William Cooper will be in charge.

# Handel's Messiah To be Given Twice This Week by Chorus

Twelfth annual community presentation of Handel's Messiah will be given at 8 p.m. next Sunday by the John Harms Chorus in the Engle Street Junior High School, Englewood.

Soloists will include Helen Dinzik of Palisades Park, soprano; Maria Lopez of Teaneck, alto; Frank Porretta of New York City Center Opera Co., tenor; and Roal Reitan of the Metropolitan Opera Association, baritone. Mr. Reitan last spring won the Metropolitan Opera Auditions of the Air and made his Met debut this fall.

The Harms Chorus will also sing the Messiah at 7:30 p.m. Tuesday at the Garden State Plaza. Soloists for that performance will be Hilda Luderer of Demarest, soprano; Paul Huddleston, tenor, and Jeffrey Killion, West Coast basso. Allen Sever will accompany the chorus at both performances.

# K. of C. Auxiliary Sets Christmas Fete Dec. 14

Christmas party of the Ladies Auxiliary to Chief Justice White Council 2586, Knights of Columbus, will be held in the clubhouse Dec. 14. Members will bring 50-cent grab bag gifts.

Mrs. Stephen Quinn, social activities chairman, announced at a meeting of 48 members Monday that 100 tickets have been purchased for the Feb. 11 performance of "Witness For the Prosecution" in the Oradell Playhouse. Members were urged to make early reservations.

Mrs. James Cunningham, president, asked for discarded rosary beads and medals to be sent to a mission. Mrs. Frank McIntee won the turkey raffle. Mrs. Harry Westhoff, chairman, reported the dress club is completed.

# SUBURBAN ASSOCIATES

A white elephant sale will be held by Suburban Associates, auxiliary to the Hebrew Home for the Aged and Chronically Ill, Dec. 2 at the home of Mrs. Richard Geiger, 464 N. Woodland St., Englewood, with Mrs. Geiger and Mrs. Joan Shapiro as co-chairmen. A tea was held Wednesday at the home in Jersey City, at which Mrs. Jerome Kruger, president, conducted a tour of the building and Mrs. Marvin Eager, volunteer staff coordinator, spoke on the important work of volunteers.



GUEST DAY program Tuesday of the Woman's Club of Bogota marked the club's 40th birthday. Left to right, Mrs. F. F. Brickmann, 9th District vice president; Mrs. Arthur Brenner, president; Mrs. John Alton, president of the State Federation of Women's Clubs, and Mrs. Norris Bowen, leadership Institute chairman. (Oxford Studio)

# Boro Club Marks 40th Birthday

Fortieth anniversary of the founding of the Woman's Club of Bogota was celebrated Tuesday at a Charter Day program and president's tea held in the Community House of Bogart Memorial Church.

Mrs. Arthur Brenner, president, introduced Mrs. John Alton, president of the State Federation of Women's Clubs; Mrs. Fred F. Brickmann,

Ninth District vice president, and Mrs. Norris Bowen, leader institute chairman, who were special guests. About 30 representatives and chairmen of the Ninth District, charter members and past presidents attended the affair.

Mrs. Alton, using as the theme of her Thanksgiving talk "We Share

Because We Care," spoke of the achievements of the Federation project, the Vineland School for Girls.

Mrs. Harry Northrop, membership chairman, introduced as new members, Mrs. Alfred Thomas, Mrs. R. J. Rokos and Mrs. L. D. Ponzio.

The Elmendorf Trio, wearing beautiful folk costumes, entertained with program of folk music entitled "The Glittering Age." Mrs. John Keogh was hostess at the tea which followed the program.



Barbara Ballas, J. J. Zwerle Jr. Engaged to Wed



BARBARA MARY BALLAS

Announcement was made on Thanksgiving day of the engagement of Miss Barbara Mary Ballas...

Mizrachi Women Stage An Unfixed Quiz Show

All unfixed Quiz Show, with no financial exchange, highlighted the meeting recently of Sinai Chapter of Mizrachi Women...

BABY DAUGHTER Mr. and Mrs. Herbert Gottlieb Jr. of New Monmouth announce the birth of a daughter, Debra Jane...

FOR FURS OF DISTINCTION Eugene Gewurz Fine Furs... 498 Cedar La., Teaneck

Soviet Education System Threat To U. S., Middlebury Alumnae Told

about America presented in school textbooks and the consistent questioning about American racial discrimination...

Father-Daughter Dinner Held By Scout Troop 91

Girl Scouts of Troop 91, Teaneck, recently held their annual father and daughter dinner at St. Paul's Lutheran Church parish hall.

Holy Angels Guild To Hold Yule Fete

Mrs. Edwin Tay and Mrs. Thomas Finn weneamed co-chairmen of the Christmas party of the Holy Angels at a meeting Tuesday.

For Christmas Give A Columbia BIKE... MAURICE CYCLE SALES



NEW TV SET recently presented to Washington Irving School, Teaneck, is admired by Robert L. Harris, principal...

Births

ENGLEWOOD HOSPITAL A son was born Nov. 14 to Mr. and Mrs. Spencer Mould, 41 J. Howard Dr., Bergenfield.

There's one sure way of preparing for the COLLEGE BOARD TESTS

Perfect for Christmas TIMELESS BEAUTY Handcrafted Dutch pewter pitchers... GOOD DESIGN

Erna Weill Completes Bust Of Pianist Rudolf Serkin



SCULPTURESS—Mrs. Erna Weill adds the finishing touches to the bust she has done of the noted pianist, Rudolf Serkin...

TEANECK—When Rudolf Serkin, the great pianist, appears on the stage of the Teaneck High School auditorium...

Noted Actor Men's Club Guest Monday

TEANECK—Arnold Moss, who has won outstanding success in every field of the actor's art, since his Broadway debut with the Theatre Guild...

BHS Klaxon Staff At Press Meeting

BOGOTA—Fourteen staff members of The Klaxon, the high school newspaper, attended the thirty-third Annual Columbia Scholastic Press Association convention...

AL Convention Group To Meet Wednesday

TEANECK—The first meeting of the American Legion and Auxiliary Convention Committee for 1957 will be held at the Teaneck Post clubhouse...

Notes from Teaneck's Jewish Community Center

The Golden Age Horeynll Club of the Center held its most successful annual card party Tuesday evening.

TEEN-AGE CHORAL GROUP The Center is planning to sponsor a teen-age choral club...

Junior-Senior High Will Present Concert Friday in Bergenfield

BERGENFIELD—The vocal and instrumental music organization of the Junior-Senior High School will conduct a concert Friday in the school auditorium at 8:15 p.m.

Naval Commander Speaks at Meeting Of Cub Pack 92

TEANECK—Lieut. Comm. Woodrow W. Havens, commandant of the Naval Reserve Training Center at Clifton, was the speaker at the monthly meeting of Cub Pack 92 held at the Emerson School Tuesday.

Condition of Youth Struck by Automobile Termed Satisfactory TEANECK—The condition of six-year-old William Fitzharris of 269 Kensington Rd., River Edge...

Eyes Examined Dr. Samuel M. Singer Optometrist 563 CEDAR LANE TEANECK

MR. LYNAUGH TO SPEAK TEANECK—Mathias B. Lynaugh of 171 Munn Ave., will speak at the New School for Social Research...

KONDES MEATS John Mangano, Prop. SPECIAL MON. • TUES. • WED. Shoulder Lamb Chops 1b. 69c

## Noted Sculptress Has Carved Bust Of Famed Pianist Serkin

### Mrs. Weill Tells Of Difficulty In Working On Musician's Portrait

Teaneck — Mrs. Erna Weill, noted sculptress who resides in this Township, has had a rare privilege recently which few other artists have shared.

#### ELUSIVE SUBJECT

Added to the list of impressive persons who have posed for the artist for bust portraits is the noted pianist Rudolph Serkin, perhaps the most elusive subject in today's music world outside of the late Arturo Toscanini.

Mrs. Weill carved a plasticine bust of Serkin at the pianist's home in Philadelphia several months ago. Not only was this a rare distinction, but, a music lover, Mrs. Weill had the pleasure of listening to him practice as she worked.

Serkin, who will be guest performer at a Civic Music Association concert Tuesday night at Teaneck High School, has been a hard target for artists to train their sights on because of his shy nature and intense desire to permit nothing to come between him and his music.

Mrs. Weill was introduced to the pianist by a mutual friend in the music world, and was successful in getting him to agree to sit for a portrait. She and her husband, Ernest, a chemist,

traveled to Philadelphia three times, each time for a 3-hour sitting.

Serkin insisted, however, that Mrs. Weill work while he practiced at his piano, increasing the severity of the task she had set for herself. He became so absorbed in his work, Mrs. Weill said, he completely forgot she was present in the studio. The sculptress had to work against a bright light which was shining behind him and she tried to keep her own movements to a minimum for fear of disturbing him.

"It was one of the greatest experiences of my life," she said yesterday as she stood near the completed bust. Mrs. Weill describes Serkin as shy, warm, and intense about his work, and his playing, she added, is pure genius. County residents who will attend the Serkin concert can expect a rare musical treat, she said.

A terracotta reproduction of the bust was completed recently by Mrs. Weill and was delivered personally by her to the artist. Another copy, a plaster cast, is in her own home at 886 Alpine Drive. Other busts in her home are of Nathan Milstern, violinist; late President Franklin D. Roosevelt; Martin Berber, German-Jewish philosopher, now on a lecture tour in the United States; and New York's former Mayor, Fiorello H. LaGuardia.

Mrs. Weill's work will go on exhibition at a 1-man show in the Schoneman Gallery on Fifty-seventh Street in New York City from April 23 to May 15. The Serkin bust undoubtedly will be one of the pieces shown.

#### LICENSE IS SUSPENDED

Teaneck — Gordon Johnson, 17, of 155 Washington Avenue, Bergenfield, lost his license for 25 weeks in Municipal Court last night, for passing a red light and causing an accident. Johnson's license was suspended by Magistrate John Draney.

### ARTIST SHOWS CARVING



Mrs. Erna Weill, Teaneck sculptress, describes the treat she enjoyed in sculpturing the bust of pianist Rudolph Serkin, shown at right. Serkin, a rough subject for painters and sculptors because of his shy nature and his determination not to permit anything to interfere with his music, permitted the sculptress to work in his studio while he practiced.

### REPUBLICAN WOMEN STAGE CARD PARTY

Tables In Play Total 30; Event Is Conducted At Legion Hall Teaneck—About 30 tables were in play at the spring card party sponsored yesterday afternoon by the Woman's Republican Club in American Legion Hall.

Mrs. Henry Schaffer, chairman, presented Mrs. Arnold Wachenfeld, cochairman of the Township finance committee, with the

proceeds of the party, to be used in carrying on the campaign in Teaneck.

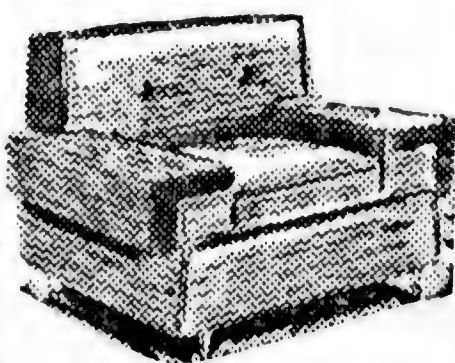
Pastel decorations with hyacinth plants were on the tables. Mrs. William Chattel had charge of decorations. Mrs. B. Cornelius Lee of Toronto, Canada, was a guest at the affair.

#### LODGE PLANS DINNER

Teaneck — Moose Lodge 961 will sponsor a corned beef and cabbage dinner for St. Patrick's Day at 8:30 P. M. tomorrow at the lodge headquarters, 189 West Englewood Avenue.

## PRE-EASTER SALE!

WE REBUILD, RESTYLE & RECOVER YOUR OLD LIVING ROOM SET LIKE NEW! WORKMANSHIP GUARANTEED



24 months to pay  
Established 1936

#### SOFA or 2 CHAIRS

- New webbing
- New springs
- New fillings
- Includes material

from **49<sup>00</sup>**

#### SLIPCOVERS—Custom Made Sofa or 2 Chairs

- Incl. Material and Zippers

from **39<sup>50</sup>**

## MODEL UPHOLSTERY SHOP

181 Ellison St., Paterson Distance No Object  
WRITE or PHONE Sherwood 2-4463

# INVENTORY SALE

ONCE  
A-YEAR

at DAVEGA

325 MAIN STREET  
HACKENSACK

OVER \$3,500,000 WORTH OF NEW MERCHANDISE SLASHED UP TO 65% DISCOUNT OFF MFR'S ORIGINAL PRICES  
NEW REFRIGERATORS, WASHERS, AIR CONDITIONERS, APPLIANCES, SPORT EQUIPMENT, APPAREL, CAMERAS, MOVIE OUTFITS, FILM  
FRIGIDAIRE — GE — BENDIX — MAYTAG — NO RGE — SPALDING — WILSON — MAC GREGOR — KO DAK — KEYSTONE — POLAROID

APR 11 7

3/14 ERNA WEILL COLLECTION

1964

CLIPPINGS

BUST OF MARTIN BUBER

BY ERNA WEILL

1964 ENGLISH

NY Times  
38 July 15, 65  
L

## DR. BUBER BURIED NEAR JERUSALEM

### Jews and Christians Pay Respects to Philosopher

Special to The New York Times

JERUSALEM (Israeli Sector) June 14—Dr. Martin Buber was buried in a quiet hillside cemetery west of Jerusalem today as the name and the work of the renowned Jewish philosopher were honored at home and abroad.

Jewry's most illustrious thinker of the century died yesterday at the age of 87 as his family clustered at his bedside in his unpretentious Arab stone house in the quiet residential Talbieh quarter of Jerusalem.

This morning, before the burial ceremony, several thousand students, professors, politicians and other admirers, including Christian churchmen and West German tourists, paid their respects to Professor Buber as he lay in state at the campus of the Hebrew University, with which he had been associated since he came to Palestine from Vienna in 1938.

The philosopher and educator lay covered by an Israeli flag, the flag of the university, and a prayer shawl, on a catafalque in the breezy colonnade that connects the university buildings in the center of the campus.

At the foot of the catafalque three Arab students, representing all Israeli Arabs studying at the university, had placed a wreath of roses, carnations and gladioluses.

Professor Buber had consistently sought to improve the lot of Israel's Arabs and to achieve peace with Israel's Arab neighbors.

Premier Levi Eshkol, and Prof. Shemuel Hugo Bergman, Dr. Buber's closest friend and longtime disciple, delivered the principal eulogies at the university ceremony.

"He was the last of his generation," Premier Eshkol declared. "He reached depths of thought to which few others can even aspire. He has become for us a national treasure. He never cut himself off from his

Jewish and Zionist ties."

The Premier recalled that Dr. Buber frequently had held controversial views on political issues such as military government over Israel's Arabs, peace with the Arab nations, regional disarmament and the execution of Adolf Eichmann, which Professor Buber had opposed.

"But if his views were not always accepted," the Premier said, "they were always respected beyond dispute."

Professor Bergman spoke movingly of the six decades of his friendship with Dr. Buber. He recalled how the philosopher had appealed in Prague in 1908 for Jewry to renew itself.

And the professor recalled how in 1933, when the shadow of Hitler first fell across Europe, Dr. Buber had told Jewry to "learn to become Jews [for] nobody can take away from us our heritage if we believe in it."

#### Received Goethe Prize

Professor Bergman recounted how Dr. Buber had told him upon returning from Hamburg in 1953 after receiving the Goethe Prize that "for me this was a test of my maturity." The acceptance of the prize had aroused criticism in Israel. The prize money, Professor Bergman noted, was given to charity by Dr. Buber.

Then, his voice trembling with emotion, Professor Bergman concluded:

"I take leave from you; you were a blessing for us; be it also for the coming generations; we shall try to walk in your footsteps; we thank you Martin Buber."

Former Premier David Ben-Gurion, with whom Professor Buber had often disagreed on political matters, was not at the ceremonies. But he had spent five hours yesterday afternoon with Dr. Buber's family and had insisted on accompanying the body to Hadassah Hospital where it was prepared for today's lying in state and burial.

Conservative Rabbi Aharon Philipp officiated at the burial, which was attended by several hundred persons including university associates, President Zalman Shazar of Israel and the philosopher's family.

Dr. Buber leaves a son, Rafael; a daughter, Mrs. Eva Strauss-Steinitz; a sister, Mrs. Nelly Braude; a granddaughter, Mrs. Barbara Goldschmidt, who was the philosopher's housekeeper in Talbieh, three other grandchildren and eight great-grandchildren.

Professor Buber's wife died in 1958 at the age of 81. She came from a well-known German Christian family by the name of Winkler. She wrote poems and novels under the name of Georg Munk.

# DER ZEITGEIST

Halbmonats-Beilage des "Aufbau" für Unterhaltung und Wissen

No. 231

## Ein Gewaltiger des Judentums

Martin Buber 1878 - 1965

Von Gershon Swet

Als ich Mitte Mai in Jerusalem weilte, hörte ich von Professor Gershon Scholem, dass Martin Buber im Sterben liege. Er hatte im April eine Hüfte gebrochen und musste operiert werden; mit seinen 87 Jahren gab es ziemlich wenig Hoffnung auf Genesung. Und nun ging er in der Nacht zum 13. Juni den Weg allen Fleisches.

"Wenn wir uns die Frage stellen", schrieb Robert Weltsch zu Bubers 80. Geburtstag, "welcher einzelne Jude in unseren Tagen das Judentum in der Welt repräsentiert, dann werden wir an Martin Buber denken. Keine andere lebende Persönlichkeit des jüdischen Volkes besitzt diese Allgemeingültigkeit. Niemand vermag so wie Martin Buber der Welt zu sagen, was Judentum und Judensein in dieser unserer Zeit und Welt darstellt".

Martin Buber wurde am 8. Februar 1878 in Wien geboren, als Enkel des berühmten Forschers des haggadischen Schrifttums der Midraschim und der mittelalterlichen jüdischen Literaturgeschichte Salomon Buber (1827—1906). Schon als Knabe kam Martin Buber im Hause seines Grossvaters mit dem Chassidismus in Berührung. An den Universitäten Wien, Berlin, Leipzig und Zürich studierte er Philosophie und Kunstgeschichte. 1898 schloss sich der zwanzigjährige Enkel von Salomon Buber dem Zionismus an. Dr. Herzl vertraute ihm bald die Leitung der Wochenschrift der Bewegung an und war von seinen journalistischen Leistungen im offiziellen Organ der zionistischen Bewegung begeistert. 1901, auf dem 5. Zionistischen Kongress, gehörte Martin Buber zusammen mit Dr. Chaim Weitzmann und Leo Motzkin zu den Gründern der sogenannten "Demokratischen Fraktion". Ein Jahr später gründete er zusammen mit dem Dichter Berthold Feitel den "Jüdischen Verlag".

"Die Reden über das Judentum", die Martin Buber auf Einladung des Vereins Bar Kochba in Prag hielt, machten Geschichte. Die erste Rede wurde 1909 gehalten, die beiden anderen in den folgenden zwei Jahren. 1911 erschienen alle drei Reden als Buch und übten eine gewaltige Wirkung auf die jüdische Jugend in Westeuropa aus. Zwischen 1904 und 1908 veröffentlichte Buber schon seine ersten Bücher über Chassidismus: "Die Geschichten des Rabbi Nachman" und "Legende des Baal Shem" und machte dadurch den Chassidismus in Westeuropa bekannt.

"Es entstand ein neues Bild des Judentums", schrieb Robert Weltsch; "staunend erfuhren es Juden und Nichtjuden. Diese Bücher waren der Ausgangspunkt ganz neuer Betrachtungen über jüdische Fragen auch in der westlichen Welt. Zahllose Leser fühlten sich aufs tiefste ergriffen. So war fast unmerklich eine seelische Aufnahmefähigkeit geschaffen, als Buber mit seinen Reden hervortrat.

Der scharfe Rationalismus des 19. Jahrhunderts war erschüttert, überall war die Stimme des Irrationalen zu hören. Romantische Elemente machten sich geltend, die Vergangenheit wurde wieder zu einem emotionalen Faktor. In manchen Gedichten

jener Zeit sprachen Juden von der Stimme des Blutes. Die jüdische Generation von 1909 wusste nichts mit dem Begriff der jüdischen Nationalität anzufangen, den ihr der Zionismus lieferte. Das Blut als die gestaltende Macht, das Verbindende der Generationen, als Brücke zwischen Vergangenheit und Zukunft, ist bestimmend für die Zugehörigkeit und geistige Wesenheit des Menschen, der Produkt einer Mischung ist: "Wir wollen nicht die Sklaven, sondern die Herren dieser Mischung sein", lehrte Buber. Das aber heisst, das Judentum in sich bejahen, als Jude leben; damit wurde die Judenfrage, dank Buber, zu einer persönlichen Frage. Buber, schrieb Hans Kohn, der Verfasser der ersten umfassenden Monographie "Martin Buber, sein Werk und seine Zeit" (Verlag Jacob Hegner, Hellerau 1930, seither neu erschienen) — erkannte im Zionismus eine Bewegung, deren Ursprünge der Chassidismus und die Aufklärung (die Haskala) waren und die auf die Elemente des Chassidismus immer wieder zurückgreifen musste: auf eine aktivistische Mystik, eine Heiligung des Alltags und die ungeteilte verantwortungsbewusste Hingabe der Persönlichkeit. Diese Elemente des Chassidismus wurden für Buber zu Elementen des Judentums und der religiösen Ethik überhaupt.

Während des Ersten Weltkrieges übersiedelte Buber nach Heppenheim an der Bergstrasse, wo er zwischen 1916 und 1924 die Monatsschrift "Der Jude" herausgab "das vornehmste Organ der deutschsprachigen Judenheit" wie Franz Rosenzweig schrieb), in der er eine Zusammenarbeit mit den Arabern und ein Gemeinschaftsleben im Sinne von Gustav Landauer forderte.

Bubers Buch "Ich und Du (1923)", ein Dialog zwischen Gott und Mensch, erregte grosses Aufsehen in der Welt der Philosophen und Theologen. Zwischen 1926 und 1929 arbeitete Buber zusammen mit dem Philosophen Franz Rosenzweig an einer neuen Verdeutschung der Bibel. Es folgten weitere Schriften über

(Fortsetzung auf Seite 16)



Martin Buber bei seinem Aufenthalt in Amerika 1951 von Dolbin gezeichnet.

### Die Werke Martin Bubers

- Die Geschichten des Rabbi Nachman, 1906
  - Die Legende des Baal Schem Tov, 1908
  - Drei Reden über das Judentum, 1911
  - Die Jüdische Bewegung, 1916
  - Vom Geist des Judentums, 1916
  - Daniel, 1919
  - Der heilige Weg, 1919
  - Die Rede, die Lehre und das Lied, 1920
  - Ich und Du, 1923
  - Das verborgene Licht, 1924
  - Ereignisse und Begegnungen, 1925
  - Rede über das Erzieherische, 1926
  - I and Thou (englisch), 1932
  - Kampf um Israel, 1933
  - Erzählungen von Engeln, Geistern und Dämonen, 1934
  - Zweisprache, 1934
  - Deutung des Chassidismus, 1935
  - Zion als Ziel und Aufgabe, 1936
  - Die Frage an den Einzelnen, 1936
  - Königtum Gottes, 1936
  - Worte an die Jugend, 1938
  - Geist und Wirklichkeit, 1942
  - Probleme der Menschen, 1943
  - Moses, 1946
  - Between Man and Man (englisch), 1947
  - Dialogisches Leben, 1947
  - Tales of the Hassidim (englisch), 1947
  - Hassidism (englisch), 1948
  - Israel and the World (englisch), 1948
  - Gog und Magog, 1949
  - Paths in Utopia (englisch), 1949
  - The Prophetic Faith (englisch), 1949
  - Peace in Utopia, 1950
  - Israel und Palästina, 1950
  - Zwei Glaubensweisen, 1950
  - Two Types of Faith (englisch), 1951
  - Urdistanz und Beziehung, 1951
  - The Way of Man (englisch), 1951
  - Bilder von Gut und Böse, 1952
  - Images of Good and Evil (englisch), 1952
  - Recht und Unrecht, 1952
  - An der Wende, 1952
  - At the Turning (englisch), 1952
  - Die chassidische Botschaft, 1952
  - Hinweise, 1953
  - Gottesfinsternis, 1953
  - Eclipse of God (englisch), 1953
  - Reden über Erziehung, 1953
  - In der geistigen Krise, 1953
  - Die Schriften über das dialogische Prinzip, 1954
  - Der Mensch und sein Gebild, 1955
  - Sehertum, 1955
  - Pointing the Way (englisch), 1957
  - Hassidism and Modern Man (englisch), 1958
  - Origin and Meaning of Hassidism (englisch), 1960
  - Begegnung, 1960
  - Logos, 1962
- In hebräischer Sprache:**
- Torat ha-Nevi'im, 1942
  - Gog u-Magog, 1943
  - Bejn Am le-Arzo, 1944
  - Be-Pardes ha-Hassidut, 1945
  - Mosche, 1945
  - Or ha-Ganuz, 1946
  - Netivot be-Utopia, 1947
  - Be-sod Siah, 1949
  - Teudah ve-Jeud, 1959
  - Am ve-Olam, 1961
  - Pne Adam, 1962
- In Zusammenarbeit mit anderen:**
- Die Schrift und ihre Verdeutschung, 1936 (mit Franz Rosenzweig)
  - Two Letters to Gandhi, 1936 (englisch, mit J. L. Magnes)
  - Palestine, a Bi-National State (englisch, mit J. L. Magnes und Smilansky), 1946

### Martin Bubers Glaubensbekenntnis

Von Dr. Hugo Hahn

Anfang 1953 hielt Martin Buber an der New Yorker Columbia-Universität und an anderen amerikanischen Hochschulen Gastvorlesungen, die er nachher in zwei Büchern, "Eclipse of God" und "At the Turning" schriftlich niederlegte. Rabbiner Dr. Hugo Hahn knüpft seine Betrachtungen über Bubers damals ausgedrücktes religiöses Bekenntnis und die philosophischen Wege, die dazu führten, an diese Vorlesungen in der Columbia-Universität an.

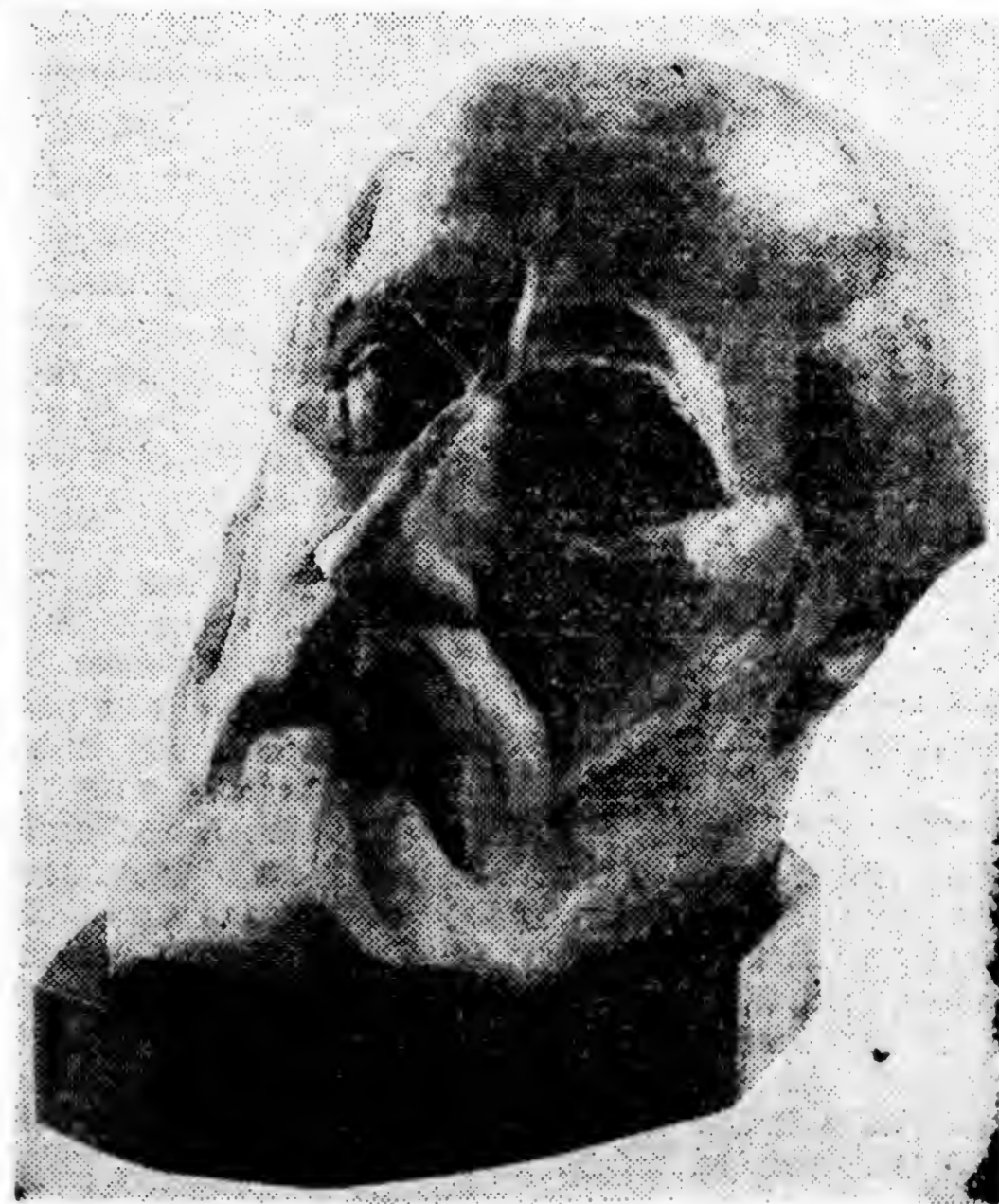
Unter Berufung auf Pascals Weltbetrachtung immer in Gebenheit, dass wahrer Glaube darin bestehe, sich vom Gott der Philosophen frei zu machen, und zum Gott Abrahams, Isaaks und Jakobs zurückzukehren, mündet sich Buber darum, den Ersatz-Religionen unserer Zeit die Maske vom Gesicht zu reissen und sie unter das Gericht der biblischen Religion zu stellen. Die Philosophen, so meint er, reden zu viel über und zu wenig zu Gott. So lange Gott nur eine Idee, ein Gefühl, ein Objekt, ein "Es" im System der Wissenschaftler bleibt, ist er, wie Nietzsche richtig gesehen hat, tot. Erst wenn das "Es" in ein "Du" verwandelt wird, wenn eine persönliche Begegnung des Menschen mit Gott stattfindet, manifestiert sich wahre Religion, kann der Bund zwischen Himmel und Erde immer wieder erneuert werden.

Es ist ein reines Vergnügen, beobachten zu dürfen, wie Buber mit den Gottesvorstellungen der Philosophen unserer Zeit umgeht. Er ist ein Meister der modernen Existential-Philosophie. Er weist überzeugend nach, wie diese neueste philosophische

Weltbetrachtung immer in Gefahr steht, ins Nihilistische und Atheistische abzugleiten. Die Lehren der beiden angesehensten Vertreter dieser Schule sind der beste Beweis für die Richtigkeit seiner These. Der Franzose Paul Sartre, zieht aus der Schwierigkeit des modernen Menschen, Gottes Stimme zu vernehmen, die Schlussfolgerung, dass der Mensch sein eigener Gott und der subjektive Richter seiner Taten werden müsse. Der deutsche Wortführer der Existential-Philosophie, Martin Heidegger, geht zwar auch von Nietzsches negativem Urteil über Gott aus, steht aber der biblischen Religion deshalb näher, weil er an eine Neuoffenbarung des Heiligen in der Geschichte der Menschheit glaubt. Das Unglück ist nur, dass dieser echte, religiöse Ansatz in seiner Philosophie durch die Gleichsetzung der kommenden göttlichen Offenbarung mit dem Erscheinen des "Führers" verderben wird, der nach Heideggers Meinung "die gegenwärtige und zukünftige Realität und ihr Gesetz" darstellt. Damit ist das Heilige im Dämonischen untergegangen.

Martin Buber, wie ihn die Bildhauerin Erna Weil sah

Photo von John D. Schiff



und der Weg zum Gotte Abrahams, Isaaks und Jakobs ist für ihn endgültig versperrt.

Wir können hier nicht alle Schein-Religionen, denen Buber den Kampf ansagt, aufzählen. Wir möchten nur darauf hinweisen, dass seine Auseinandersetzung mit C. G. Jung für den Gott nichts Anderes als eine Funktion der Seele aber keine unabhängige Realität ist, ein Glanzstück religions-philosophischer Argumentation darstellt. Buber weist nach, wie dieser hervorragende Psychologe die Grenzen seiner Wissenschaft überschreitet und metaphysische Urteile fällt, die er auf Grund seiner naturwissenschaftlichen Arbeitsmethode zu fällen nicht berechtigt ist. Die Absage Jungs an den Gott der Offenbarung ist unter solchen Voraussetzungen nicht verwunderlich.

"Eclipse of God" ist so das Buch, das zeigt, wie das ewige Licht durch die Trugbilder der Stunde verdunkelt wird. Es entlässt uns aber mit der Hoffnung, dass der lebendige Gott, der in der Seele grosser Philosophen, wie Spinoza, Kant und Herman Cohen, trotz ihrer scheinbar rein rationalistischen Philosophie, sich regte, uns in einer neuen Begegnung wieder geschenkt werden kann.

Dieselbe Kunst der Verdeutlichung des Besonderen, durch Abhebung vom Verwandten und doch Andern, wendet Buber auch in dem andern Buch an, das von der jüdischen Situation heute handelt. In "At the Turning" verteidigt er die jüdische Religion gegenüber den Missverständnissen eines Henri Bergson und einer Simone Weil. Beide französische Juden waren zwar nicht getauft. Sie stellen aber in ihren Schriften die christliche über die jüdische Religion. Sie wurden dem Glauben ihrer Väter innerlich untreu, weil sie das Judentum nur in christlicher Beleuchtung zu sehen in der Lage waren. Bergson macht der jüdischen Religion den Vorwurf, dass sie nur für Gerechtigkeit und nicht für Liebe in der Welt eintrete, und dass sie im Gegensatz zur Universalität des Christentums stets partikularistisch geblieben sei. Es fällt Buber nicht schwer, durch eine Interpretation des biblischen Prophetismus und durch Beschreibung der Welt des Chassidismus aufzuzeigen, dass die jüdische Religion gerade für die Forderungen eintritt, nach deren Verwirklichung sich Bergson so sehr sehnt. Simone Weil, die einmal selbst ein Opfer der kommunistischen Weltanschauung geworden war, verurteilt in der jüdischen Religion nichts mehr, als die Tatsache, dass sie sich nicht nur an das Individuum, sondern vor allem an die Gesamtheit wendet.

Dieser Vorwurf gibt Buber den willkommenen Anlass, sich über die Stellung des Einzelnen im Volks-Ganzen und über die besondere Sendung Israels als das "heilige Volk" auszulassen. Es ist das ein Lieblings-Thema des Autors, und er schreibt ein einleitendes Kapitel über "Judentum und Zivilisation" und einen Schlüsselaufsatz über "Der Dialog zwischen Himmel und Erde", um die Haltung des historischen Judentums zu diesen, unserer Zeit so sehr bewegenden Fragen, dem Leser näher zu bringen. Was hier über das Schicksal des Juden in den Tagen von Oswiecim gesagt ist, gehört mit zu dem Erhabensten und Trostreichsten, das über diesen, so tragischen Abschnitt unserer Geschichte geschrieben worden ist.

Wer die Vorträge Bubers in New York gehört hat, konnte sich des Eindrucks nicht erwehren, dass es für viele Zuhörer nicht immer leicht war, dem Gestesflug des Redners zu folgen. Die beiden Bücher sind ebenfalls keine leichte Lektüre. Sie können es nicht sein aus zwei Gründen. Einmal ist es



Eine der letzten Aufnahmen Martin Bubers. Das Photo wurde von Naemah Beer-Hofmann 1962 in Luzern gemacht.

## Martin Buber: Eine Klage Hiobs

(Kap. 19, V. 2-27)

Bis wann zergrämt ihr meine Seele, zermalmt ihr mich mit Worten? Zehnmal nun habt ihr mich geschmäht, ihr zögert nicht, mich zu misshandeln. Und wäre ich einst wirklich entgleist, verweilt dann bei mir meine Entgleisung? Dürftet ihr drum wirklich wider mich grosstun und wider mich meine Schande erweisen? — Wisset also, dass mirs der Gottherr gekrümmt hat, mit seinem Fangseil hat er mich umwunden. Wohl, ich schreie: Unbill! und mir wird nicht entgegenget, ich klage, und da ist kein Recht. Meinen Pfad hat er vermauert, ich kann nicht weiter, auf meine Steige legt Finsternis er, meine Ehre hat er mir abgestreift, die Krone mir vom Haupte gezogen. Er reisst mich rings nieder, dass ich vengehe, wie einen Baum hebt meine Hoffnung er aus. Er lässt seinen Zorn mich umlodern, seinen Widersachern gleich achtet er mich. Mitsammen kommen seine Rotten, bahnen sich ihren Weg auf mich zu, lagern sich rings um mein Zelt. Meine Brüder hat von mir er entfernt, die mich kannten, sind durchaus mir entfremdet, ausbleiben die mir Nahen, meine Bekannten haben mich vergessen, die Ansassen meines Hauses und meine Mägde, sie achten mich für einen Fremden, ein Auswärtiger bin ich in ihren Augen geworden, ich winke meinem Knecht, er entgegnet nicht, mit meinem Munde muss ich ihn anflehn. Mein Odem ist fremd meinem Weibe, ich ekle die Söhne meines Mutterleibs an, sogar die Büblein haben mich verworfen, steh ich auf, bereden sie mich, mich scheun die Leute meines Einvernehmens, die ich liebte, haben gegen mich sich gewandt.

An meiner Haut, an meinem Fleisch klebt mein Gebein, ich bin entronnen mit der Haut meiner Zähne, — schenkt mir Gunst, schenkt Gunst, ihr meine Genossen, denn Gottes Hand hat mich angerührt. Warum verfolgt ihr mich wie der Gottherr und werdet meines Fleisches nicht satt? Wer gäbs doch, meine Worte würden geschrieben, wer gäbs, auf einem Brief eingezeichnet, mit Eisengriffel und Blei, auf immer in den Felsen gehaun! — da ich doch weiss, mein Auslöser lebt, und als der Spätgekommne wird herzutreten er überm Staub, und noch nachdem meine Haut, dies da, zerfetzt ist, noch von meinem Fleisch aus werde ich Gott schauen. Was ich selber mir erschaue, meine Augen sehn, nicht eines Fremden, in meinem Leib verzehren sich danach meine Nieren.

Aus dem Schlussstil der Schriftübertragung: Die Schriftwerke, verdeutscht von Martin Buber. Jakob Hegner-Verlag, Köln 1961.

nicht einfach den Gedankensystemen der Philosophen zu folgen, gegen die Buber seine eigene These setzt. Und dann ist es ein schwieriges Unterfangen, von dem Geheimnis der Welt, von dem Unsagbaren und Unsichtbaren so zu sprechen, dass in unseren Worten der Klang des Überweltlichen und Absoluten zu verspüren ist. Martin Buber hat das in seiner ihm eigenen und charakteristischen Weise sein Leben lang versucht. Er hat sich zu diesem Zweck eine Terminologie geschaffen, die sich wesentlich von den Formulierungen der Wissenschaft unterscheidet. Man muss sich erst in seine Sprache einleben, ehe man von ihrem Inhalt ergriffen werden kann. Wer dieses Experiment wagen will, dem eröffnet sich ein neuer Weg zum Glauben Abrahams, Isaaks und Jakobs.

### Der letzte Weg Martin Bubers

Auf dem von Winden umwehten Hügelriedhof liegt nun ein Grab, in dem Martin Buber seine ewige Ruhe gefunden hat. An seinem Grabe sprachen der Premierminister Levi Eshkol und Professor Shmuel Hugo Bergman, Bubers Freund und Schüler.

Drei Studenten, die die arabische Studentenschaft an Israels Universitäten vertraten, legten an dem Katafalk mit dem Sarg des grossen Philosophen, über den die blau-weiße Flagge Israels ausgebreitet war, einen Kranz aus Rosen, Nelken und Gladiolen nieder. Denn Martin Buber hatte sich immer für die arabische Minorität Israels eingesetzt und war ein Kämpfer für

## Ein Gewaltiger

(Fortsetzung von Seite 15)

Chassidismus "Der grosse Maggid", "Das verborgene Licht" u.a. Von 1923 bis 1933 war Buber Professor für Religionswissenschaft und Ethik an der Universität Frankfurt am Main. "Nicht nur auf dem Gebiete der jüdischen, sondern auch der allgemeinen Religionswissenschaft", schrieb Robert Weltsch, "gehört Buber zu den führenden Persönlichkeiten. Über die Grenzen der Konfessionen hinaus ist er mit allen Kreisen verbunden, die die Wiedererweckung religiöser Grundkräfte erstreben."

"Buber ist ein Produkt des deutschen Judentums", schrieb Kurt Blumenfeld, "und er hält sich selbst dafür. Die Generationen seit den Tagen der Emanzipation der Juden bis zur Machtgreifung Hitlers sind für ihn ein Höhepunkt der jüdischen Geschichte und vielleicht sogar ein Höhepunkt der Geschichte der Menschheit überhaupt. In jenen 150 Jahren gab es den fruchtbarsten Kontakt zwischen dem deutschen Judentum und der deutschen Kultur. Martin Buber hat alles noch miterlebt, was andere aus Büchern kennen, und was leider nur wenigen unter der jungen Generation etwas sagt. In Buber leben noch die Gespräche mit Max Weber, mit Simmel, mit Bergson, um nur einige zu nennen."

Es gibt keinen Propheten im eigenen Lande. In einer kürzlichen Umfrage unter der deutschen akademischen Jugend über die grössten Geister unserer Zeit wurden für Martin Buber ebenso viele Stimmen abgegeben wie für den Papst. Der berühmte hebräische Erzähler S. A. Agnon sagte, dass nach Einstein Martin Buber der berühmteste Jude unserer Zeit sei. Als aber jemand Buber selber in Jerusalem nach seiner Adresse fragte, schrieb er auf einen Zettel "Tabbiah, Chowewei Zion Strasse 3, neben dem Delikatessengeschäft Rosenzweig" er machte sich keine Illusionen darüber, dass man in Jerusalem leichter das Delikatessengeschäft Rosenzweig findet als das Haus Bubers.

Der verstorbene Generalsekretär der U.N., Dag Hammarskjöld war ein grosser Verehrer Bubers. Bei seinen Besuchen in Israel suchte Hammarskjöld immer Buber in seiner Jerusalemer Wohnung in Tabbiah "neben dem Delikatessengeschäft Rosenzweig" auf. Hammarskjöld übersetzte Bubers "Ich und Du" ins Schwedische und schlug der Schwedischen Akademie Buber für den Nobelpreis für Literatur vor. Wäre Hammarskjöld noch am Leben, hätte er es vielleicht

auch durchgesetzt. Buber wäre dann der erste echt jüdische Autor unter den Nobelpreisträgern gewesen. Weder Bialik noch Tschernichowski oder Shalom Ash, wurde diese Ehre zuteil.

Buber war ein grosser Schriftsteller, ein besonderer Meister der deutschen Sprache, und auch ein hinreissender Redner. Dr. Weitzmann erzählt in seinen Memoiren, dass er in den neunziger Jahren in Bern öffentliche Versammlungen über Zionismus und Assimilation abhielt, wobei er gegen sich Opponenten hatte wie Lenin, Trotzky und Plechanow; die zionistische Studentenschaft in der Schweiz schickte ihm darauf aus Berlin "zwei junge begabte Redner" zu Hilfe: Dr. Berthold Feiwel und Dr. Martin Eber. Das war 1899; Buber war damals 21 Jahre alt.

Max Brod schreibt über Buber, dass er "nebst anderem" auch ein grosser Politiker war und hält es für unbegreiflich, dass Ben-Gurion Buber nicht in die Regierung Israels holte. In Israel sagten Witzbolde, dass das Unglück des Staates sei, dass "Ben-Gurion sich mit Philosophie beschäftigt und Buber mit Politik."

Buber gehörte zum Magnes-Kreis des Brith Shalom und später Ichud, der Frieden mit den Arabern und die Bildung eines bi-nationalen Staates predigte. Man warf ihm in Israel auch die Annahme des deutschen Goethepreises und des Friedenspreises des deutschen Buchhandels vor. Buber blieb bis 1938 in Deutschland. Er wanderte dann nach Palästina aus. Liess sich in Jerusalem nieder, wurde Professor an der Hebräischen Universität und lehrte dort bis 1951. Die letzten vierzehn Jahre lebte er in Jerusalem als Professor Emeritus, machte Reisen nach Europa, sowie zweimal nach Amerika. Er hat in Amsterdam im vorigen Jahr den 28.000 Dollar-Erasmus-Preis für Menschen, die zur "geistigen Einigkeit Europas beigetragen haben", erhalten, und, wie mir neulich der Generalkonsul Israels Dr. Eliezer Yabu, in Amsterdam erzählte, wurden Buber bei dieser Zeremonie die allerhöchsten Ehren erwiesen.

Es hiess, dass Buber mehr ein "Professor für Professoren", als für Studenten war. Es hiess, dass unter der Jugend in Israel Buber nicht sehr populär war. Als er im Februar 1962, 85 Jahre alt wurde, veranstalteten die Jerusalemer Studenten einen Fackelzug zu seinem Haus "neben dem Delikatessengeschäft Rosenzweig" und bewiesen damit, dass er von der israelischen Jugend durchaus anerkannt wurde. Ssar wegadol nafal b'Israel! Ein Gewaltiger fiel in Israel.

### Die "Federation" trauert

Die "American Federation of Jews from Central Europe" veröffentlicht zum Tode Martin Bubers folgende Erklärung:

Der Tod Martin Bubers hat den Juden aus Deutschland in Amerika und in aller Welt einen ihrer bedeutendsten geistigen Vertreter entrisen. Er war für das gesamte Judentum, wie wenige andere, durch sein Denken und die Tradition seiner Familie dazu bestimmt, ein Vermittler, Wegweiser, und für die deutschen Juden in ihrer kritischsten Zeit ein geistiger Führer zu werden. Als abendländischer Philosoph hat er Brücken geschlagen zwi-

schen chassidischen Werten und modernem Denken, zwischen jüdischnationalem Selbstbewusstsein und der internationalen Zusammenarbeit aller geistig orientierten Menschen. Als Übersetzer der Bibel war Buber ein Erneuerer der alten jüdischen Idee des freien Lehrens und Lernens. Seine Philosophie des Dialogs hat die Beziehungen zwischen Mensch und Mensch erneuert und Möglichkeiten des Glaubens im 20. Jahrhundert eröffnet.

So ist Buber am Ende des deutschen Judentums zum Symbol des Besten geworden, dessen dieses Judentum fähig war: ein universaler Geist, geboren aus dem Besonderen, dem eigenen partikularen Schicksal.

Die "American Federation of Jews from Central Europe" trauert mit der ganzen geistigen Welt um Martin Buber.

Dr. Curt C. Silberman,  
Präsident.  
Dr. Herbert Strauss,  
Exekutiv-Direktor.

Freundschaft und Frieden zwischen Arabern und Juden.

Bubers Sohn Rafael sprach das Kaddisch-Gebet. Bubers Tochter Eva Strauss-Steinitz, seine Schwester Nelly Braude, vier Enkel und acht Grossenkel gaben ihm das letzte Geleite.

### Hadassah Gives Sculpture to Herzl Institute

Teaneck Chapter of Hadassah recently presented a bust of Martin Buber, author of works on philosophy and theology, to the Herzl Institute in New York City. The bust, the work of Erna Weill, Teaneck sculptor who is a member of Hadassah, was presented by Mrs. M. E. Kohlreiter, president, and Mrs. Isadore Sloan to Prof. Raphael Patai, director of the institute.

Buber, who was born in Vienna in 1878, began his philosophical and theological writing with "Daniel" in 1913. He has written other well known books. He now lives in Jerusalem. He will lecture on a nation-wide tour of the United States.



MARTIN BUBER

### New Officers Of True Sisters Are Installed

Mrs. Martin Brody of Paramus was installed as president of the United Order of True Sisters, Bergen 46, Tuesday evening in the American Legion Hall, Paramus. She succeeds Mrs. Samuel Rochlin. The new and retiring presidents were honored by songs for which Mrs. Milton Kopf of Teaneck wrote the lyrics sung by the choral group. Installing officer was Mrs. Myra Miller of New York City, grand national chairman of the organization.

Taking office with Mrs. Brody were: Mrs. David Gail, vice president; Mrs. Samuel Span of West Englewood, recording secretary; Mrs. Michael Brody, corresponding secretary; Mrs. Louis Greenstein, financial secretary; Mrs. Henry Press, treasurer; Mrs. Frank Dubert of Teaneck, mentor; Mrs. Frederick Harvey, warden; Mrs. Herbert Grogin, guardian.

Mrs. Irving Aronofsky, Mrs. Michael Weiss, and Mrs. Hannah Weinberg of West Englewood became trustees. Board members are Mrs. Abraham Kramer, Mrs. Seymour Paul, Mrs. Arthur Braverman, Mrs. Robert Capitan and Mrs. Joseph Hyman.

Executive board will meet May 21 at the home of Mrs. Brody. A strawberry festival and card party will be held in June at the home of Mrs. Hannah Feinberg of West Englewood for the benefit of the cancer project.

#### BROWNIE TROOP 91

Brownie Troop 91, Teaneck, recently visited the 749 AAA Battalion, Battery D, Unit in Englewood and learned about procedure in case of an invasion. The girls were accompanied by Mrs. Henry Crede, Mrs. Ivan Bogert and Mrs. Thomas LaFronz, leaders. Mrs. Hill provided transportation. The troop, which is preparing for fly-up ceremonies in June, has made Decoration Day favors for trays at local hospitals and hopes to collect 100 pounds of white material for cancer dressings before the term is over.

**THE TEANECK Conservatory of Music**  
 Founded 1943  
 Instruction in Piano, Voice and All Instruments Theory, Harmony, etc.  
 Beginners and Advanced  
 Special Dept for Children Pianists, Singers, etc. prepared for concert and opera appearances.  
 Also Languages, Spanish, Portuguese, etc. Leopoldo and Ruth Gutierrez Directors  
 311 Larch Ave. Teaneck  
 TEaneck 6-6106

### Bergenfield Brownies, Mothers Hold a Dinner

Mothers of 75 Bergenfield Brownies of Troops 4 and 32 attended a mother and daughter dinner held recently at All Saints Church Hall. The Brownies made place cards for the table and entertained the mothers with "White Coral Bells" and other songs.

Mothers who assisted were Mrs. William Anderson, Mrs. Vivian Sumner, Mrs. Michael Marchesani, Mrs. Jane DeAngelis, Mrs. Arthur Shade, Mrs. Ralph Conte, Mrs. Mary Booth, Mrs. E. D. Barzeley, Mrs. L. B. Paulson and Mrs. V. A. Connell.

Parents have been invited to "Fly Up" ceremonies to be held at 3:30 p. m. Tuesday at the VFW Hall.

**4 INSURED SAVINGS**  
 ★ Savings Insured to \$10,000

**3 1/4%**  
 PER ANNUM  
 Effective July 1, 1957

**4 CONVENIENT OFFICES...**

**HACKENSACK:** Main & Berry Sts. Open 9 to 5 daily—'til 8 on Mon.  
**CLIFFSIDE PARK:** 740 Anderson Ave. Open 9 to 4 daily—8 to 8 on Fri.  
**TEANECK:** Cedar Lane at Larch Ave. Open 9 to 4 daily  
**PALISADES PARK:** 253 Broad Ave. Open 9 to 4 daily—8 to 8 on Mon.  
 ★ Assets over \$33,000,000  
 ★ Savings Insured to \$10,000

ESTABLISHED 1911  
**Oritani SAVINGS & LOAN ASS'N.**

### Plan Program for Tots Starting in September At Eugene Field School

"Introduction to School" is the theme of a novel program to be presented at 1:45 p.m. Tuesday by the

child study committee of Eugene Field School PTA under the direction of Mrs. Arthur Bileden.

Parents of all kindergarten children in the area who will enter school in September have been invited to hear a panel discussion on the child's first day in school. Panelists will be Miss M. Gertrude Haffner, principal; Mrs. Elsie Hanky, a teacher; Mrs.

Geraldine Fritz, school nurse, and Miss Winifred Cross of the educational clinic. There will be a question and answer period afterwards.

Plans are being made to follow up the meeting Tuesday by inviting the little tots to get a preview of the school some time in June. The purpose is to make sure that the first day in school is a happy one for the children.

## NOW for the FIRST TIME...

# INDIVIDUALS and their families Can Have BLUE CROSS AND BLUE SHIELD Protection!

Here's the opportunity you've been waiting for!

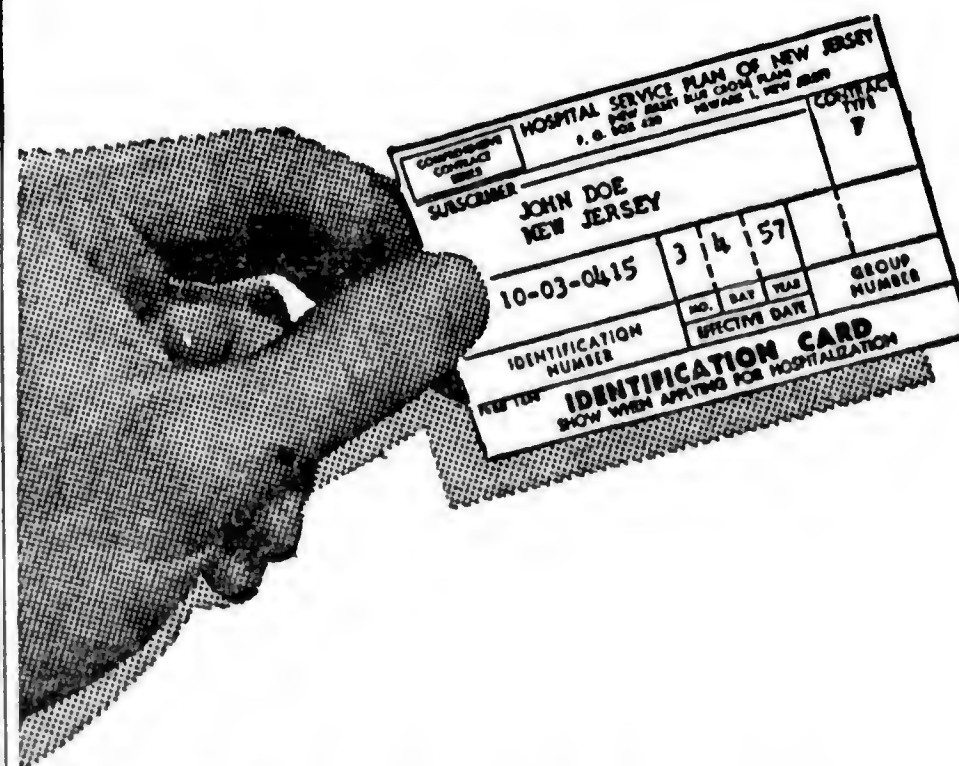
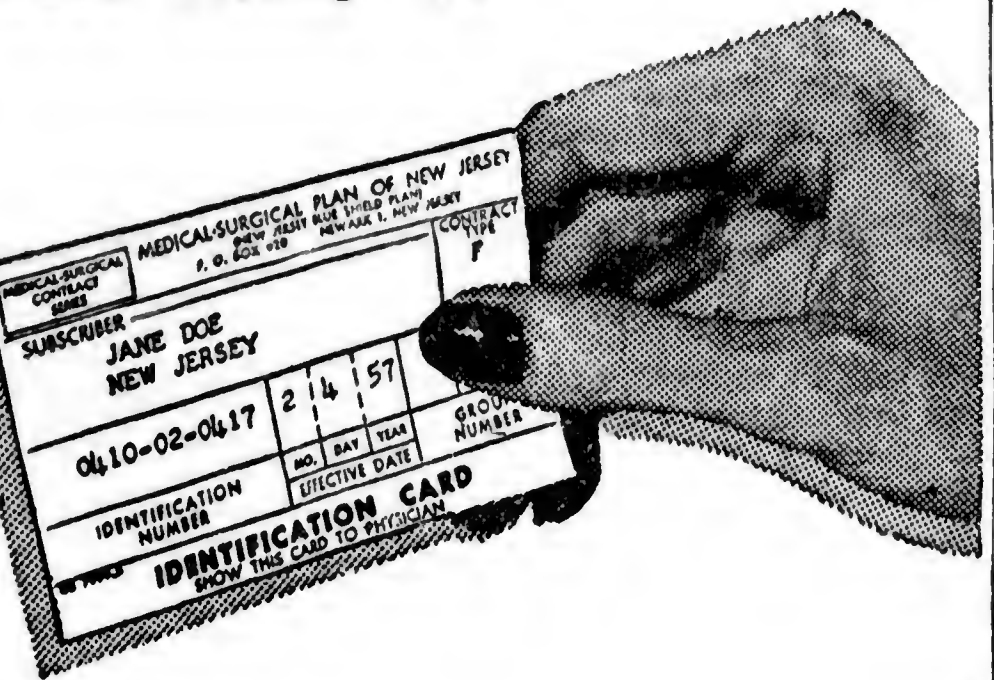
If you are in good health, under 65, and a resident of New Jersey, you may apply for Blue Cross-Blue Shield protection under the new non-group individual enrollment opportunity. In these days when illness or emergency can cost you many hundreds of dollars, you just cannot afford to be without Blue Cross to help pay hospital costs and Blue Shield to help cover doctor's bills!

If you're already enrolled in Blue Cross, you'll surely want to add Blue Shield protection. If you're not covered by Blue Cross... now is the time to secure this protection for yourself and your loved ones. Remember, Blue Cross—with more than 2,000,000 of your

friends and neighbors enrolled and 246 cooperating hospitals now under contract—has a record of paying nearly 4 out of 5 hospital bills IN FULL! And Blue Shield, organized by the Medical Society of New Jersey, with more than 5,000 New Jersey doctors participating, now is helping to pay the medical, surgical, and maternity bills of more than 1,500,000 folks! Both are non-profit plans.

A word to the wise... this offer is being made for a limited time only!

... act now, if you want your Blue Cross-Blue Shield protection to go into effect by August 1. An application form and literature with full information will be sent to you promptly.



**BLUE CROSS**  
 HOSPITAL SERVICE PLAN OF NEW JERSEY

**BLUE SHIELD**  
 MEDICAL-SURGICAL PLAN OF NEW JERSEY  
 P. O. BOX 404, NEWARK 1, N. J.

CLIP THIS COUPON TODAY AND MAIL IT WITHOUT DELAY

**NEW JERSEY BLUE CROSS — BLUE SHIELD**  
 P. O. BOX 404, NEWARK 1, N. J. T.S.S.

Name \_\_\_\_\_ (PLEASE PRINT)  
 Home Address \_\_\_\_\_  
 Town \_\_\_\_\_, New Jersey

I am interested in (check one)  
 BLUE CROSS  BLUE SHIELD   
 BOTH PLANS

H  
A  
B  
E  
R  
D  
A  
S  
H  
E  
R  
S

*Gail Brown*

there's no such thing as a perfect man... there's no such thing as a flattering passport picture... but there is a perfect swim suit for you... NOW!... at 557 cedar lane, teaneck open thursday nites 'til 9

• FOR WOMEN



na

n in the  
g to the  
than it  
for the  
stronger  
e in its  
gain, we  
bylonian  
l in the

man has  
the nu-  
and has  
ng con-  
ommen-  
Hebrew  
ge study.  
ple, that  
ken (or-  
s exclu-  
in the  
annaitic  
se la'a-  
with")  
ning of  
proach")  
e. This  
age en-  
the ori-  
text. He  
between  
Bar Ab-  
ek bara-  
to know  
ent for  
ch." He  
Talmudic  
are fre-  
in their  
one re-  
ish, too.  
e Latin  
spelling  
of a



Head of Martin Buber, executed in terracotta by sculptress Erna Weill and presented by her to the Hebrew University.

ISR  
CP  
Si

T  
and  
on  
pub  
mig  
velo

T  
mig  
spe  
24,0  
of a  
of  
qua  
Eur  
in  
Du  
ce  
me  
W  
E  
-  
w  
an  
Wa  
of  
to  
Al  
fro  
ro  
D  
80  
Is

I  
lo  
W

A Fresh Legal



A strange world it is, the world of Erna Weill, where each man is king of an alabaster mountain and redemption is a certitude. An Olympian place, her world — the world of sculpture.

Sitting in the studio of her Alpine Drive home in Teaneck, surrounded by modern titans and hoary prophets, bearded wisemen and Hassidic heroes, in limestone, concrete, and terracotta, she talked of her art and the events which formed it. She talked of her happy youth in Frankfurt-on-Main — for centuries a center of German Jewish culture — and of the Nazi persecution which came later.

"It was very bad," she says and volunteers no more, at least not with words. It is in her work that she tells how bad it was. We see it in "Outcry", a terracotta head of a man in pain, and in "Ingathering of the Exiles", a commemoration to Jewish refugees, and perhaps we see it best in "The Unknown Political Prisoner", a stark indictment of prejudice and all that flows from it.

In this she is not unlike the Jewish painter Maryan whose canvases throb with anguish, each a macabre memory from a distant time and place. But while Maryan has cloaked his figures in futility, dehumanizing homo sapiens as so many scarecrows, there are prophecies of hope in the creations of Mrs. Weill, a salvation in the future. Even the Political Prisoner has

his head raised in anticipation of a better day and if the message is banal, it is a sincere banality. Mrs. Weill mirrors despair but never despairs.

This humanism is a legacy of religious heritage buttressed by the teachings of the philosopher Martin Buber, Buber who sees the "I-thou" concept replacing the "I-it" relationship in which men treat one another as objects. God, of course, is the eternal thou, to be talked to and not merely about. This Buber says and this Mrs. Weill believes.

"I have always had hope and trust in mankind," says Mrs. Weill. "If I did not have these things I would have given up long ago. I have met many wonderful people, people I have liked."

One thing Mrs. Weill hasn't liked is having her work pigeonholed into neat categories so loved by critics. She shudders at nomenclature, longing that man might come by the spirit of art without dismembering art, but alas, like Caesar, the artist must bleed for it. Thus, Mrs. Weill, despite her protestations, has been categorized — as Expressionistic, Semiprimitive, and Semicubistic. And though each pigeonhole is a bit small, it is only so by a hairsbreadth.

She is a strong craftsman, which is not surprising since she is a disciple of Ernst Barlach, the German master of Modern Gothic. Her work, like his, has the rugged simplicity

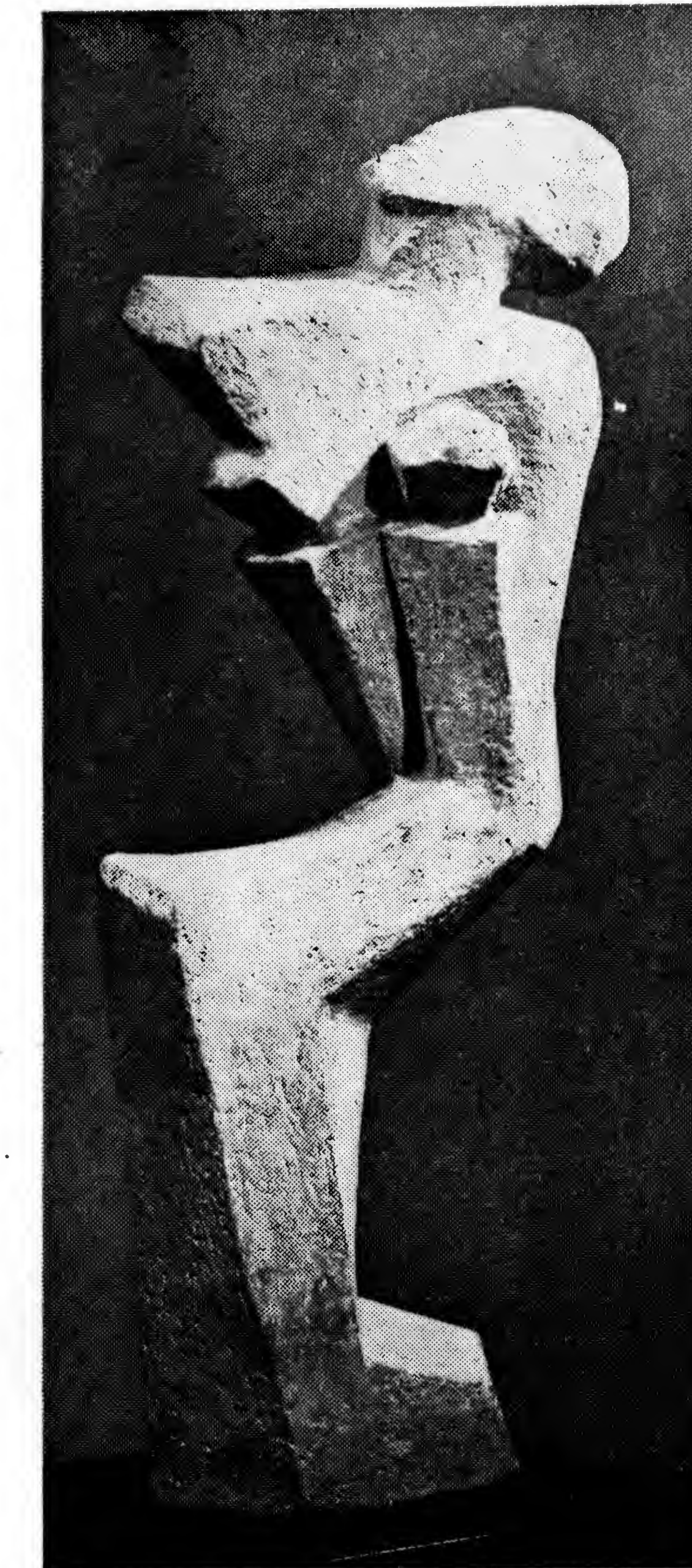
of a battleaxe, the harsh beauty of a gargoyle. Mrs. Weill has committed her art to a frontal assault upon the viewer and she presses onward.

The assault began when at age 13 she molded from clay a mask of Beethoven. "I was fascinated by it, by what could be created out of nothing. It was wonderful, fantastic."

In time she was to study sculpture in earnest, at the University of Frankfurt and later as a student of Helene von Beckerath, a pupil of Rodin. (Because of this association her portraits are invariably labeled Rodinesque — another handy pigeonhole — although there would seem to be more Epstein in them than Rodin.) As the formative years of her art gave way to maturity, a sure hand replaced a groping one; her work became less realistic, increasingly simple in structure and technique, more complex in content and purpose.

"Art is evolutionary and universal, the artist ever changing." She sat now in her book-lined living room. On the walls, attesting to her words, hang a kaleidoscope of western art, a wonderful portrait from a classical age, an Impression from Montmartre, and in the stairwell, in pastel tones and a simple frame, a little boy done by Hackensack's Marius Sznajderman. "It is evolution which keeps art 10 paces ahead of everything else."

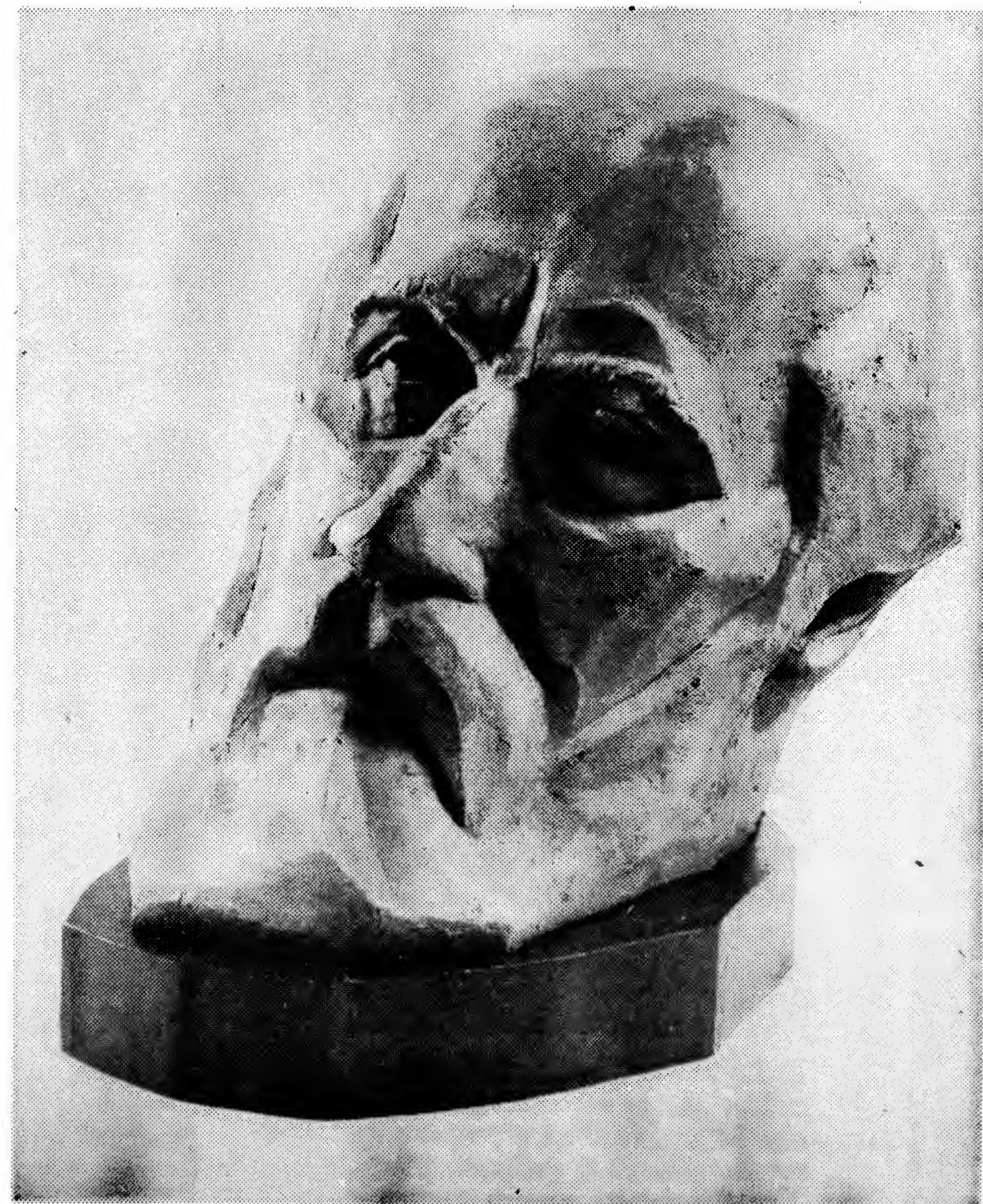
Here she paused, then said, "That's the way art is."



"We Have Sinned"

## THE WORLD OF ERNA WEILL

By Bernard Buranelli



Mrs. Weill's  
head of the  
philosopher  
Martin Buber.



Here, Mrs. Weill is shown at work in two media. Above, she is chiseling away at stone, and at right, she molds in clay.



AMERICAN FRIENDS OF THE  
HEBREW UNIVERSITY  
**BULLETIN**

May 1956

•

In this issue

AMERICAN STUDENTS IN JERUSALEM  
IN PICTURES — A COED'S DAY





Dr. Israel Goldstein, shown in his study at Congregation B'nai Jeshurun, goes over blueprints for new University chapel being constructed at Givat Ram in his honor, with Daniel G. Ross, AFHU president.

### Fulfillment Of A Mission

## Cornerstone Set For University Chapel In Tribute to Dr. Israel Goldstein

Formal ceremonies were held on Sunday, May 6, in Jerusalem, for the laying of a cornerstone of the new University Chapel which will be erected at Givat Ram in tribute to Dr. Israel Goldstein, American Jewish communal leader. Dr. Goldstein serves as a member of the University's Board of Governors.

The project was inaugurated in conjunction with the approaching observance of Dr. Goldstein's 60th birthday this summer. Charles H. Silver, chairman of New York City's Board of Education, president of Beth Israel Hospital and vice president of Congregation B'nai Jeshurun, to which Dr. Goldstein has ministered as rabbi for the past 38 years, is chairman of the project. Louis Richman is treasurer.

#### Important Role

It is expected that the Chapel will play an important role in the life of the University community, and serve as a long-awaited adjunct to the University's Institute of Jewish Studies. A report from Jerusalem indicates that the building, for which plans have already been drawn up by Architect H. Rau, will also contain a library, meeting and study rooms. It will be built adjacent to the student hostels now in process of construction.

According to University President Dr.

Benjamin Mazar, the form of architecture employed will follow the design of a number of ancient synagogues considered by experts as unique art treasures.

Plans for the chapel call for a dome-covered structure in stone-faced concrete. Its three large windows of stained-glass, as well as a stained-glass entrance portal, promise to make it one of the most striking buildings on the new campus.

#### Alma Mater Of Culture

In his speech delivered at the ceremonies, Dr. Goldstein pointed out that "it is characteristic of the People of the Book that even in the midst of peril to its physical security, its halls of learning continue to rise."

He urged greater support for the University, emphasizing that "the realm of mind and spirit is for Israel not a luxury but a prime necessity. . . . The University can and must become the alma mater of Jewish culture for Israel and the entire Jewish world. . . . I have even a larger vision for the University. It should become the cultural-spiritual center of men of light and spirit everywhere. There is only one Jerusalem. No other place in the world rivals its historic claim in the realm of the spirit. The Hebrew University has a mandate and a mission, to become worthy of all that Jerusalem connotes."

## Dr. Wise Donates To Memorial In Honor Of Late Shalom Horowitz

Dr. George S. Wise, Chairman of the University's Board of Governors, now a resident of Mexico, has pledged \$10,000 toward a memorial at the University in tribute to Shalom Horowitz, noted Israeli lawyer, who served as a member of the Administration. Mr. Horowitz, 75, who died on February 15, bequeathed his entire estate to the University.

Dr. Benjamin Mazar, University president, disclosed that the Faculty House to be built at Givat Ram would be named for Mr. Horowitz. Eulogizing the late Israeli leader at the twenty-sixth graduation exercises of the University, held on April 6, Dr. Mazar said:

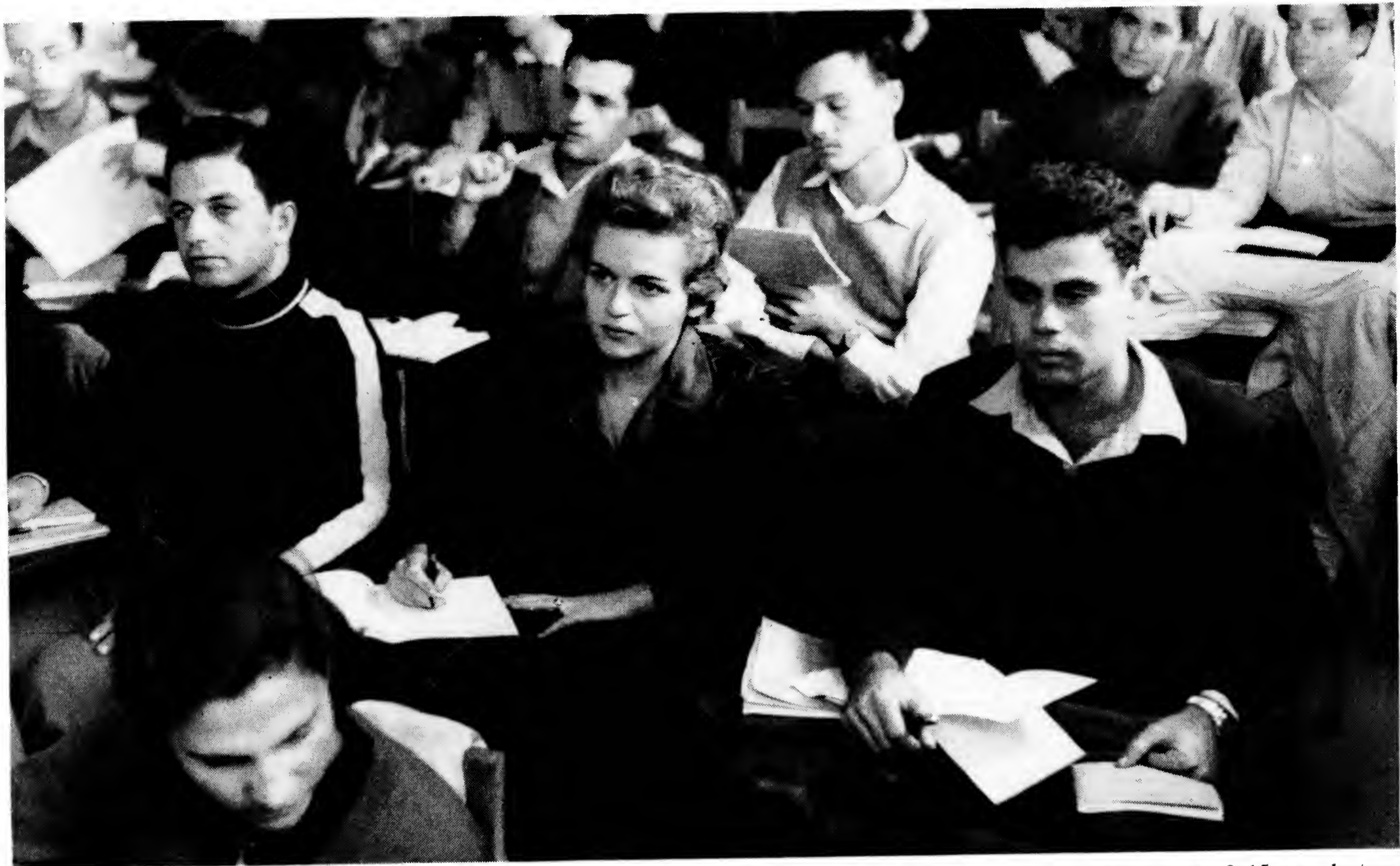
"Our sorrow on the passing of Shalom Horowitz is very great. He was one of the pillars of the University administration; an outstanding personality of rare talents and abilities; he was a brilliant lawyer who distinguished himself by his clear thinking, his wide knowledge and his integrity. He was a man of unlimited love and devotion, an example to all who were privileged to work with him".

The late Mr. Horowitz was educated at St. John's College, Cambridge. He practiced law in Manchester until 1922, settling in Jerusalem the following year.



#### Our Cover

Our cover photo shows two Hebrew University coeds, Amalia Pugatch and Ruth Eiferman, junior-year science students at the University, catching up on their assignments between classes in a sunny corridor in front of the Medical Library. Coeds Amalia and Ruth are pictured again on their busy rounds in photos on pages 3, 4 and 5.



Classes start early at the Hebrew University. Amalia Puğatch, a science student, majoring in bacteriology, shown at an 8:15 a.m. lecture.

## American Students In Jerusalem

By OSCAR I. JANOWSKY

Chairman, Academic Council of American Friends of the Hebrew University

On July 14, 1955, a group of American college and university students assembled in New York City at the headquarters of the American Friends of the Hebrew University. The occasion was a farewell reception tendered to the young people who were embarked upon a unique undertaking—a year of study at the Hebrew University. They were greeted by Dr. George S. Wise, Chairman of the Board of Governors of the Hebrew University, by representatives of the Israeli Government and the Jewish Agency, and by the Chairman of the Academic Council of the American Friends, who was most intimately associated with the special program in this country.

This occasion was the culmination of many months of concentrated effort. In Hebrew University circles, both Israeli and American, the idea of intellectual interchange had long been discussed and, in a measure, realized. Israeli professors were frequent visitors in the United States and Americans taught or lectured in Jerusalem. Similarly, Israeli students found their way into many American colleges and universities, and some Americans studied in Israel.

But these student "exchanges" were unorganized and unofficial efforts, barely noted in university circles. Each individual student was obliged to shift for himself, and the academic authorities became involved only casually and intermittently.

It was felt here and in Israel that, while independent, individual contacts were most useful, group efforts would yield

better results. Organized groups of American students, properly guided at the Hebrew University, would more successfully master the Hebrew language and absorb the spirit and the cultural atmosphere of their surroundings. They would return to America, enriched by this group experience and the better prepared to impart to us their new insights and enthusiasms. Equally important, organized groups of American students would contribute to a better understanding in Israel of the American way of life and of American Jewish ideals and institutions. Finally, it was desirable to acquaint American institutions of higher education with the high standards of the Hebrew University and its passion for learning and truth.

Such a project, however, presented formidable difficulties. Few American students know Hebrew, which is the language

(Continued)

Dr. Janowsky is Director of Graduate Studies and Professor of History at the City College of New York. A member of the Board of Directors of AFHU, he also serves as a Governor of the University.

A prolific writer on Jewish history, and the editor of several publications, he has authored a number of books, including "The Jews and Minority Rights."



of the University. Travel and study abroad involve interruption of a student's college education—a serious handicap—and the costs are considerable. The American Students Program has found the answer to these problems.

The initiative was taken by the Hebrew University, which formulated a carefully prepared program, specially designed for American students, and reduced the costs to a minimum. Moreover, a provision was made for the continuity of the students' general education in courses which they would normally take in American colleges. The implementation of the program in this country was left to the American Friends of the Hebrew University, to its Academic Council in particular. And members of the Academic Council who teach in various colleges and universities were and have been exceedingly helpful with counsel and contacts.

#### Council Assists

It should be noted that the Hebrew University is the responsible agency in this undertaking. We of the Academic Council and the American Friends render assistance and facilitate contacts. As Chairman of the Academic Council, I wrote to the presidents of some forty American colleges and universities, explaining the nature of the program and requesting that students be allowed credit for work done at the Hebrew University, as well as leave of absence for one year to enable them to proceed to Jerusalem. In all but a few cases, the responses were favorable; indeed, some were enthusiastic. I was assured that qualified students would be granted leave of absence. However, credit for study at the Hebrew University would be evaluated on an individual basis in accordance with the specialized requirements of each student for his appropriate degree.

The selection and screening of the students were done in this country. About forty applications were received during the first year and 22 young men and women were selected. We made provision for partial scholarships, so as to enable students with limited funds to participate in the program. We made certain to secure approval of parents, health certification and clearance in the matter of Selective Service.

At the present time, 22 students (thirteen young men and nine young women) are studying at the Hebrew University. They left for Israel in a group in July, 1955, and spent over three months studying Hebrew under specially selected instructors. Since November, the students have been an integral part of the Hebrew University. They have devoted part of their time to the study of the Hebrew language and literature, the Bible, Jewish history and Palestinography, modern Jewry and the modern Middle East. The remainder of their time has been occupied with general courses which parallel the work in American colleges.

#### Program A Success

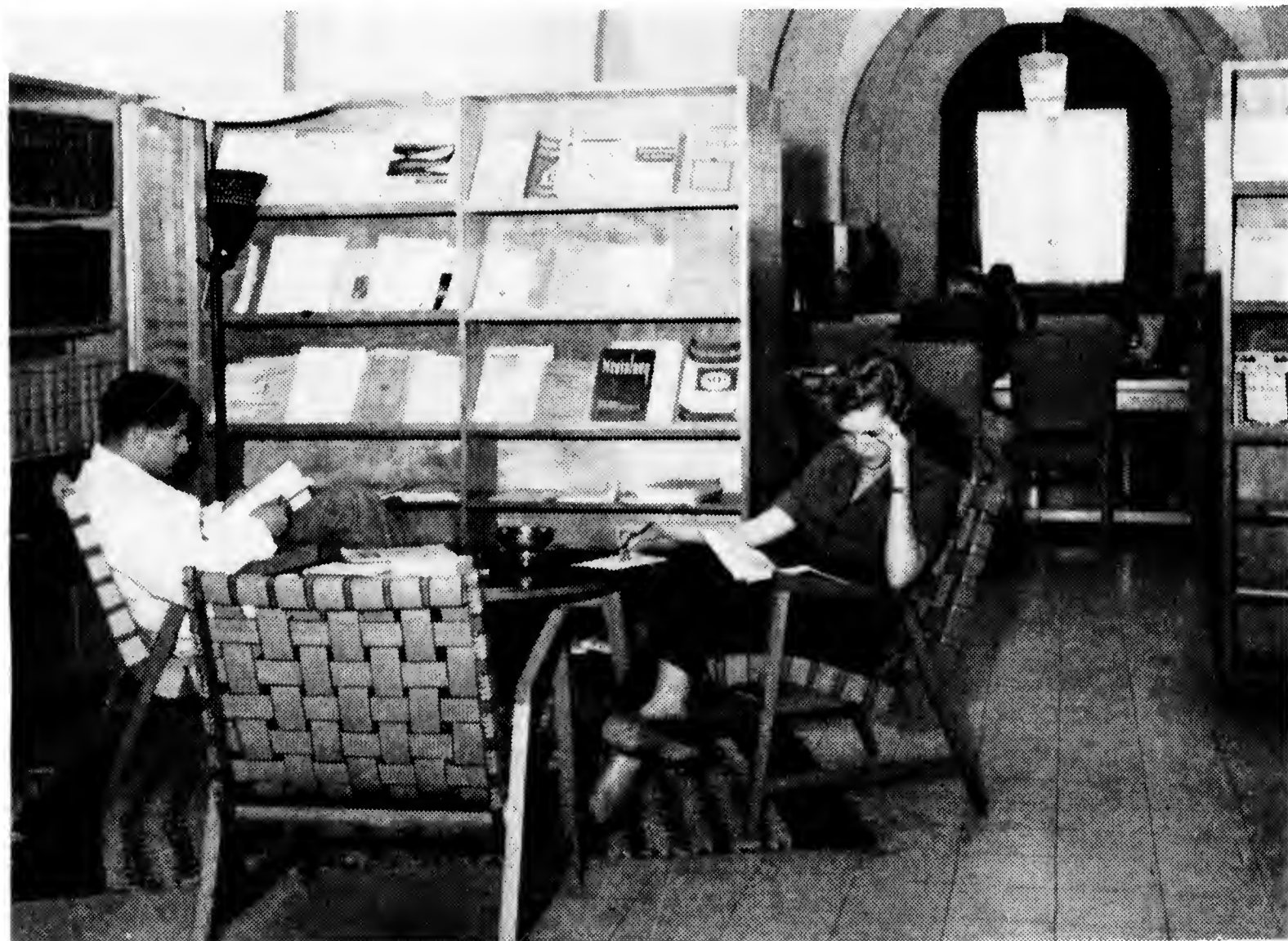
Has the program been a success? Viewed in perspective and as a whole, emphatically yes. There have been difficulties during the first experimental year. The study of Hebrew, for example, has been toilsome for the completely uninitiated. The driving pace put the Americans to a severe test, but they persevered. In a month, they began reading a Hebrew newspaper, and one student who appeared discouraged at first, gleefully wrote of her progress after a month, "we are really going places." Toward the end of the second month, the same student wrote, "Hebrew class is coming along fine; made more progress this past week than in the past month."

The students have been taken on organized tours. They have been invited to lectures and receptions where they have met University personalities. They have attended services at various synagogues. They have been invited to homes for

## The Camera Records a Day



## *in the Life of an H.U. Coed*



holiday meals. They have had dances for recreation and companionship. They have absorbed impressions and been introduced at first hand to a new dynamic way of life.

We have maintained contact with the students in Israel and with their parents in this country. All have expressed gratitude for this continuing interest.

I have written to all parents, inviting their comments on the effects of the program on their children and requesting especially some indication of their reactions as parents to the undertaking. The letter concluded as follows:

"It must have been difficult for you to authorize your son [or daughter] to go abroad in this unstable world. Evidently, the opportunities and challenge of a year of study in Israel induced you to give your consent. What was it that you expected your son to gain from this program and to what extent are your aims being realized?"

### Replies Revealing

The replies thus far received from students and parents are at once flattering to the program and most revealing.

One student pays tribute to the University for the "marvelous job" it has done. Another writes, "I am enjoying Israel very much and am looking forward to entering the University. I wish you luck with next year's group of students and hope that one group's experiences, mistakes and pleasures will benefit the coming group." A third notes that the teacher of Hebrew is "really using the most modern progressive teaching methods." On another occasion, the latter exclaims, "Yom Kippur: What an amazing sight! . . . For the first time I felt something really special about the day, and I hope I can retain this feeling."

The parents are most appreciative of the personal interest shown the students both here and in Israel and of the opportunity afforded them by our program.

From New England, a parent writes:

"We as parents feel that you have done an excellent job in promoting your plan . . . It was not difficult for us to authorize our son to go abroad, because had we not allowed him he would have been a very disappointed and disturbed young man . . . He is doing what he wanted to do most . . . We only hope that Israel will continue to get American students at the University and that the parents will feel as we do."

A parent from the Middle West writes in similar vein:

"[We] are very grateful to you for your program. It has been a wonderful experience for our daughter . . . In all her letters to us, [she] expresses her happiness and satisfaction with her studies. Besides the studies, you have afforded her and her fellow students the opportunity to tour the land . . ."

Another parent writes:

"Knowing the situation in Israel as we do, we felt that the unstable situation there would be only a small drawback in comparison to the advantages our son would derive from this venture . . . [Our son's letters] contain reports of his impressions

*(Continued on page 10)*

**Top left:** Amalia Pugatch and Ruth Eiferman hurry to make an early morning class; **left center:** Amalia checks a slide in the microbiology laboratory; **left bottom:** Amalia and Ruth meet for lunch in the students' cafeteria. (The menu features eggplant); **top right:** What's new in student activities? Amalia checks the bulletin board for latest information; **right center:** Amalia finds the library in Canada Hall a cheerful place to do some required reading; **bottom right:** Ruth doggedly continues her latest studies while Amalia falls asleep over her book.

# Confer 462 Degrees At 26th Graduation Ceremony

## Ben-Gurion Says Israel Looks To University For Cultural Guidance

Hebrew University must assist in establishing a model society in Israel built on liberty, equality, cooperation and the love of humanity, Premier David Ben-Gurion declared to a capacity audience at the 26th graduation ceremony of the University held on April 6. Dr. Benjamin Mazar, president, conferred 462 degrees: 149 Bachelors of Arts, 18 Masters of Arts, 62 Masters of Science, 24 Masters of Science in Agriculture, 105 Masters of Law, 57 Doctors of Medicine and 42 Doctors of Philosophy.

For the first time this year, two new degrees were awarded, the Bachelor of Education conferred on the first three graduates of the School of Education founded in 1952; and the Master of Social Sciences, awarded to the first two graduates of the Eliezer Kaplan School of Economics and Social Sciences, founded in 1953.

### Message From Ben-Zvi

Dr. Mazar read a message from Israel's President, Itzhak Ben-Zvi, who congratulated the graduates and expressed the hope that the entire University could soon move to its new campus, and that Mt. Scopus would also soon be accessible.

Mr. Ben-Gurion declared that never before was there a period when the sciences were so closely integrated into every aspect of Israel's life. "Scientific research," he said, "was particularly important, for only by our intellectual and moral superiority can we preserve



James Marshall, Chairman of AFHU's Board of Directors, left, and President Daniel G. Ross, right, greet Dr. and Mrs. Ernst D. Bergmann at University House. Professor of Organic Chemistry at the University and Chairman of Israel's Atomic Energy Commission, Dr. Bergmann disclosed that he and his colleagues at the University are planning for the future, which he feels is tied up with Israel's production of atomic energy for peaceful economic purposes and medical research.

our place in history as a people which has bequeathed an eternal spiritual heritage to the world."

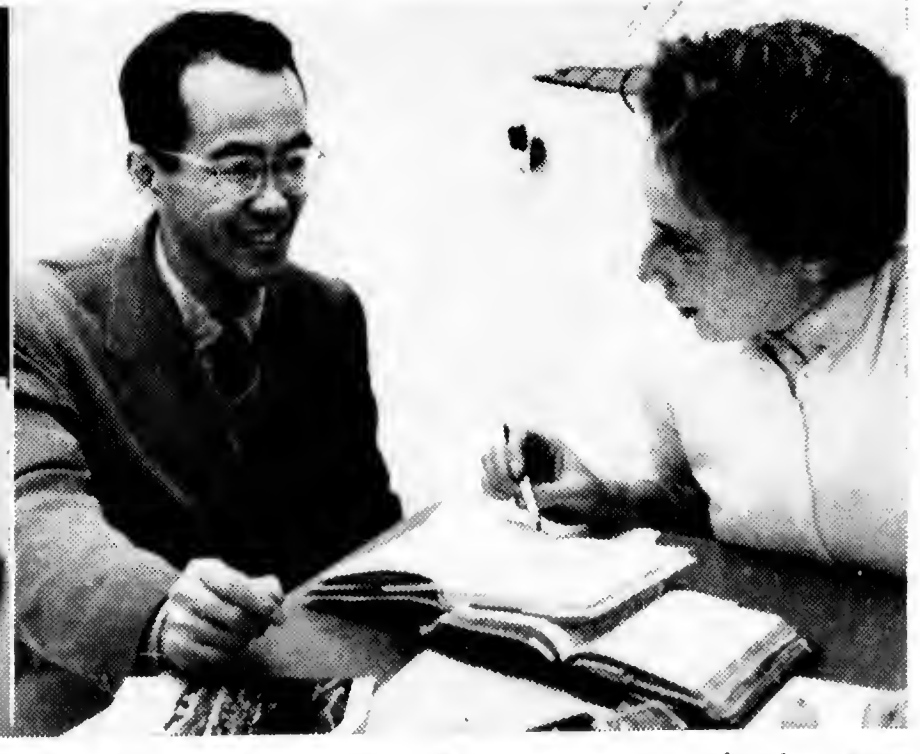
To date, since its opening in 1925, the University has awarded 3052 degrees. This year's crop of Masters of Arts included the first Yemenite woman member of the Knesset, Rahel Tsabari, who majored in Jewish history. Mrs. Tokho Kaufmann is the first HU graduate from Japan. The recipient of the Master of Science degree, she arrived in Israel in 1950. Shimon Levi, who was awarded an M.A. degree, has been serving for the past several years as spiritual leader of the Jewish community of Manila, the Phillipines. Mr. Levi completed his studies with distinction, after sitting for his degree examination at the Israel Consulate in Manila. He majored in Hebrew philosophy and kabbala.

(See picture on page 11)

## IN MEMORIAM

We extend our profound sympathy to the families of two distinguished friends, who died recently—Joseph Cherner, a governor of the University and a member of the Board of Directors, and D. Samuel Gottesman, philanthropist, whose cooperation and understanding brought to the possession of the University four additional manuscripts of the Dead Sea Scroll series.

Mr. Cherner's benefactions helped make possible the establishment of the Eliezer Kaplan School of Economics and Social Sciences. Mr. Gottesman had planned the erection of the projected "Shrine of the Book" at Givat Ram, to hold the Scrolls and other precious historic material.



Hebrew University graduates are needed for every aspect of Israel's economic, scientific and civic life. Above, a typical cross section of students. At left, a group of Arab collegians discuss their studies; center, HU grad Eliezer Eliner, who received his M. A. degree at the University in 1933, now heads the Mizrahi Women's Teachers Seminary in Jerusalem; right, Shitaro Hasegawa, a Japanese student instructs Rory Katz, an American, in the Japanese language.



For Over 25 Years

## **Dr. Henry I. Wachtel Guards Dental Health Of Israel's People**

Back in April, 1930, the late, distinguished founder of Hadassah, Miss Henrietta Szold, wrote Dr. Henry I. Wachtel: "A gifted pen ought to describe the undertaking and how it was developed by you, and the description ought to be published far and wide".

Dr. Wachtel, a dedicated New York dental surgeon, who set up the dental library at the Jewish National and University Library in Jerusalem, established the Clara Wachtel Dental Clinic as a memorial to his late wife, and pioneered in advocating the teaching of preventive dentistry to Israel's youth, has carved a unique niche for himself in Israel's health annals.

### **Dynamo of Activity**

As a forerunner of the University's dental school administration, Dr. Wachtel started an Israel dental library about 1931. He sent his own extensive dental library to Israel and became, as he says, "a professional shnorrer" of dental literature and funds, even traveling in Europe to augment his collections.



*Construction of the campus at Givat Ram continues at a feverish pace, ahead of schedule. Inset shows architect's drawing of how the Abraham Mazer Memorial Building, which will house the Institute of Jewish Studies, is to look on completion. It is expected that this structure will be completed by the end of 1956.*

Dr. Wachtel has been a dynamo of activity for this purpose, translating pamphlets into Hebrew, and personally paying for the cost of distributing them. He has also generously distributed thousands of toothbrushes bearing the inscription in Hebrew: "Child! Brush your teeth to keep them clean and healthy".

From his deep conviction that new information on dental techniques is all

important, has come a series of dental seminars which the University has presented both for professionals and the lay public. Dr. Wachtel continues his useful hobby, which for over a quarter of a century has provided a one-man organization whose funds, energy and waking hours are devoted to the missionary task of providing care and knowledge of dental hygiene to the citizens of Israel.

## **ALLEN URGES UNIVERSITY SUPPORT AT BROOKLYN INAUGURAL MEETING**

Urging U. S. support for Hebrew University, State Commissioner of Education, Dr. James E. Allen, Jr., told the inaugural meeting of the Brooklyn Chapter on April 12, that "we in America now have the opportunity to return some small measure of the benefits we have received to the land whence came much of our idea of spirituality and individual worth."

Presided over by Chapter Chairman, State Regent Jacob L. Holtzmann, the meeting attracted over 250 persons, including heads of Brooklyn's universities and colleges, and key figures in state and city educational circles.

Speakers at the session included Israel Consul General, Cecil Hyman; Prof. Oscar I. Janowsky, Chairman of AFHU's Academic Council; AFHU Executive Vice President, Dr. Frederick R. Lachman; and Rabbi Israel H. Levinthal of the Brooklyn Jewish Center. Rabbi Max Schenk was program chairman.

Pointing out that "Israel's one sure hostage for the future is her commitment to an educated citizenry, Dr. Allen declared: "You and I know that the whole success or failure of modern Israel depends not on the outcome of war over the Gaza strip but on how well Israel's system of education performs the greatest assimilation job in modern history."

### **Law Professor Honored**

Dr. Nathan Feinberg, Professor of International Law and Relations at the University, was elected an Associate of the Institute of International Law at its recent bi-annual meeting held in Granada, Spain. His election is a tribute to his achievements and to Israel, bringing it into the group of 30 countries from which Institute members are selected. Membership is limited to 60 members and 60 associates. The Institute was founded in 1873.

## **Sculptress Erna Weill Presents Bust of Buber To University**

A bust of world-renowned philosopher, Martin Buber, Professor-Emeritus at the University, has been presented to the AFHU by Erna Weill, distinguished sculptress. Mrs. Weill, a long-time admirer of the University scholar, modeled the portrait bust when Dr. Buber was visiting in the U. S. during 1953.



**BUBER**

In making the presentation, Mrs. Weill said: "I send this work to the Hebrew University with the hope and mission that through it the wisdom and religious fervor of this great teacher in Israel should stir and inspire our people."

Mrs. Weill has exhibited at the N. Y. Museum of Natural History, the Brooklyn Museum and the Jewish Museum.



## Memo from the President

### THE PRIMARY TASK

On April 29, 1956 the faculty and students of the Hebrew University left their classrooms and laboratories for a period of one week to volunteer for security work in the border settlements of Israel. They dug trenches, built air raid shelters and stood watch by day and by night.

These activities, even more perhaps than the monetary contributions of the men and women of the University to the national defense fund, strengthen the conviction that the Hebrew University is and always has been alerted and attuned to the daily problems of this small but gallant nation.

During World War II and again in the period of the Israel War of Independence, the scientists of the University were in the forefront of the effort to safeguard not only the land and its people but freedom and democracy in the entire Middle East.

The official publication of the University, *Scopus*, appropriately stated—"Nobody wants war, but if war is forced upon us, we must be ready to defend ourselves and all we have built up at such great effort and sacrifice."

In the current period of stress, it was suggested that all building construction cease. However, the leaders of the Government and the Jewish Agency insisted that the rebuilding of the University at Givat Ram and the erection of the University Medical School at Ein Karem are vital to the welfare of the country and must therefore proceed without delay.

Prime Minister David Ben-Gurion, like the ancient prophets, visualizes Israel as a world center of scholarship. At the recent University graduation exercises, he stated that his people look to the University to help establish a model society dedicated to liberty, equality, cooperation and the love of humanity. He described the building of the University as the "primary task."

American Jewry can thus be inspired by the steadfastness of the leaders of Israel, by the determination of the people to build a nation on the highest ethical, cultural and scientific level and by the vital role which the University must play in this noble task.

We who are fortunate to be able to help should stand by these pioneers. We must redouble our efforts to enable the University to continue building.

Our aid should match the faith of the people of Israel.

— Daniel G. Ross

## AMERICAN FRIENDS OF THE HEBREW UNIVERSITY BULLETIN

VOL. 8, No. 3

MAY 1956

9 East 89th Street, New York 28, N. Y.  
ATwater 9-5200

### Officers

DANIEL G. ROSS  
*President*

JAMES MARSHALL  
*Chairman of the Board*

JOSEPH M. MAZER  
*Associate Chairman of the Board*

JUSTICE FELIX FRANKFURTER  
MRS. FELIX M. WARBURG  
DR. ISRAEL S. WECHSLER  
*Honorary Presidents*

LEO GUZIK  
SAMUEL N. KATZIN  
CHARLES KROWN  
LOUIS M. RABINOWITZ  
LEONARD RATNER  
DR. LEO G. RICLER  
DR. JULIUS M. ROGOFF  
*Vice-Presidents*

MRS. B. A. GOODMAN  
*Secretary*

IRVING WARSHAW  
*Treasurer*

PROFESSOR OSCAR I. JANOWSKY  
*Chairman, Academic Council*

PROFESSOR MILTON HANDLER  
*Chairman, National Council*

DR. FREDERICK R. LACHMAN  
*Executive Vice-President*

WILLIAM COHEN  
*Editor*

### Prophecy

"The great suffering of the Jewish people is not solely its own concern. Its sons have contributed immensely to the welfare of other peoples; it has, thus, the right that its own small home, whose creation was intended to put an end to a tragic anomaly, should be honored and aided. Many peoples, organized in the United Nations, have indeed done so. It remains for Israel's neighbors to follow suit.

I am convinced that they will, although this prophecy may not be fulfilled for a long time."

—from *Jews and Arabs*  
by DR. S. D. GOITEIN,  
Chairman, School of Oriental Studies

# University's Hillel House Is A Mecca For Student Cultural, Social Activities

By **RABBI MAURICE L. ZIGMOND**  
*Director, B'nai B'rith Hillel Foundation  
 at the University*

Students at the Hebrew University in Jerusalem are now enjoying the facilities of a greatly enlarged B'nai B'rith Hillel House. Previously the Swiss Consulate building, it was opened on March 3, 1954 but it became quickly apparent that it was too small to meet the needs of the students who wished to use it.

Accordingly, two additional stories were added to the building. Now, on the first floor, the B'nai B'rith Hillel House has a library, a music room and a study room. On the second floor are located an assembly hall with a seating capacity of about 300 and a small kitchen.

On the third floor are meeting rooms, a guest room for lecturers, and a roof terrace. On every day except Friday afternoon and Saturday, the building is open from 10 in the morning to 11 in the evening, with a *hafsaka* (rest period) in the early afternoon.

It is often asked: why a B'nai B'rith Hillel Foundation in Israel? Here there is no necessity of providing a "Jewish environment." Judaism is to be found in every aspect of Israeli life—in the language of the streets, in the Sabbath and festivals, and in the aspirations and interests of the people.

## Functions

B'nai B'rith Hillel House in Jerusalem may be said to serve three major functions. It fills, in the first place, a physical need which is not likely to be felt at most universities in America. There is no other place for students to sit in warm and comfortable surroundings, to listen to music, to read the latest papers and periodicals, to play chess or scrabble, and to converse with their fellow students. The University itself, as well as its many departments, finds in Beth Hillel accommodations for a variety of extracurricular activities, which include receptions, lectures and seminars.

Almost daily the meeting rooms of Beth Hillel are utilized by some branch of the University. Perhaps the teaching staff of the Economics Department gathers for a conference. Perhaps the faculty and students of the English Department arrange a *neshef* (party). Perhaps a foreign visitor is being welcomed by the University administration. Learned societies are accommodated to the ex-

tent that space is available. Under the joint auspices of B'nai B'rith and the Jerusalem Chamber Music Society, there are monthly concerts at which a considerable number of seats are reserved for students. In cooperation with the Israel radio, "Kol Yisrael," monthly broadcasts of music and discussion issue from Beth Hillel.

## Bridge Of Culture

The second basic function in Jerusalem is to provide a bridge between the students of Israel and the students and cultures of the Diaspora. Since B'nai B'rith Hillel Foundations are American-sponsored, our building itself is a visible symbol of this relationship. It is

inevitable, too, that a certain emphasis is to be found in the literature and periodicals which are made available and in less obvious manifestations of the American way of life. At Beth Hillel, America is a host to Israeli youth, and the relationship is one which can only generate friendship, good will and mutual understanding.

The third major area in which Hillel operates has to do with the frequently ignored connection between the present and the past. Amid the many pressing problems of today, the average Israeli has little time or inclination to associate modern Israel with the ancient roots of Judaism and the Jewish people. And yet if our ancient heritage is to be meaningful in the lives and conduct of the present generation, the relationship must be constantly stressed.

In Jerusalem, Beth Hillel is no luxury. It plays a vital role in the life of the students, the University and the community.

# Alpha Omegans Greet Dean Sciaky



Members of Alpha Omega's Policy Committee for the University's Dental School campaign meet with Dr. Ino Sciaky, Organizing Dean who is now visiting the U. S.

Standing, from left to right: Drs. Harry M. Seldin, New York; Abram Cohen, Philadelphia; Walter Levine, Baltimore; David Dyen, Philadelphia; Philip Lowenstein, Montclair, N. J.; Archie Albert, Providence; Jack Rosen, New York; and Michael Frost, Clifton, N. J.

Seated: Drs. Louis Galin, Detroit; Bernard E. Gruber, New York; Dean Sciaky; Jessie Traeger, National President, Baltimore; and Louis Burman, New York.

## Faculty Members Take Six of Twelve Awards

University faculty members garnered six out of twelve prizes awarded by Israel's Ministry of Education and Culture on Independence Day, April 16. Prof. A. H. Fraenkel, mathematician, won the Exact Sciences prize; Dr. Ernst Wertheimer, Medical Dean, received the Medical Sciences prize; retired Professor of Hebrew Philology, Dr. Naftali

Tur-Sinai won the Jewish Studies prize and another was received by archeology expert, Dr. Yigael Yadin. Historian Dr. Jacob Talmon was awarded the Social Science and Law prize, and Mrs. Miriam Yalan of the University Library staff won the prize for Children's Literature.

The other prize winners included Dr. Manfred Aschner, bacteriologist and Dr. Nehama Leibowitz, Bible instructor, previously associated with the faculty.



Kudos are due Sigmund Werner of South Orange, N. J., for his good work on behalf of the University . . . a distinguished U. S. visitor is Madame van Buuren, widow of the late Professor David van Buuren, long active as one of the key members of the Belgian Friends.

Chairman of the Capital Fund Drive in New Orleans, Henry Maslansky, is a grandson of the late Rev. Zvi Masliansky, famed Zionist leader. Mrs. Rosalie Cohen is Chairman of our New Orleans Chapter.

Dr. Frederick R. Lachman, Executive VP, has departed for Israel via England where he will confer with officials of the British Friends. Dr. Lachman will check on details for the meeting of the standing committee of the University's Board of Governors, scheduled

to gather in Jerusalem, June 20-21.

As we go to press, Mrs. Louis S. Gimbel, Jr., Chairman announces a unique symposium under auspices of the Manhattan Chapter, for May 22. Participants include Rev. Shaikh Daod Ahmed Faisal, Moslem religious official; Dr. Louis Longarzo, Catholic leader, and Moses Schonfeld, Jewish representative. Moderator will be famed Norman Thomas. Topic of discussion: "Can Religion Help Solve the Problems of the Middle East.?"



American students shown at University House with group of AFHU leaders, prior to their departure for Jerusalem in 1955.

## American Students In Jerusalem

(Continued from page 5)

in and around Jerusalem, of the tours they have taken. He is especially enthusiastic about the Ulpan intensive Hebrew courses that he had been taking before entering the University. All in all, I was unable to detect in any of his letters even the slightest criticism concerning the care he has received."

A parent from the South writes:

"[Our son] writes home regularly. His enthusiasm, high to begin with, has been mounting steadily, especially since he has acquired sufficient facility in Hebrew to understand lectures, study, and converse in it. (This student had some previous knowledge of Hebrew. O.I.J.) His last letter said: 'Most of my courses are meeting my highest hopes.' Perhaps the best indication of his satisfaction in his experience is his advice to his sister, now a college freshman, that she plan to spend one year of her college life there."

A parent from the Great Plains region writes:

"I am very happy and relieved to see the close contact you have with my [children] and with the group as a whole. If I had not been pretty sure in my own mind of the integrity of your organization back in July, I would never have given my consent to my [children] to participate in your course. But judging from [their] letters I can now more fully realize the seriousness of this project, and how well the University course of study has been organized . . ."

Finally, a West Coast parent writes a long, intimate and perceptive letter:

"[My son] writes me regularly and I have noticed from the tone of his letters that he has advanced from uncertainty to a

positive pride and feeling of belonging that was badly bruised when he set out on this program . . . He has nothing but praise for his professors and the course of study . . . He writes: 'I am satisfied that I came' . . ."

This parent continues:

"There is not in this country a very firm understanding about Jewish youth and their future and place in society. I had hoped that acquaintance with their heritage would help crystallize in their minds who they are and what they should do with their future . . . What my son hoped to gain was a more thorough understanding of his heritage and cultural background . . . I have yet to hear from [him] his aims, but in some unidentified way my younger son was helped to understand . . ."

The pilot group of students will remain at the Hebrew University until the end of June, and we shall not be able to appraise the full effects of the program at least until that time. Unforeseen problems will no doubt arise and will be met and resolved as others have been dealt with during the past seven months.

However, the results thus far achieved have encouraged the Hebrew University and us in this country to continue the experiment. On January 16, 1956, we announced that the American Students Program would continue.

### Write for Information

Information about the program may be secured from the American Friends of the Hebrew University (9 East 89th Street, New York 28, N. Y.) Applications were accepted until May 15, 1956. The selection of students and the award of partial scholarships will be effected during the early spring, and on June 22, 1956 we expect to wish Godspeed to the second group of American students who will sail for Israel on the S.S. Zion.



The American collegians at Hebrew University gather to compare notes during a lull in their study program.

**brief bulletins**  
from JERUSALEM

Other things besides civil outbreaks take place on the island of Cyprus. Dr. I. Reichert, Professor of Plant Pathology at the University has just returned from an 11-day visit there, completing an investigation of citrus tree diseases in relation to those prevalent in Israel.

At the recent graduation exercises held in Jerusalem's largest theatre, enthusiastic applause greeted Mrs. David Ben-Gurion who stepped up to receive a Ph.D. diploma by proxy for her daughter Renana, who was unable to be present. The former Miss Ben-Gurion was away on her honeymoon.

The University was recently host to the International Symposium on Macromolecular Chemistry, which opened previously at the Weizmann Institute. Sessions at the University were devoted to papers on various aspects of poly-electrolyte systems. Some 150 scientists participated . . . HU's Prof. Shlomo Hestrin is one of the two editors of *Madda* (Science), a new Israel popular science quarterly.

A new regional center for adult education has been opened in Beersheba. It is sponsored jointly by the Adult Education Center of the University and Histadrut. Of 170 adults registered, the



Dr. Benjamin Mazer, University president, congratulates Mordecai Gichon, who receives the Master of Arts degree. A lieutenant-colonel in the regular Israel Army, he spoke at the recent graduation ceremonies on behalf of all the new graduates.

largest number, 59, is taking the course in economics.

Mrs. Nathalie Delougaz, a Unesco library science specialist, has arrived at the University to advise on the establishment of its Graduate Librarians' School and the development of short courses in library management, it has been announced by Dr. Curt Wormann, Director of the Jewish National and University Library. Mrs. Delougaz' visit is under the auspices of the UN Technical Assistance Board.

Dr. Abraham H. Fraenkel, Professor of Mathematics, has been elected a member of the Council of the Association of Symbolic Logic, for a term of three

years. He is the third scholar connected with the University to be elected to the 19-man Council. Professor A. Robinson of the University and Dr. J. Bar-Hillel, both Hebrew University graduates, are the other two.

The Austrian Government has finally decided that the large and valuable collection of books looted by the Nazis from various European Jewish libraries would be transferred to the Jewish community in Vienna. Due to the efforts of William Krell, Administrator of the Austrian capital's Jewish community, who recently visited Israel, the books will be shipped to the Jewish National and University Library and the Ministry for Religious Affairs.

PLEASE TEAR OFF AND MAIL TO HEADQUARTERS TODAY!

BRING  
A FRIEND  
to  
AFHU  
tell him about  
the new  
University City  
being built at  
Givat Ram



**To Further Higher Education In Israel**  
through the HEBREW UNIVERSITY OF JERUSALEM

Please send information and literature on the cultural and membership program of the American Friends of the Hebrew University to:

Name.....  
Address.....  
City, Zone, State.....  
Submitted by:.....

Insert in an envelope addressed to:  
**AMERICAN FRIENDS OF THE HEBREW UNIVERSITY**  
9 EAST 89th STREET • NEW YORK 28, N. Y.  
(Membership includes subscriptions to AFHU Bulletin and Hebrew University Scopos)

## Scholem, Head of Jewish Studies Due Here; Blood Plasma Expert Hestrin Finishes Tour

This fall when Prof. Gershom G. Scholem arrives at Brown University, as a Visiting Professor, American friends of Hebrew University will have opportunity to meet one of the world's great experts on Jewish philosophy and mysticism. Currently Chairman of the University's Institute of Jewish Studies, Dr. Scholem has served in varied capacity as an ambassador of his people.

Prior to the establishment of the State, Dr. Scholem was delegated to investigate the possibilities of recovering Jewish libraries looted by the Nazis. In the course of his mission, he visited several Central European countries, and found, contrary to the popular concept, no Jewish libraries wholly intact in Frankfort or other parts of Germany. The collections had been broken up to suit the nefarious purposes of the brown-shirted "culture" experts. The Jewish collections which came from France, Holland, Russia and other countries were assembled by the Germans for "examination" at Frankfort.

Today, as a result of Dr. Scholem's excellent work, many of these books are making up the nucleus of the restored Jewish National and University Library which will be established at Givat Ram; other volumes have been reshipped to specialized Jewish libraries throughout the western world.

### Interest In Israel

Just returned to his research post as head of the Department of Microbiological Chemistry at the University Medical School, Dr. Shlomo Hestrin, Associate Professor of Biochemistry, reports that there is a great deal of favorable interest being shown in Israel's progress by American scientists.

The Canadian-born Israeli scientist visited more than 20 U. S. cities to confer with scientists and to report on research in the new State. He came here at the invitation of the New York Academy of Science to participate in a conference at the beginning of March on the topic, "Natural Resistance to Infection."



SCHOLEM

Dr. Hestrin, who presented a paper on "Influence of Levans and Dextrans on Inflammation and Infection," described experiments being conducted in Jerusalem to prevent inflammation by injecting polysaccharides such as Levan and Dextran into the bloodstream. The Levan and Dextran are produced from sucrose by bacteria. Dextran can be converted into a blood plasma substitute and is widely used for this purpose. It has been found that animals receiving polysaccharides show increased resistance to radiation.

Dr. Hestrin, in addition to his work on blood plasma substitutes, has greatly aided the fish industry of Israel with his research on fish diseases. He received his B.A. degree at the University of Manitoba in 1932; his M.Sc., and Ph.D., degrees from Hebrew University in 1936 and 1939, respectively.



HESTRIN

### Gets Yellin Award

Dr. Isaac Baer, Professor of Jewish History in the Middle Ages, has been awarded the David Yellin Prize for his book, "Israel Among the Nations".

## Hillman Foundation Grants Scholarship For University

The Sidney Hillman Foundation, established to perpetuate the ideals of the late American labor leader, Sidney Hillman, has allocated a scholarship grant of \$2,500 for University students during 1956.

In making the announcement, Jacob S. Potofsky, president of the Foundation, asked that the scholarship be used for qualified and needy students on the basis of their interest in such matters as "improved race relations, advancement of democratic trade unionism, greater world understanding and related issues."

Mr. Potofsky is a member of AFHU's National Council and a National Labor Sponsor.

\* \* \*

"Despite the tensions and emergency situations which confront it at the moment the State of Israel gives top priority to education which is the lifeblood of democracy," Exec. V. P. Dr. Frederick R. Lachman, chief speaker, told an audience of 300 delegates attending the North Central Regional Conference of the National Council of Jewish Women in St. Louis on April 18. He landed the Council's work for the University's Department of Education.

\* \* \*

Dr. Esther Tenenbaum, cancer researcher at the University, was the main speaker at a "bon voyage" So. Cal. luncheon honoring Mesdames Anna Gourrich and Lena Harvey, key members of the Women's Division, prior to their departure for Israel.

AMERICAN FRIENDS OF THE HEBREW UNIVERSITY  
9 EAST 89th STREET  
NEW YORK 28, N. Y.

Non-Profit Organization  
U. S. POSTAGE  
PAID  
New York, N. Y.  
Permit No. 811

POSTMASTER: Form 3547 Requested.

PRINTED IN U.S.A. 373



*Detail of bust of Martin Buber by Erna Weill, collection of Hebrew University Herzl Institut*

## JEWS

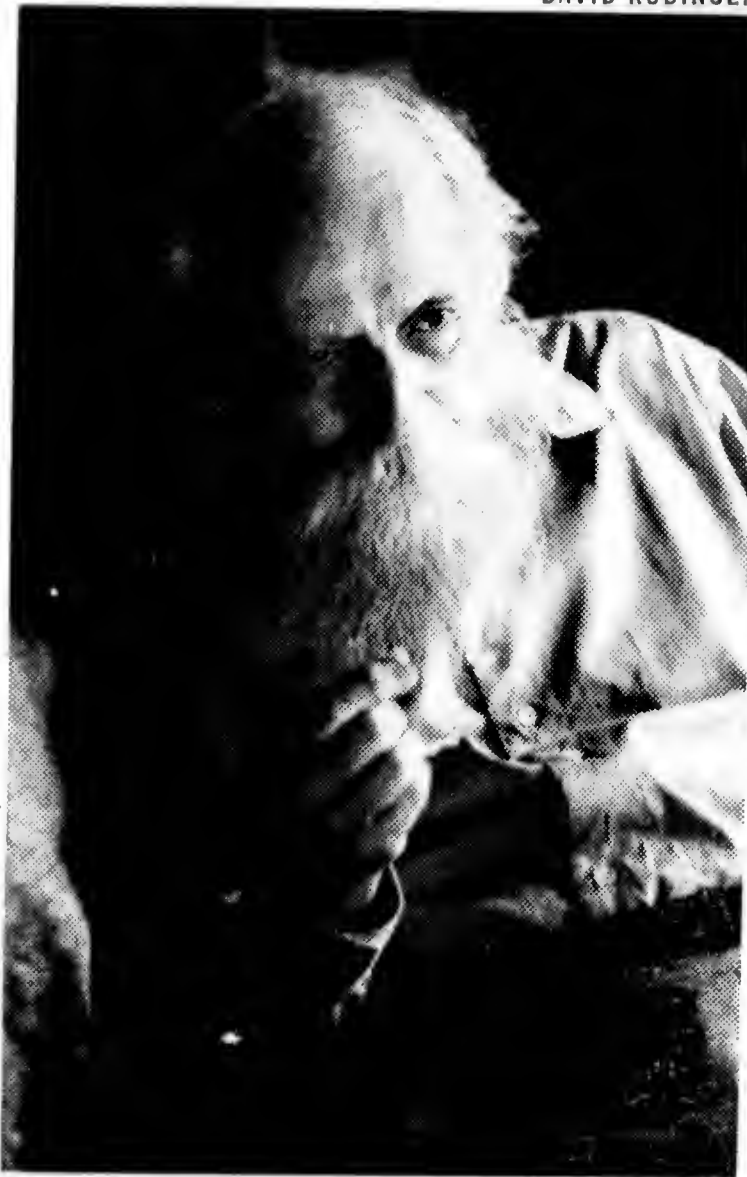
### "All Life Is a Meeting"

"If you wish to believe, love." What Martin Buber taught, he also lived. A lifelong Zionist, the century's greatest Jewish thinker nonetheless preached friendship for the Arabs of Palestine. He was Judaism's first ecumenist, who revered Jesus as much as a Jew might, and gently, unpolemically defined the gap that only God could bridge between the two types of Biblical faith. A leader of German Judaism until he went to Palestine in 1938, Buber fought Nazism with patriarchal dignity; yet he accepted an award from a German university a few years after the war and begged Israel not to execute Adolf Eichmann. Thus last week when this man of belief and love died in Jerusalem at the age of 87, he was mourned by men of his own faith, and of other faiths, and of no faith at all.

**I-Thou, not I-It.** Frail and paunchy, with a majestic beard and "penetrating, incorruptible eyes," Buber was once described by Swiss Novelist Hermann Hesse, an eclectic Christian, as "one of the few wise men on earth." Buber's wisdom was reflected in many fields—his poetic translation of the Hebrew Bible into German, his retelling of the long-forgotten legends of the joyous, mystical Hasidim, his vision of a Jewish education for the modern world, his defense of kibbutz socialism and the spiritual meaning of Zionism.

All this he left as heritage for his fellow Jews. But Buber, recalls his friend Rabbi Abraham Heschel of Manhattan, also said: "I'm not a Jewish philosopher. I'm a universal philosopher." From his

DAVID RUBINGER



PHILOSOPHER BUBER  
*In an encounter of love.*

roots in Judaism, Buber spoke to the world at large, propounding a philosophy of dialogue whose central theme was, "All real life is a meeting." To Buber, man achieved his authentic existence only in loving encounter with God and his fellow man. He called this relationship I-Thou, in contrast to I-It, where individuals deal with one another as objects. For many Christian thinkers, Buber's personalism was a vital corrective to the existentialist stress on man, and the roster of those who acknowledge their debt to his thinking reads like the honor role of 20th century theology: Tillich, Niebuhr, Maritain, Berdiaev, Barth.

**Two Pockets.** Two decades ago Buber was almost unknown outside Jewish seminaries; today, paperback editions of his work are staples of college bookstores, and "I-Thou" is as familiar a spiritual catchphrase as Kierkegaard's "leap of faith," or Tillich's "ultimate concern." Deeply rooted in tradition, Buber spoke with an unmistakably contemporary voice. His stress on authentic human relations is a timely warning for a depersonalized world. His vision of man living on "a narrow ridge" of "holy insecurity" rings true for many concerned about the shadow of holocaust. But like many another phrase-making prophet, suggests Dr. Ernst Simon of Jerusalem's Hebrew University, Buber may well pay for the triumph of a vivid concept with anonymity and be forgotten as a man while his ideas live on in the consciousness of the West.

For Buber, however, spirit was always more important than slogan; what mattered was that men should live in dialogue. He cared little for earthly honor, and often cited the advice of the Hasidic master who said that man should always have two pockets to reach into according to need. In his right pocket should be the words: "For my sake the world was created"; in his left: "I am dust and ashes."



AR 1417 3/15 ERNA WEILL COLLECTION

1966

CLIPPINGS BUST OF LEO BAECK

1966 ENGLISH



LEO BAECK INSTITUTE

129 EAST 75th STREET • NEW YORK, N. Y. 10021 • RHineland 4-6400

WOMEN'S AUXILIARY

Dear Member:

Here's all the news that's fit to print:

- 1) Our annual Spring Membership Meeting was held on March 23 and was attended to full capacity. We feel sorry for those who missed it. The Leo Baeck Bust created by Mrs. Erna Weill was presented to the Executive Committee of the Institute, and Dr. Max Gruenewald received it with a meaningful talk about Dr. Baeck's personality and thanked the ladies of the Women's Auxiliary... We are happy to report that by means of two just received generous contributions from Mrs. Else Adler and Mrs. Gertrud Stein, the bust itself is now paid for, but an additional expense for the stand and the plaque has not been covered yet. We extend our sincere thanks to all members who contributed in the past and appeal to those who wish to help complete the project.

A very interesting talk on Jewish music and Jewish musicians by Dr. Ludwig Misch followed.

- 2) Our Hostess luncheons and guided tours continued to thrive: A hearty welcome is extended to the following new members, who joined since our last report:

FULL MEMBERSHIP: Mrs. A. Schapiro, Dr. Hertha Nathorff, Miss Lucie Hoeflich  
Mrs. Erna Stiebel

W.A. Membership:

Mrs. Margaret K. Bier	Mrs. Friedel Heynemann	Mrs. Eva G. Stroh
Mrs. T. Bittenwieser	Mrs. Hans Lachmann	Mrs. Elfriede Tyrrasch
Mrs. Hildegard Choyke	Mrs. Eric H. Leonard	Mrs. Elisabeth Ullstein
Mrs. Erna Haas	Mrs. Curt Lindemann	Mrs. Doris Drake-Norvell
Mrs. Erna Hamm	Mrs. Ilse Reinemund	
Dr. Helen Curth	Mrs. Ludwig S. (Ellen) Samson	

Another successful Luncheon took place on April 20th, which will be reported in our next issue.

- 3) REMEMBER THE GOLDEN BOOK: Contributions to this Special Fund are herewith gratefully acknowledged:

<u>DONOR</u>	<u>IN HONOR OF</u>
Mrs. Paul Schmalz .....	Her new Granddaughter
Mrs. Carola Kaufmann .....	Mrs. Charlotte Levinger's 70th Birthday
Mrs. George Manasse .....	Mrs. Charlotte Levinger's 70th Birthday
Mrs. Fredrick Brunner .....	Mrs. Charlotte Levinger's 70th Birthday
Mrs. Walter Brill, Maplewood, N.J..	Women's Group of Jewish Unity Club of Newark, N.J.

<u>IN MEMORY OF</u>	
Mrs. Fred Lessing .....	Dr. Felix Mela
Mrs. Fred Lessing .....	Mrs. Schnur
Mrs. Werner Wolff, Richmond, Va....	Mr. Eric Bruck, Baltimore, Maryland
Mrs. Paul Schmalz .....	Mr. Ernest Feist, (Brother-in-law)

Instead of sending gifts or flowers to a family on joyous or sad occasions, we shall send a beautiful card against a small contribution (\$2.- and up) and the event will be entered in the "Golden Book" for future generations.

We mourn the passing of our good friend and member  
OLGA OPPENHEIMER

4) Our annual Theater Party:

Invitations have been mailed to you, orders are coming in, make your reservations now to secure good seats.

The Date ..... October 18, 1966  
The Place ..... N.Y. State Theater at Lincoln Center  
The Performance ..... "The Magic Flute", by W. A. Mozart

Prices: \$10. to \$30. including Champagne Reception!

\*\*\*\*\*

3A) Further Contributions to the Golden Book Special Fund:

DONOR

IN MEMORY OF

Mrs. Charlotte Levinger ..... Mr. Siegmund Bodenheimer  
Mrs. Charlotte Levinger ..... Olga Oppenheimer  
Mrs. George Manasse ..... Olga Oppenheimer  
Mrs. Jessie Vorst ..... Olga Oppenheimer

Co-Chairmen:

Cordially yours,  
Charlotte Elsas  
Edith Brunner



Leo Baeck Institute  
Women's Auxiliary  
129 East 73rd Street  
New York, N.Y. 10021

Printed Matter

Mrs. Erna Weill  
Alpine Road  
Teaneck, N.J.

W.





# NEWS

VOL. 7 • NO. 1



SPRING 1966

PUBLISHED BY LEO BAECK INSTITUTE • NEW YORK

## Dear Friends:

The past few months were packed with events. We had a few very remarkable lectures during the fall and winter, about which we shall tell you later on. Our Women's Auxiliary arranged several luncheons with guided tours through our house in order to attract new members; the younger generation met for lectures and discussions; and we also had two board meetings and our executive committee met frequently.

The reason for this rather hectic schedule of our governing bodies was twofold. We are now confronted with the reality that the Conference on Material Claims against Germany, which contributed annually to our budget, has ceased to exist. We have again to turn to you, our readers and members, and to ask you to help us. We have to find a substitute for the annual contribution which we so gratefully accepted from the Claims Conference.

But above and beyond our yearly needs we have to think of the Institute's future and its financial security. For this purpose a drive for an Endowment Fund was inaugurated by Dr. Franz M. Joseph, well-known lawyer and expert administrator of estates and other funds. He had offered his honorary services to our board about a year ago, was first elected member of the Board of Directors at the board meeting of December 8, 1965, and was then elected member of the Executive Committee at the board meeting of March 10, 1966. Mr. Joseph contacted all our members and many of his friends in a personal letter in which he discussed the Institute's purpose and its financial needs. This letter

has had some response, but not, as yet, the results that Mr. Joseph and we had hoped for. We, therefore, repeat this appeal and urge all of you to help us by major contributions. We do not want the Institute to become stagnant. We want it to remain an ever-growing source of knowledge for present and future generations of scholars. We want to preserve and enlarge its collections, to make it *the* repository and study center in the complex field called the history of German-speaking Jewry from Central Europe.

As a wonderful example of generosity we want to mention here a completely unexpected gift which we received from our member, the philosopher Dr. Werner Marx. At present director of the first philosophical Seminary at Freiburg i.Br., Dr. Marx occupies the professorial chair previously held by such world-wide renowned philosophers as Windelband, Huserl and Heidegger. He accepted the Ruhr Prize of DM 3,000.- which was awarded to him by his native city, Mülheim a.d.Ruhr, at the end of last year, under the condition that the money be given to the Leo Baeck Institute, New York. Our heartfelt thanks to Dr. Werner Marx.

You may also have read in the newspapers of the grant of DM 300,000.- awarded to our Institute by the Stiftung Volkswagenwerk. This money, earmarked for the expansion of our library and the preparation and printing of a catalogue of our holdings has to be used over a period of two years. You may be interested to know that this Foundation was established under the German law when the German Government wanted to di-

vest itself from the industrial enterprise, the Volkswagenwerke. The Foundation is modeled after the Ford Foundation with which it is in close contact. While it primarily finances scientific projects within Germany, several allocations have been made to institutions abroad, e.g., to the Weizmann Institute in Rehovoth. In the United States only the New School for Social Research and the LBI, New York, received such grants. We are grateful that the Foundation enabled us to work on the catalogue which will make our collections available to students, scholars and libraries all over the world.

But such donations, as much as they are appreciated, cannot relieve our members from their moral obligation to help finance this Institute, the only one of its kind, which commemorates our history and our culture, and keeps them alive for the future.

---

## You Have a DATE WITH US October 18, 1966

*At Our Annual Theater Party*  
N. Y. CITY OPERA, N. Y. STATE THEATER  
(Lincoln Center)

**The MAGIC FLUTE**  
By WOLFGANG AMADEUS MOZART  
NEW PRODUCTION  
JULIUS RUDEL *Conducting*

Curtain 8:15

*Also*

**Be our Guest at a Reception at the  
New York State Theater's Promenade  
from 7:00 p.m. to 8:00 p.m.**

**Order Your Tickets Now**

*at the*  
LEO BAECK INSTITUTE  
129 EAST 73RD STREET  
NEW YORK, N. Y. 10021

---

The second problem which kept our Board and the Executive Committee busy resulted from the tremendous and quite unforeseen growth of our work, which made it necessary to increase the Institute's staff. To this end the Board in its meeting of March 10th elected Dr. Fred Grubel as Secretary and member of the Executive Committee to take over the administration of the Institute. This will enable Dr. Max Kreutzberger, Executive Director and member of the Executive Committee, to devote his time primarily to the Institute's scholarly work, including the huge task of supervising the completion and printing of the catalogue.

Dr. Fred Grubel is well versed in Jewish organizational work: In his native town of Leipzig he was the administrator of the Jewish community. After his immigration to this country Dr. Grubel who had studied law in Germany became a certified public accountant and worked with the Joint Distribution Committee, the New York Federation of Welfare Funds and as an administrator of leading hospitals.

### SPECIAL EVENTS

We promised you to tell you about several very special events which took place in our Institute during the last six months.

The Leo Baeck Memorial Lecture on "Ashkenasim and Sephardim — Differences in Messianic Concept," given by Prof. Gerson D. Cohen of Columbia University on December 1st, 1965 drew an interested audience and gave much food for thought and discussion during the social hour following the lecture. As usual the lecture will be published and made available to all of you.

On October 21st, 1965 a small party was held in our Institute to honor our good friend and sponsor, Professor Erich von Kahler, fellow of the LBI, New York, on the occasion of his 80th birthday. The prevailing mood was that of a private birthday party as most of the guests were personal friends of the Kahlers. Professor Johannes Urzidil, one of Professor Kahler's oldest friends and also closely connected with our Institute, gave a delightful talk on Prague, the city which produced so many outstanding writers and artists, including Professors Kahler and Urzidil. The lecture, *Prag als geistiger Ausgangspunkt*, conveyed the atmosphere of the old city, in spite of its smallness cosmopolitan in spirit, and created a mood of nostalgia in the enraptured audience. A gift from our friend and treasurer, Fred W. Lessing, made it possible for us to have the lec-



Erich von Kahler

ture printed. A small number of copies of this limited edition was signed by the Professors Urzidil and Kahler.

\* \* \*

We have never told you of the great number of people who visit our house. Practically every day visitors come to see our collections. Some are scholars who come to study; some are people who want to see the Institute before depositing their memorabilia and their own papers in our archives. Some are New Yorkers, others come from different parts of the country and others from overseas. Our guest-book is full of names from all corners of the earth.

More recently we had the pleasure to welcome a group of about twenty neighbors and friends of our members Gerald and Eva Meyer of Great Neck. This group meets monthly to discuss Jewish problems. They heard about our work through the Meyers, and expressed the wish to see the LBI.

We were, of course, happy to invite them and they came on Tuesday night, April 12th. Mr. Fred Grubel explained to them our work, aims and philosophy. He pointed out the inseparable connection of Jewish history in Europe and the United States and that one cannot be understood and studied without the other. He stressed that German-speaking Jewry not only played a decisive role in the broad stream of the history of Jewish life and thought, but also was the origin of a very important component of American Jewry and a bridge between East and West. It was an essential intellectual way station in the emancipation of Eastern Jewry.

After the talk, we showed our visitors some of the very fine pieces of our collection of books and documents. A lively informal discussion demonstrated our guests' interest in our work.

We hope this evening was only one of many more to come. Please let us know when you want to show our house to your friends, and we shall keep it open after hours for you, too.

### CALLING THE YOUNGER GENERATION

We informed you in our last news letter of our efforts to draw the younger generation closer to the work of the Institute.

The younger generation has, of course, a different approach to the fundamental ideas of the Leo Baeck Institute. They were, if at all, only for a short time a part of what is now our past. Their reasoning why our history should be preserved are primarily rational rather than emotional. When we asked our young friend, Miriam Merzbacher, the mother of two young children, about her feelings regarding the LBI she told us:

"We can serve the United States best when we know who we are. It is a fallacy to assume that one can give one's best by trying to be like someone else. We are, though Americans, of European extraction, and we do bring to an already diversified and wholesome culture our own share.

"We of the newly formed younger group of the LBI," she concluded, "want to heighten the awareness of our identity, to deepen the knowledge of our background, and to show that it contributed as a force in shaping our time.

"We identify ourselves with the LBI as an outstanding cultural institution; we are eager to make it better known and to serve it; and we are confident that we will succeed in our work."

During the winter two special lectures were arranged for the younger group. On November 17, 1965 Professor Erich Kahler gave a fascinating lecture on the topic, "What are the Jews?" Dr. Max Gruenewald chaired the meeting. Professor Kahler's philosophical explanation of what the Jews are was on a high scholarly level and a short summary here would not do it justice. At the social get-together which followed the lecture, the young people had the opportunity to talk with Professor Kahler about the many problems which he had raised. This brilliant lecture will be included in an anthology of lectures held in the LBI, New York, scheduled for publication later this year.

The second lecture on March 16, 1966 by the well-known political scientist Dr. Ernest Hamburger, formerly a staff member of the United Nations Secretariat, member of the Executive Committee and fellow of the LBI, New York, dealt with German anti-Semitism. Walter Loewenthal, member of the preliminary committee of the younger group, presided. A lively question and answer period and a social get-together concluded the inspiring evening.

## DEDICATION OF THE LEO BAECK BUST

Our Women's Auxiliary, which since its establishment has always supplied the human touch to the Institute's scholarly events, outdid itself at its recent Spring meeting. As you may remember, more than a year ago the W.A., under the guidance of Edith Brunner and Charlotte Elsas, co-chairmen, decided to mark the LBI's tenth anniversary by donating to the Institute a bust of Leo Baeck, founder and first president of the LBI. The well-known sculptress, Mrs. Erna Weill, originally from Frankfurt/M., was commissioned. Then the women in a very quiet way proceeded to collect the money for the bust from the members of the Auxiliary.

The dedication ceremony was set for March 23, 1966, to precede the W.A.'s annual Spring meeting. The Institute's Executive Committee was invited. The Board Room and the adjoining rooms were filled to capacity with members of the W. A., among them Leo Baeck's only granddaughter, Mrs. A. Stanley Dreyfus.

After a few introductory words by Mrs. Elsas, Edith Brunner said:

"Rabbi Dr. Leo Baeck was the founder and first president of this Institute, which bears his name. It was his dream to preserve for history the memory of Jewish culture and Jewish life in German-speaking countries. I am not qualified to appraise Dr. Baeck's personality as a rabbi, philosopher and moral leader of his time, but his impact is a great one, and his writings are being published on a world-wide scale. — He died in 1956 and it is most regrettable that he could not live to see the full realization of his dream. It is now ten years since the Institute was founded and the members of the Women's Auxiliary chose this anniversary as a fitting occasion to commission a bust of Dr. Baeck. — We asked our friend, the well-known sculptress and teacher Mrs. Erna Weill, and she accepted the task with great enthusiasm and joy, as she has always admired Dr. Baeck, although she never knew him personally. Mrs. Weill's work covers a great variety of subjects and is owned and displayed by museums, universities and synagogues. Above all, her art conveys a deep feeling for things of Jewish culture and religion, which we feel, made her the most suitable artist for our project.

"In the name of the Women's Auxiliary I am now happy to present to you, Dr. Gruenewald, and to your Executive

Committee, this bust as a visual memorial to Leo Baeck, with our best wishes and in the hope that the spirit of Dr. Baeck will prevail for a long time to come, and may it inspire all those connected with this Institute to unflinching effort and devotion."

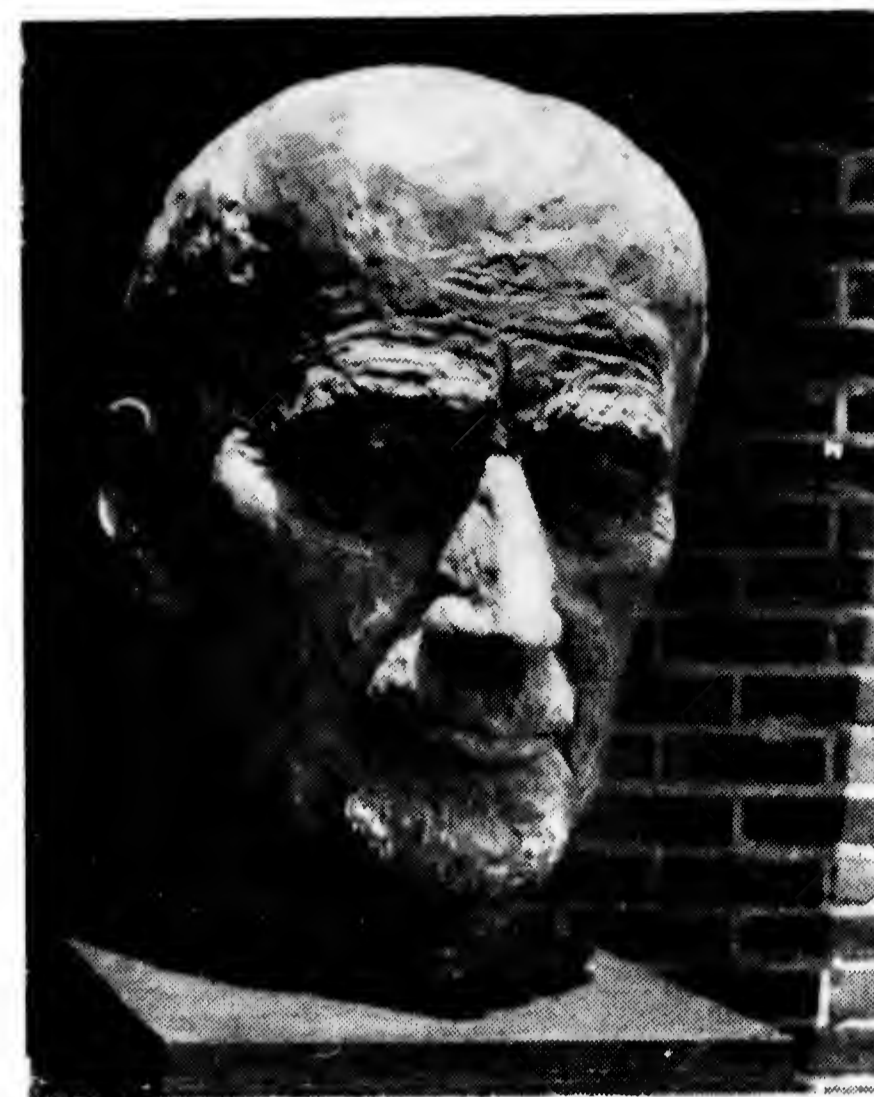
Dr. Gruenewald accepted the bust in the name of the Leo Baeck Institute, New York, whose president he has been through the entire ten years of its existence, with the following words:

"This is an intimate gathering. It is so because Erna Weill, the eminent artist, is with us to share in the dedication of Leo Baeck's bust and because we have the great joy of having with us Mrs. A. Stanley Dreyfus, the granddaughter of Leo Baeck.

"Dr. Baeck lived to witness the inauguration of the Institute which bears his name. The message sent from Jerusalem informing him of the official launching of the Institute filled his heart with joy. It was one of the last bright moments in his extraordinary life, for the idea to which this Institute is dedicated, was close to him. He never doubted that the rich cultural heritage so magnificently displayed in these rooms, should enter into the building of the future, certainly as long as there are witnesses, formed and nurtured by it, and, beyond our own existence, as long as the past is made to speak to the young.

"The memory of the great rabbi — there is hardly any one in our generation who could be likened to him — is very much alive with us, his teaching, his example. Only a few days ago at a meeting of the Reconstructionist movement, a meeting devoted to Dr. Baeck, the theologian, I repeated what I had written before. Baeck's simplicity, gentleness and willingness to compromise ought not to make us forget that he was a stern, demanding and, where the situation required it, an uncompromising servant of truth. His pointed courtesy revealed rather than hid the contempt of which he was quite capable. This demeanor I observed on several occasions during the dark days. Ladies and gentlemen, I often have been asking myself what Baeck would have thought of those who so conveniently forget and so dismally fail us and, I may add, themselves.

"The presence of Mrs. Erna Weill reminds me of a visit at her home. There I saw the bust of Martin Buber done by her and I admired it. It comes to my mind, however, for another reason. When I visited Martin Buber the last time he had just completed the German translation of the Bible — the German translation of the Bible continued and finished in Israel. Does it not indicate that there are creative endeavours which do not stay confined to the place of their



*Leo Baeck  
Bust by Erna Weill*

origin, transcend it and mysteriously work forth in far away countries, under another sun, so to speak?

"Of such transcendency we are witnesses to-day, all those who belong to the growing family of the Leo Baeck Institute. Whosoever gives us a helping hand, whosoever encourages us in our task need not be ashamed of it.

"To the chairmen and members of the Ladies' Auxiliary of our Institute I express our gratitude for this noble and meaningful gift, the bust of Leo Baeck. I receive it from your hands — reverently and joyfully."

The audience was deeply moved and broke into applause. The recording of Felix Mendelssohn-Bartholdy's overture, "The Hebrides," provided a relaxing intermission before the lecture of the day which, like the previous two lectures of the W.A., was based on the Institute's archives. Dr. Ludwig Misch, renowned conductor, music critic and musicologist, spoke about the role played by Jews in the musical life of Germany. In his interesting and instructive survey he frequently referred to records, books and documents in our music collection.

*The Leo Baeck Institute enjoys exemption from Federal income tax. Contributions made to the Institute are deductible by donors as approved in Section 170 of the Internal Revenue Code. Bequests, legacies, or gifts are deductible for Federal estate and gift tax purposes.*

## BOOKS FOR YOU TO READ

Since our last newsletter appeared, three books have been published, two by the LBI-New York and one by the LBI-Jerusalem. Hanns G. Reissner's biography of *Eduard Gans — Ein Leben im Vormärz* has been praised by newspapers and periodicals. In the London AJR Information of February, 1966, Werner Rosenstock writes:

"... The biography is the result of scholarly research carried out by the author over a period of years. It covers a variety of events and problems experienced and faced by the first generation of educated Jews in Germany after their formal emancipation in 1812. ... It is one of the decisive assets of the publication that it is based on first-hand source material, much of which was hitherto unknown. It is also interesting to note that quite a few original documents quoted by the author are deposited with the New York Centre of the Leo Baeck Institute, which has developed into a unique research centre for the history of German Jewry. We are indebted to Hanns Reissner for his painstaking spadework and hope that his book will find the widespread readership it deserves."

The *Catalogue of the Hebrew Manuscripts in the Library of the Juedisch-Theologisches Seminar in Breslau* has recently come off the press after many years of painstaking work by the editors, Professors S. D. Loewinger and B. D. Weinryb. This book has a fascinating history. It was started more than a quarter of a century ago by the editors, who were at that time doing graduate work in Breslau and studying at the Seminary there. While the publication was being prepared, the Nazis came to power. One of the editors was able to smuggle a copy of the Catalogue out of Germany. It was copied in Budapest where Professor Weinryb was then teaching. At the beginning of 1950 he went to Israel and

took the copy of the Catalogue along. The manuscripts of the Seminary had been seized by the Gestapo and stored in its cellars. Some of these manuscripts were found by the Russian army and turned over to the Polish Government. These manuscripts are now in the archives of the Jewish Historical Institute in Warsaw. Some others were apparently transferred to one of the institutes organized by the Nazis for the so-called *Judenwissenschaft*; others are scattered all over, some in private hands and some in institutions.

In recent years the editors have completely revised and updated the catalogue. The editors' introduction is in English while the Catalogue itself is in German and Hebrew. In the introduction, the editors express their gratitude to Dr. Max Gruenewald and Dr. Max Kreutzberger for their encouragement and assistance, and to the National Foundation for Jewish Culture and the L. Littauer Foundation, both of which contributed towards meeting the unusually high printing costs of this valuable book.

The third book: *Letters by Esriel Hildesheimer* edited by Mordecai Eliav, appeared under the auspices of the LBI-Jerusalem. It comprises 139 letters of which 96 are in German and 43 in Hebrew. Some of the letters were written when Hildesheimer was rabbi in Eisenstadt (1851-1869) and refer mainly to internal problems of Hungarian Jewry and to the rabbi's attitude towards the reform movement. However, the bulk of the letters, written when Hildesheimer was rabbi in Berlin, discuss his work for Palestine and on behalf of the refugees from Russia arriving in Germany. Of special interest are those letters which deal with his relationship to Samson

Raphael Hirsch and with general problems of German Jewry.

Again we have an impressive list of books to appear in the very near future. Kurt Wilhelm's *Anthologie klassischer Aufsätze zur Wissenschaft des Judentums im deutschen Sprachbereich* which we mentioned in the previous newsletter, is now almost ready. Professor Hugo Bergmann, Jerusalem, has prefaced the book with a eulogy of the editor who, as you will remember, passed away last year, shortly after he had completed the manuscript. Dr. Wilhelm's opening article *Zur Einfuehrung in die Wissenschaft des Judentums* gives a thorough history of the beginnings of the Jewish science and an explanation for the choice of authors and articles included in the anthology.

*Das Gesamtregister der Monatsschrift fuer Geschichte und Wissenschaft des Judentums*, which we expect to appear any day, will for the first time unlock the 83 volumes of the *Monatsschrift* and thereby become an invaluable aid to scholars and laymen alike. As you will remember, the 83rd volume of the *Monatsschrift*, which had been confiscated and destroyed by the Gestapo, was republished by us two years ago.

The third book to appear during the summer are the memoirs of our esteemed friend and member of the Board of the LBI-New York, Mrs. Julie Braun-Vogelstein, daughter of Rabbi Heinemann Vogelstein, Stettin, sister of Rabbi Hermann Vogelstein, Breslau, and the great industrialist, Ludwig Vogelstein, and widow of the renowned socialist and economist, Heinrich Braun. Julie Braun-Vogelstein is herself a writer and scholar of high standing. Of her many books and essays we will mention only the one which has become almost a classic: *Aus nachgelassenen Schriften eines Fruehvollendeten*." This book, which she edited, was by her husband's young son.

### SECOND EDITION IN PREPARATION

### ENTSCHEIDUNGSJAHR 1932

**Zur Judenfrage in der Endphase der Weimarer Republik — ein Sammelband herausgegeben von WERNER E. MOSSE unter Mitwirkung von ARNOLD PAUCKER Schriftenreihe des Leo Baeck Institutes Band XIII.**

DIE JUEDISCHE SITUATION: Werner E. Mosse — E. G. Lowenthal — Esra Bennathan — ANTISEMITISMUS: Hans Paul Bahrdt — Z. Barbu — George L. Mosse — KIRCHEN UND PARTEIEN ZUR JUDENFRAGE: Hans Joachim Kraus — Karl Thieme — P. B. Wiener — Hans Helmuth Knütter — DIE HALTUNG DER JUDEN: Kurt Loewenstein — Arnold Paucker — Eva G. Reichmann — ENTSCHEIDUNGSJAHR 1932: Robert Weltsch.

\$12.00

Members: \$9.00

Otto Braun, killed in action during the First World War. In her forthcoming memoirs, "*Was niemals stirbt — Gestalten und Erinnerungen*," Julie Braun-Vogelstein gives an account of her rich and full life. We are looking forward to this book with great anticipation.

We are happy to state that several of our publications will soon appear in new and enlarged editions. Dr. Fritz Homeyer's "*Deutsche Juden als Bibliophilen und Antiquare*" will come out with an even increased number of names and stories of book antiquaries and collectors, and a new and revised edition is also in preparation of the greatly acclaimed book *Entscheidungsjahr 1932* edited by Prof. Werner E. Mosse in cooperation with Arnold Paucker and published under the auspices of the LBI-London. This book has had an unusually favorable response in England and Germany and we hope that an English edition will be published soon.

Finally, Fritz Heymann's *Der Chevalier von Geldern* has appeared in a less expensive edition. A bibliophile illustrated edition is being planned by the publishing house Joseph Melzer. This book will appeal to every reader and also make a nice present for younger people who still master the German language.

### MANY SCHOLARS USING OUR ARCHIVES

We are pleased to report that again many scholars have used our library and archives and that we have also been able to provide several authors with important material for their work. We gave permission to a student of Professor Eric Heller, Professor of Humanities at Northwestern University, Illinois, to use the literary estate of Joseph Roth for his Ph.D. thesis. Professor David Bronsen of the Department of German, Washington University, St. Louis, Miss., also used the Joseph Roth material for an authorized biography to be published by Kiepenheuer & Witsch. The same publisher has just brought out the novel *Der stumme Prophet* by Joseph Roth, for which we released the manuscript from our collection and will also publish the complete edition of Roth's oeuvre which our friend Hermann Kesten is preparing based on the literary estate of Roth in our archives.

A revised edition of Rahel Varnhagen's letters originally published in three volumes under the title, *Rahel, ein Buch des Andenkens fuer ihre Freunde*, by August Varnhagen von Ense (1834),

is in preparation. The editor, Dr. Lotte E. Kohler, instructor of German and Slavic languages, City College, New York, is working from our copy of this rare book, since its text was compared with the later destroyed originals and corrected by Hannah Arendt, who then donated it to our library.

The well-known Heine-scholar, Dr. F. H. Eisner, London, will include Heine's unpublished letters from our collection of autographs into a new and comprehensive edition of the poet's letters and Professor Matenko widely

known for his studies of the romantic period of German literature, will use our unpublished Rahel Varnhagen letters for an article to appear in a scholarly journal.

The work in our archives brought both scholars together and resulted in a very valuable addition to our archives. Professor Matenko found a handwritten notation to one of our Rahel letters which in his opinion had been written by the renowned expert, Erich Loewenthal, who perished in a concentration camp. Knowing that Loewenthal and Eisner had

RH. 4-7746

ALMA MAHLER WERFEL  
120 EAST 73RD STREET  
NEW YORK CITY

30. Maerz 1958

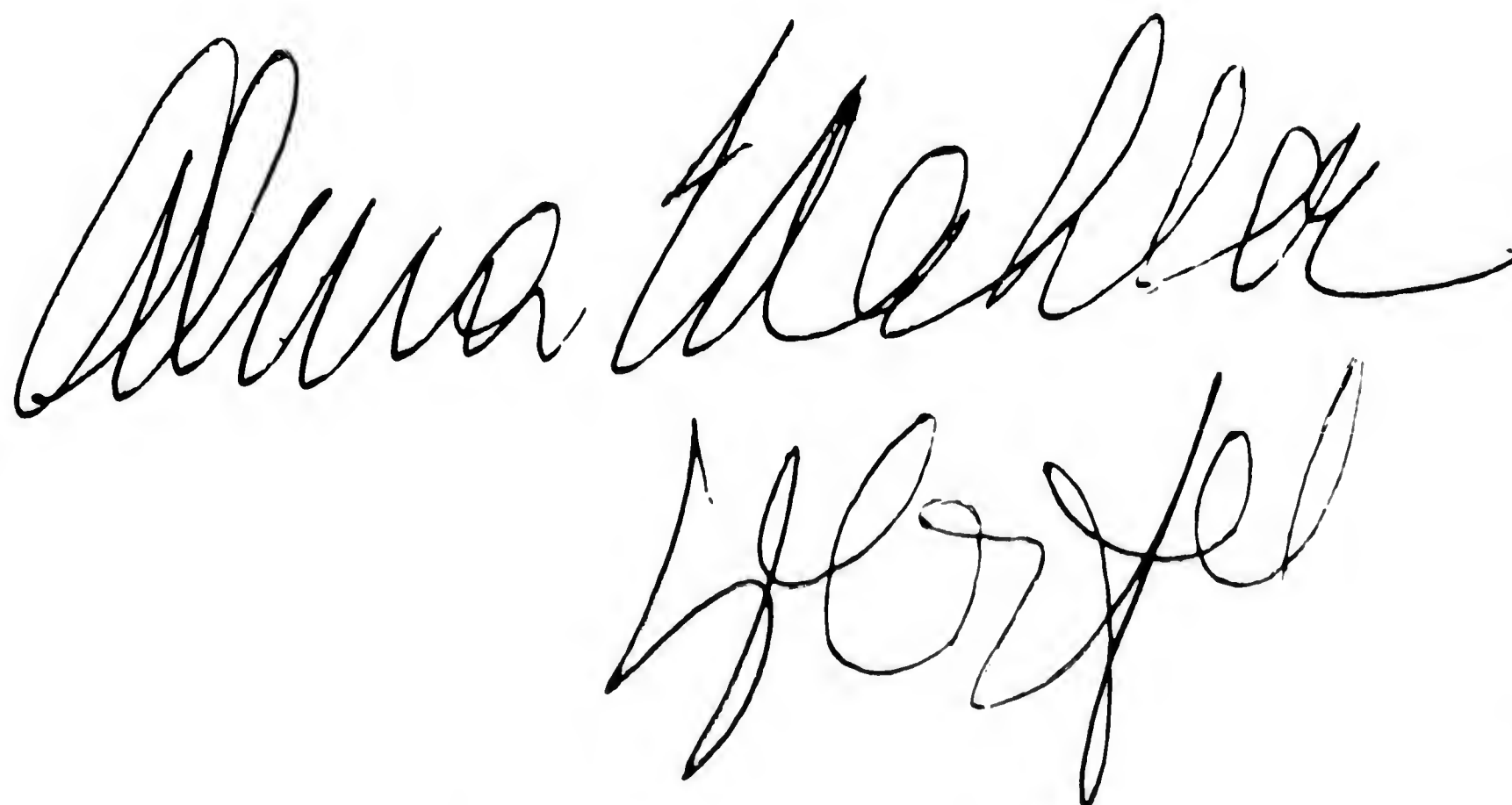
Sehr geehrter Herr Bloch,

Franz Werfel war weder Zionist noch Nationaljude - weder hat er je den katholischen Glauben angenommen noch sich "als Jude katholischen Glaubens ausgegeben." Er hat weder in Frankreich noch sonstwo die Taufe erhalten. Er hat als guter Jude gelebt und ist als guter Jude gestorben.

Ich waere Ihnen sehr verbunden, wenn Sie dazu beitragen wuerden, dass diese immer wieder auftauchenden Geruechte, die jeder Grundlage entbehren, endlich aufhoeren wuerden.

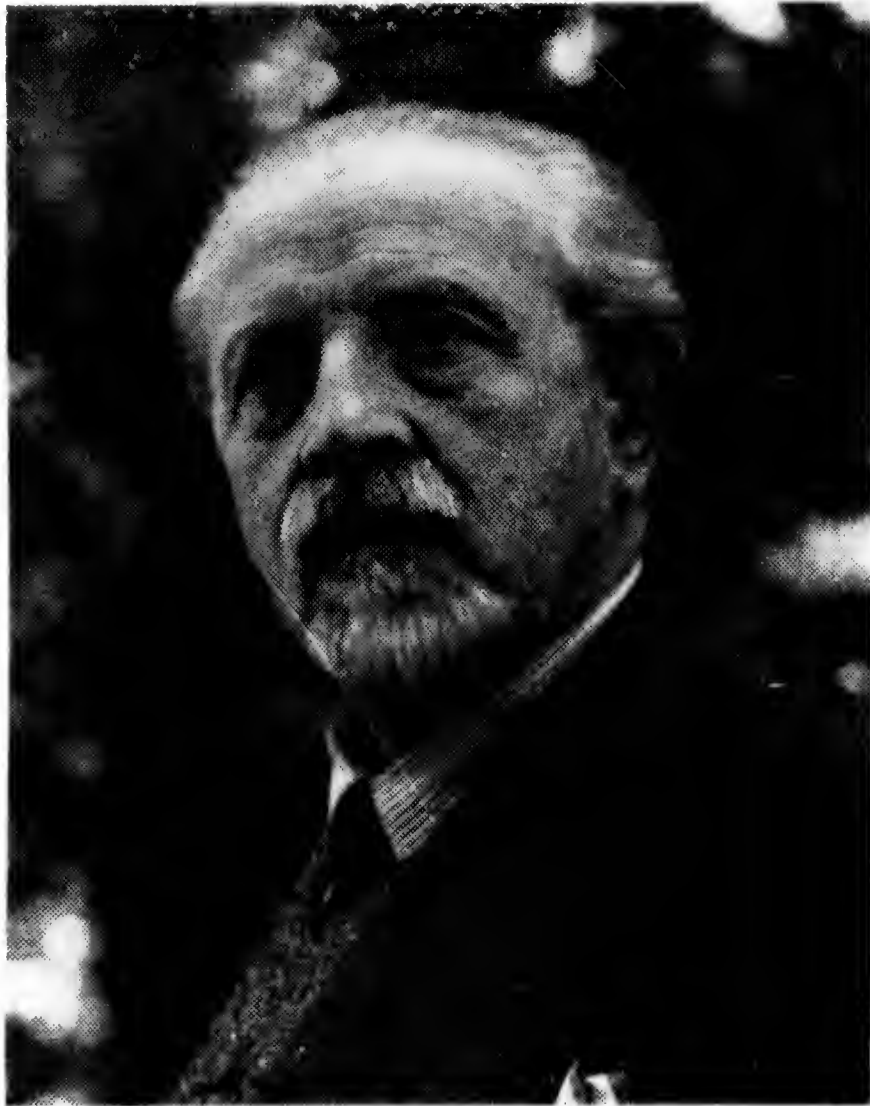
~~Beiliegend~~ Inliegend sende ich den Artikel aus der **juedischen** Zeitung zurueck.

Mit freundlichen Gruesen



From the Archives of the LBI, N.Y.





Richard Beer-Hofmann

## APHORISMS

The following unpublished aphorisms by the great writer and poet, Richard Beer-Hofmann, were given to us for our Richard Beer-Hofmann-Collection by his daughters, Mrs. Miriam Beer-Hofmann-Lens and Miss Naemah Beer-Hofmann, on the occasion of his 100th anniversary on July 11, 1966.

*Juden:* Juden gegenüber sind andere Völker — im höchsten Sinn — *nicht* festgewurzelt. Ihr Festgewurzeltsein hängt mit äusseren Schicksalen (Land, Boden, Krieg, Politik, Eroberungen) zusammen. Sie kennen nur realen Boden, in dem sie wurzeln. Der Jude trägt seine Muttererde in sich. Schicksale haben daran gearbeitet, ihm etwas zu schaffen, was mit realem Grund und Boden nichts mehr zu tun hat. Immer wieder-holte einprägsame Schick-

(Continued from Page 5)

been close friends Professor Matenko wrote to Dr. Eisner in this matter. In his answer Dr. Eisner mentioned that among Loewenthal's papers he had found two note books which might be of help to Professor Matenko. In order to make these available to him Dr. Eisner generously donated these note books to our archives. They proved to be a rare treasure: While preparing a new edition of Rahel Varnhagen's letters, Erich Loewenthal had copied unpublished letters by Rahel to her brother, Ludwig Robert, and his forgotten letters to her in the Rahel Varnhagen Archives of the *Berliner Staatsarchive*. These archives were transferred to Silesia for safekeeping during World War II and consequently disappeared. Thus the copies, now in our possession are probably all that is left of this once famous collection. We are grateful to Dr. Eisner and Professor Matenko for this very special gift and we hope to see these letters published in the near future.

sale und Leiden, und das Geknüpfsstein an eine grosse Tradition. Historische Gefühle nur bei Juden stark.

*Wahrhafte Frömmigkeit* — die vollständig durchsublimierte Urangst.

Der natuerliche Zustand des Dichters (während des Dichtens) kann immer nur Frömmigkeit sein — selige Hingabe an ein Etwas, das über ihm ist.

Wenn die "Offenbarung" nicht göttliche Offenbarung sondern *menschliche* ist — um wieviel wunderbarer, um wieviel überwältigender, einen in Frömmigkeit in die Knie zwingend.

*Philosophie: Sprache:* — Gefäss, das Kostbarste darin aufgefangen — heiliger Gral — gehütet von Rittern einer durch die Jahrhunderte *nie* geprägten (— zerstörten) Tafelrunde — oder Unratkübel, — keine Hässlichkeit, kein Ekel, kein Grauen, das nicht darin aufbewahrt würde.

Prometheus brachte das Feuer — wer die Sprache? Sprache ein kleiner Koffer, der Sprengstoff genug enthält, eine Welt zu zerstören. Samen genug um edelste Saat in die Ackerfurchen einer Welt zu streuen. Unzähliger Welten.

*Die stärkste Waffe:* — was in einem Wort geborgen ist, kann kein Tank zermalmen, kein Geschoss aus seiner Stratosphäre herabholen. . . .

## OUR CHAPTERS

*Chicago*

On November 2, 1965, the Chicago Chapter of the Leo Baeck Institute, in cooperation with Congregation Temple Ezra, presented a "Memorial to Martin Buber." The main speaker was Rabbi Ira Sud who sketched Buber's life and gave a well-conceived analysis of his works and thoughts. Dr. Dora Edinger reported on a visit with Martin Buber and Mrs. Gertrude D. Schwerin read a selection of Buber's writings, especially his "Hasidic Tales." Professor Kurt Schwerin, the President of our Chicago Chapter, was the Chairman of the evening.

*Cleveland*

The Rabbi Enoch H. Kronheim Chapter (Cleveland) of the LBI had a very interesting lecture program during the last winter. In November 1965 Professor Adolf Leschnitzer, member of the Board of the LBI, New York, gave a lecture on "Heinrich Heine, his Significance for us Today." Dr. Morris Mayer, Resident Director of Bellefaire Jewish Children's Home, Cleveland, Ohio, and member of the Board of the Cleveland Chapter, spoke on "The Transmission of Values from Parents to Children—A Problem of the Second Generation," in January, and in February the Consul General of the

State of Israel for the Southeastern United States, Atlanta, Georgia, Mr. Shimon Yallon gave a speech on "Recent Developments in Israel—Contributions of Various Population Groups." Mr. Fred Klestadt, President of the Cleveland Chapter, who attended the meeting of the Board of the LBI, New York, on March 10, 1966, gave a full report on this meeting to the Cleveland Board three days later. The Board discussed the projects and finances of the LBI, New York, and offered its cooperation in raising the necessary funds for our Institute.

## PERSONALIA

Our friend, Mr. Curt F. Mankin, Los Angeles, is celebrating his 75th birthday on May 24th. Our sincerest congratulations to Mr. Mankin who has for many years helped us to promote the aims of our Institute in Los Angeles.

Dr. E. D. Goldschmidt, Librarian at the National and University Library, Jerusalem, completed his seventieth year on December 9, 1965. Dr. Goldschmidt, one of the greatest living Jewish scholars in the field of Jewish liturgy, was commissioned by the Leo Baeck Institute to write the history of the Ashkenazic Machzor. He has just completed the first volume of this comprehensive work. He is also the author of *Studia Aeschinea* (1924) and a Haggada with commentaries in German, (1936) and in Hebrew (1948). Prior to his position in Jerusalem he was Librarian at the Prussian State Library in Berlin from 1926-1935. Our congratulations to Dr. Goldschmidt combined with our best wishes for many more years to come.

On April 11 Dr. Hans Schaeffer, the former Secretary of State in the German Ministry of Finance during the Weimar Republic, later adviser in international financial and legal problems to the Svenska Taendsticks A.B., celebrated his 80th birthday. As we reported in Fall 1964, Dr. Hans Schaeffer donated to the LBI his voluminous correspondence which covers several decades up to 1960. On the occasion of his recent birthday Dr. Schaeffer informed us that he is now collecting his correspondence since 1960 which he will also bring into perfect order and give to our Institute. Our sincerest congratulations to Dr. Schaeffer whose important donation will provide the future historian with most valuable source material.

Mrs. Hilde Biermann and Miss Anna Hertz, close friends of the late Dr. jur. Margarete Berent — one of the first female law students and the first full fledged lady lawyer in Germany — have given important documentary material of her literary estate to our archives. They throw an interesting light on the fight for the equal rights for women and the role which Jewish women played therein. Miss Hertz, who is the executrix of Dr. Berent's last will, also made a major financial contribution from her estate to the Institute. Dr. Berent's name is now inscribed on the memorial plaque in the entrance hall of our house.

**READ THE LBI BULLETIN**

**A Quarterly** — Editor: Hans Tramer — No. 1-29.

\$1.00 (each) Members: \$0.80

# We Mourn...



**Rudolf Loeb 1877-1966**

one of the last great Jewish private bankers, partner of Mendelssohn & Co., the largest private bank in Jewish hands in Germany, passed away in Boston. Through his efforts the bank became the representative of the Russian empire. Rudolf Loeb was a man of extraordinary culture, a linguist and ardent reader, at home with literature and music alike. His house in Berlin was the center for music lovers; his wife was a master pupil of the great violinist, Joseph Joachim. Rudolf Loeb's collection of paintings showed his impeccable taste. His pictures of the leading French impressionists and of modern painters accompanied him over the ocean and adorned his home in Boston.

Rudolf Loeb had a close relationship with Leo Baeck, whom he met nearly every week in Berlin during those oppressive years of National-Socialism. After his release from concentration camp, Baeck was Rudolf Loeb's guest in Boston. Rudolf Loeb had apparently transferred his admiration for Baeck to our Institute. Although during his last years he led a very quiet life, he watched the growth of the LBI with great joy and interest. We have lost a great friend and benefactor.

**Margarete Susman 1874-1966**

fellow of the LBI, New York, passed away on January 16 at the age of 92. Her memory will live on in our Institute, and we feel honored to preserve her literary estate in our archives. During the last few years Margarete Susman gave us many of the important letters which she had received from outstanding scholars and writers. Shortly before her death she sent us 29 letters and postal cards written to her by Professor Georg Simmel during the years 1909-1917. Now her son, Erwin von Bendemann, has informed us that he intends to



**Manfred George 1893-1965**

for 26 years editor-in-chief of the *Aufbau*, member of the Board of Directors of the Leo Baeck Institute, New York. His great and active interest in the growth of our Institute and his persistent helpfulness in giving the LBI publicity in the *Aufbau* and in Swiss and German newspapers of which he was a correspondent, will always be remembered. We are grateful to Mrs. Jeanette George who has given us books from her husband's library which are pertinent to our work. We hope that in due course we will also receive his letters and manuscripts which we shall incorporate in our archives as the Manfred George Collection in honor of our late friend.

give to our archives all the original letters which are of importance to us as well as the original manuscripts of his mother's published and unpublished oeuvre. We are grateful to Mr. Bendemann for this trust. Margarete Susman's memoirs, "*Ich habe viele Leben gelebt*", will appear in its third edition in the very near future. This book as well as her entire works are in great demand here and in Europe.

**REMEMBER**  
the  
**LEO BAECK INSTITUTE**  
in  
**YOUR LAST WILL**

## OUR GROWING COLLECTIONS

### Charlotte and Martin Beradt Collection

This collection was considerably enlarged by Mrs. Beradt who turned over manuscripts, letters and other autographs to our archives. The manuscripts include that of Martin Beradt's book, "*Die Strasse der kleinen Ewigkeit*", which was published posthumously in 1965.

### Dr. Chaim Bloch Collection

Dr. Chaim Bloch, who through the last years has turned over to the Institute many of his valuable books, autographs and manuscripts, has recently added hundreds of books and many autographs to his collection in our Institute. Among the autographs we found a letter from Alma Mahler-Werfel of March 30, 1958 in which she repudiates the rumor that Franz Werfel had been converted to Catholicism (See page 5).

### Constantin Brunner Collection

Our thanks to Mrs. Magdalena Kasch, Den Haag, Netherlands, who enriched our Constantin Brunner Collection by sending us Constantin Brunner's correspondence with Margarete Bittlinger and her father, Ernst Bittlinger, and a short manuscript by Constantin Brunner.

### Ismar and Regina Elbogen Collection

Many years ago, the archives of the Leo Baeck Institute received letters from the estate of Dr. Ismar Elbogen, formerly Professor at the *Hochschule fuer die Wissenschaft des Judentums, Berlin*. Now, after the death of his widow, their son, Mr. Herman Z. Elbin, donated to our archives the family papers and additional letters and manuscripts from both his parents. We are very anxious to supplement this collection and ask everyone of our readers to send us all the letters written to or received from Professor Elbogen which may be in their possession. Photocopies are welcome if you don't want to part with the originals. An appeal published in the *Aufbau* has already had some success. We thank the following donors of Elbogen letters: Lottie Joseph, San Francisco; Dr. Joseph Karger, Quito, Ecuador; Dr. E. G. Lowenthal, Frankfurt/M.

### Fred Halbers Collection

Fred Halbers (Halberstaedter), New York, formerly actor at various theaters in Berlin, writer and painter, has bequeathed his literary and artistic estate to the Leo Baeck Institute, New York. He has already presented our archives with documents of his career, a family tree, photographs and several autographs.

### Jacob Jacobson Collection

Our library and archives received very important historical documents and books from Dr. Jacob Jacobson, Worcester, England including the original document which was found in the corner stone of the destroyed Synagogue in Allenstein, East Prussia.

**Erich von Kahler Collection**

Our great friend, Professor Erich von Kahler, added a handwritten manuscript of his essay, "Was ist Musik? Das Lebenswerk Victor Zuckermandls", to our important collection of his manuscripts, books and letters.

**K. C. Blaetter**

As our collection of the journals of the K. C. (*Kartell Convent der Verbindungen deutscher Studenten juedischen Glaubens*) was incomplete, the K. C. at our request was kind enough to print an appeal for such missing numbers in its regular publication. We are grateful to the K. C., its president, Dr. Richard J. Auerbach, Dr. Kurt W. Grunbaum, Cambridge, Mass., and Dr. Rudolph H. Steinharter, Hempstead, L. I., all of whom donated missing numbers to us.

**Kurt Kersten Collection**

The literary estate of Dr. phil. Kurt Kersten (1891-1962) was given to us by his step-daughter, Miss Alice D. David, together with her mother, Mrs. Martha Kersten, New York. Dr. Kersten, whose first articles appeared in Alfred Kerr's periodical, "Pan," and who was later connected with the *Frankfurter Zeitung* and the *Berliner Tageblatt* wrote, edited and translated many political books. When he came to this country after exile in Prague, France and Martinique, he became a contributor to the *Aufbau*. The estate comprises books by Kurt Kersten as well as his exchange of letters with many well-known correspondents.

**Adolf Kober Collection**

Mrs. Adolf Kober presented the Institute with manuscripts, research material and books from her late husband, Rabbi Adolf Kober, formerly Rabbi in Cologne and a member of the Board of the Leo Baeck Institute, New York.

**Emil Kronheim Collection**

Rabbi Dr. Kronheim, the founder and first chairman of the Cleveland Chapter of the LBI, left a valuable library of Judaica when he died several years ago. Recently his widow, Mrs. Kurt Rosenbaum, Wyncote, Pa., donated this library to our Institute. Among the many interesting books we found the very valuable Minute Book of the Jewish community Pudewitz, Posen 1835-1871.

**Jacob Picard Collection**

A collection of the author's newspaper and magazine articles (1901-1946), the manuscript of his novel, *Wie ich Hoelderlein entdeckte*, and a lithograph by Benno Elkan with an inscription by Jacob Picard, were added to our Jacob Picard Collection through the kindness of Mr. Curt and Dr. Flora Boenheim.

**Estate Victor Polzer**

We are grateful to Mrs. Anne Polzer who donated to our Institute the literary estate of her husband, Victor Polzer (Pollitzer), born in Vienna 1892, deceased in New York 1965. He was a friend of Hermann Broch, with whom he cooperated in saving

authors and writers endangered by Nazi persecution. Thus the collection includes ten letters from Billy Lieben, daughter of Franz Blei, regarding the rescue of Franz Blei (1940-41). Victor Polzer was an author, editor and translator and also a contributor to the *Simplizissimus* and other periodicals.

**Frank Victor (Gruenfeld) Collection**

Mrs. Edith Tietz gave to our archives and library the literary estate of her recently deceased brother, Dr. phil. Franz Victor, a renowned graphologist, including his articles and books, as well as a very comprehensive correspondence.

Mrs. Tietz also turned over to the archives documents concerning the Goldstein family, especially her uncles, Dr. Fritz Goldstein and Professor Kurt Goldstein, as well as additions to the Louis Marx collection and—last, but not least—photographs of the Hermann Tietz department stores in Karlsruhe, 1901, and in Munich, 1910.

**Helene Weyl Collection**

A short essay, commemorating the life of Helen Weyl (1893-1948), written by her husband, Professor Hermann Weyl, after her death and other biographical material were given to us by Dr. Alfred Vagts, Sherman, Conn. Helene Weyl, the author of several books and essays was especially known for her translations from the Spanish which include books by Ortega y Gasset. Her translations were the works of a creative genius and helped to establish Ortega y Gasset as a world figure. Her husband, Hermann Weyl, was Professor of Mathematics in Goettingen, Zurich and, until his death several years ago, at the Institute of Advanced Studies at Princeton.

**A FINE EXAMPLE**

New York, March 15, 1966

Dear Mrs. M . . .

I heard from the LBI that the matter regarding the literary estate of your father-in-law and of Dr. L. has not made any progress at all. I told you how important it is in my opinion that such documents are preserved and used. Today I like to stress again that the Leo Baeck Institute is the right place for it. There Martin Beradt archives have been established from manuscripts and papers that I donated. Also the Institute was extremely helpful to me in connection with the posthumous publication of my husband's last novel. The LBI Bulletin brought an extensive article about M. B., which was used by the publishers in the promotion of the book. All this illustrates what I told you before, that private people should not keep such literary estates shut away in their house but give them to an institute set up to make them available to scholars and writers. I know it takes some efforts and it is painful to revive such memories. But the families of important people have an obligation towards the dead and towards the world.

That is my firm conviction; therefore, I feel that I have the right to ask you again to see to it that your family papers will be given to the LBI.

Very cordially yours,  
signed: Charlotte Beradt

We also express our thanks to the following donors:

**LIBRARY\*****USA and Canada**

Mr. and Mrs. Hans Altenberg; Ernest Ash; Dr. Leo Baerwald; Martha Bodenheimer; Dr. Werner J. Cahnman; Prof. Carl Cohen, Cambridge, Mass.; Herman Z. Elbin; Speech by Rabbi Moses ben Rabbi Abraham. Sulzbach 1818; Mrs. Arthur Erman; Dr. Hans Erich Fabian; Rose G. Fraenkel; William L. Gross, Highland Park, Ill.; Mimi Grossberg; Dr. Max Gruenewald; Henriette von Halle; Dr. Ernest Hamburger; Dr. Klaus J. Herrmann, Montreal; Dr. Franz M. Joseph; Lottie Joseph, San Francisco; Prof. Lothar Kahn, New Britain, Conn.; Prof. Robert L. Kahn, Houston; Mrs. Hans Lion, Cincinnati; Dr. Hans Margolius, Miami; Dr. Ludwig Misch; Mrs. Oscar N. Myer, Los Angeles; Prof. Walter H. Perl, Huntington, W. V.; Philosophical Library; Hertha Pineas; Fritz I. Rosenberg; L. Rosenberger, Chicago; Dr. Alfred Sichel; Mrs. Frederick Serger; Jack V. Sichel, Union, N. J.; Dr. and Mrs. F. G. Steiner; Toni Stolper; Dr. Ernst Waldinger; Stanley Yetnikoff, Montreal.

**Europe**

Elise Bamberger-Beyfus, Paris; Siegbert Fechenbach, Berlin; Hans Frankenbach, Stockholm; Prof. Erwin Herper, Stuttgart; Prof. Helmut Hirsch, Dusseldorf; Grete Lissauer, London; Dr. E. G. Lowenthal, Frankfurt/M.; E. Mann, Locarno; Dr. Max Plaut, Bremen; *Rat der juedischen Gemeinden in den boehmischen Laendern*, Prague; Fritz Seidenzahl, Frankfurt/M.; Ilse Shindel, London; Family tree Isaak de Vries etc.; Prof. Paul Speiser, Wien; Westdeutscher Rundfunk, Cologne; Broadcast manuscripts; Dr. Josef Wulf, Berlin; *Zeit im Bild*, Publishers, Dresden.

**South America**

Mrs. M. Kraemer, Santiago; 18 theological books etc.; Curt Wilk, Buenos Aires.

**Israel**

Dr. K. J. Ball-Kaduri, Tel-Aviv; Abraham Frank, Holon; Judaica from the estate of Simon Spier; Jewish National and University Library, Jerusalem; Shemuel Mandelsberg, Tel-Aviv; Dr. K. A. Moosberg, Tel-Aviv; Yad Vashem, Jerusalem.

**Australia**

Magda Kenez, Doonside, N.S.W.

**ARCHIVES****USA and Canada**

Mrs. Mortimer Adler, Rochester; Dr. Fritz Bamberger; Original documents regarding lease of the *Winzinger Schlossgueter* between Moyses Kussel and Baron von Bubenhoven, 1787. Inscription on the seal and Kussel's signature in Hebrew, etc.; Anna Bauernfreund; Documents and photos of the factory of preserves Arnold in Bavaria and its owner, Ludwig Bauernfreund; Paula Baum; Dr. Helen Curth; Documents concerning Dr. Friedrich Ollendorf, secretary of the *Zentralwohlfahrtsstelle*

\*If no city is indicated the donor's residence is in Greater New York.

*der deutschen Juden*; Irene Darmstadter; Richard A. Ehrlich, Allston, Mass.; Prof. Walter Friedlaender, Berkeley; Helmut H. Galliner; Lewis H. Gann, Stanford; Hedwig Geng, Albuquerque, N. M.; Scrap book including documents concerning her persecution in Munich and Theresienstadt; Dr. C. A. Goldschmidt; Erich O. Grunebaum; Kurt H. Grunebaum; Manuscripts by Leo Baeck etc.; Dr. S. E. Hadda; Robert O. Held; Arnold Herzfeld; Hanna Hiob, Samsonville, N. Y.; Dr. Franz M. Joseph; Dr. Alfred Jospe, Washington, D. C.; Mrs. Ferdinand Kaufmann; Kate Kuznitzky; Kathe Lalouve; Elsie Landis; Otto S. Leib, New Milford; Manuscript: *Der Jude von Konstanz. Woher Und Wohin*; Prof. Adolf Leschnitzer; Lotte G. Lesser, Albany; Manfred Lewandowski, Philadelphia; Adolf Loebel; Geoffrey I. Lynfield, Old Greenwich, Conn.; Julius Mayer; Elise Michaelis; Ernest Milch; Dr. Ludwig Misch; Otto B. Nugent; Memoirs of his late father, Mr. Israel Nussbaum (microfilm); Louise Oppenheimer, Pittsburgh; Parapsychology Foundation, Inc.; M. Pick, Santa Fé, N. M.; Henry F. Pinder; Dr. H. G. Reissner; Ernest J. Richards, Valhalla, N. Y.; John Henry Richter, Ann Arbor, Mich.; Family tree Segall etc.; George Salomon; Eugene Schoenberger, San Francisco: Documents referring to the *Kellereien Schoenberger Cabinet A. G.*, Mainz 1921-1961; Alice F. Schwab, Detroit; Betty Schwed; Sam Sondheim; Dr. Margarethe Steinberg, University City; Hans Sternheim, Somerville, N. J.; Ruth Alton-Tauber, Seattle: *Deportiert von den Nazis* (Manuscript); Salo Translateur, Miami Beach; Martin Ullmann; Dr. Alfred Weil; Prof. Philip Weintraub; Mrs. Arthur Weiss; William Wertheimer.

#### Mexico

Mariana Frenk-Westheim, Mexico: Documents concerning the late art historian, Paul Westheim and other family members as well as a manuscript by Hermann Robinow, "Aus dem Leben eines Hamburger Kaufmannes".

#### Europe

Caroline Cauer, Berlin; S. D. Cramer, London: Scrap book including 105 photos related to the families Cramer and Goldschmidt, the Synagogue *Friedberger Anlage*, Frankfurt/M., and the Jewish schools of the *Israelitische Religionsgesellschaft*. Also the book, "The Trumpet", by his late son, John D. Cramer; Guido Dessauer, Aschaffenburg: Family tree; Eva Ehrenberg, London; Hans Frankenbach, Stockholm; Fred Field, Greenford, Engl.; Prof. Ernst Guggenheimer, Stuttgart; E. M. Hacke-Baedeker, Kemnath-Stadt, Germ.; Photo of the actor Fritz Kortner; Prof. Helmut Hirsch, Düsseldorf; Dr. Walter Huder, Berlin; Dr. Franz Jourdan, Stockholm; Dr. Luise Kaufmann, Zurich; Naomi Laqueur, London; Dr. Fritz Manasse, Hamburg; Erna Marcus, Berlin; Frederick Mitchel, Hove, Sussex, Engl.; Dr. Luise Mugdan, Heidelberg: Biographical notes on Jewish professors at the University of Heidelberg (manuscript), with 74 photo portraits; Hans Nelzinski, Tutlingen; Therese Neumann, Bern; Wilhelm Picard, Zurich; Mohel Book of Wil-



*Medal of Nathan M. Oppenheim (1810-1891), (left) father of Moritz N. Oppenheim (1848-1928) and grandfather of Dr. Paul Oppenheim. The medal of Moritz N. Oppenheim (right) is a work of the famous sculpturer Benno Elkan. — These plaques were donated to the LBI, New York, by Dr. Paul Oppenheim, born 70 years ago in Frankfurt/M., philosopher, lecturer and author, now living in Princeton.*

helm J. Picard; Eva Reichmann, London; Gertrud Rosenberg, Berlin; Nora Rothschild, Freiburg i.Br.; Herbert M. White, Cardiff, Engl.; Günther Willmann: Interviews with Dr. Gruenewald and Dr. Kreuzberger. (Radio Broadcast), *Sueddeutscher Rundfunk* Stuttgart, 1965. Tape; Konrad Wittwer, Stuttgart; Gertrud Luise Wulf, Oxford.

#### South America

Anny Basch, Buenos Aires; Egon Basch: *Lebenserinnerungen*; Manfred Kahn, Sao Paulo; Elise Ch. Rosenstein, Rio de Janeiro: Medical manuscripts from the estate of her late father, Prof. Dr. Paul Rosenstein; Miguel Smilg, Buenos Aires; Frieda Treitel, Santiago.

#### Israel

Frieda Hirsch, Kiriath Ono: Chronic of the families Moses Goldberg-Mainz and Albert Hirsch-Goldberg, Karlsruhe; Dr. I. Joel, Jerusalem; Otto Marcus, Tel-Aviv; Dr. N. Nadad, Jerusalem; Dr. Eugen Neter, Daganiah; H. Olschowsky, Tel-Aviv: Signed photos of Dr. Werner Kraft, Manfred Sturmann, Prof. G. Scholem and Prof. Bernhard Zondek; Dr. Teich, Ramat Gan.

#### South Africa

Dr. Frieda Sichel-Gotthelf, Johannesburg: Documents concerning the families Loewensohn and Eichelgruen and various printed doctor theses collected by her for the LBI in Johannesburg.

#### Australia and New Zealand

Irma Friedlander, Reservoir, Victoria: Manuscript: *Sieben Jahre Shanghai* 1939-1946; Dr. Leopold Friedberg, Christchurch: Memoirs.

#### Objects of Art

Dr. Fritz Bamberger: Bibliophile copy of Moliere, *Tartuffe*, illustrated and signed by Hugo Steiner-Prag; Dr. and Mrs. Eugene

Gaertner: Plaque by Arnold Zadikow, issued on the 25th anniversary of the Munich Lodge .O.B.B. 1922; Richard A. Gutman: Portrait paintings of the donor's grandparents, Mr. and Mrs. Rudolph Gutmann, etc.; Margaret Le Bram: Portrait of her late father, the renowned chemist, Prof. Dr. Adolph Frank; Fred W. Lessing: Etching of the *Tandelmarkt* Breslau; Leo Lion: Sketches by Karl Bauer and engravings by Eduard Winkler; Mrs. K. Lissauer: Portrait paintings of Jacob and Henriette Goldschmidt; Martha Schloss: Water color by Arthur Galliner.

#### Ritual Objects

Martha Bodenheimer: Tallithbag; Ernst Max Hacke, Kenmath Stadt, Germ.: Piece of an old Thora scroll.

Closed April 30th, 1966

FRIENDS OF FRANZ OPPENHEIMER have collected a fund to make it possible to give Oppenheimer's memoirs which recently appeared in a second edition, free of charge to some of his friends. Any of our members who might be interested in receiving this book should write to Dr. L. Y. Oppenheimer, Eisenberg Street 44, Rehovot, Israel, with reference to this newsletter.

#### The Library and Reading Room of the LBI are open:

Monday through Friday  
10 a.m. to 3 p.m.

except during the month  
of August

Guided tours through the  
Institute by appointment.

**ACKNOWLEDGMENTS\***

We gratefully acknowledge the following special contributions:

Bieber Foundation; Hilde Biermann; Board of Rabbis, Federation of Jewish Agencies, Philadelphia; Max Bretzfelder, Tahoe City, Cal.; Edith Brunner; Walter Deininger, San Salvador; Fred Dunkels; Benjamin Graham, Beverly Hills; William L. Gross, Lakeside, Ill.; Ernst Gruenewald, Chicago; Rabbi Dr. Max Gruenewald on the occasion of the wedding of Michael Bamberger; Felix and Evelyn Guggenheim, Beverly Hills; Walter Herzfeld; Margarete Kraemer, Santiago, Chile; Dr. Max Kreutzberger; Mr. and Mrs. Fred W. Lessing; Charlotte Levinger; Dr. Herman Muller; Gerald and Hedy Oliven, Beverly Hills; Dr. Paul Oppenheim-Errera; Ludwig Rosenberger, Chicago; Grete Rosenzweig, New Haven, Conn.; W. Weinberg Foundation.

**ENDOWMENT FUND**

Mrs. Fred Adler; Anonymous; Mr. and Mrs. Carl Basch, Pasadena; Walter Benedict; Martin Bernhardt; Fritz Blankenstein, Uitikon-Waldeg, SwtZld.; Henry H. Drake; Arthur K. Ettlinger; Leo D. Fialkoff, Santa Barbara, Cal.; Peter J. Frank; Dr. L. H. Gann, Stanford, Cal.; Ernest Gottlieb; Max A. Haas; Fred Halbers; Howard Hirsch; Paul G. Katzenstein; Carola Kaufmann; Max Kaufmann; Rudolf Klein; Mr. and Mrs. Louis Koppel; Richard U. Koppel, Esq.; Karl Korach; Hans J. Kroto, Belmont, Mass.; Mrs. Franz Landsberger, Cincinnati; Eugenie Lebach, Menlo Park, Cal.; Charlotte Levinger; Eugenio Liebes, San Salvador; Rudolf M. Littauer, Esq.; Ernest Loeb; René Loeb, Esq.; Ernest Maass; Fritz Moses, Esq.; Rabbi Dagobert Nellhaus, Roslindale, Mass.; Barbara E. Neuhaus, Springdale, Conn.; André W. G. Newburg, Esq.; Mrs. Edgar Oppenheimer; Hans Oppenheimer; Winfried H. Oppenheimer; Dr. and Mrs. Herman O. Pineas; Adolphus G. Redley, Esq.; Amalie H. Rheinlein, Chicago; Dr. Erich I. Rosenberg; Rosenberg & Stiebel; Norbert Rothstein, Esq.; Dora Stern, Los Angeles; Temple Israel of Greater Miami, Miami; Ernest B. Weil.

\*If no city is indicated the donor's residence is in Greater New York.

**PUBLICATIONS OF THE LEO BAECK INSTITUTE**

*For complete List of Publications write to the Leo Baeck Institute, New York.*

*Now Available***YEAR BOOK X (1965)**

The first ten Years of the LBI — James Simon, Industrialist, Art Collector, Philanthropist—Walter Benjamin — Jews in the German Metal Trade — The German - American Jews, etc.

\$9.50

Members: \$7.60

**DEUTSCHES JUDENTUM Aufstieg und Krise — Gestalten, Ideen, Werke.**

Martin Buber und das deutsche Judentum — Salman Schocken, Wirtschaftsfuehrer und Zionist — Von deutsch-juedischem Dichtertum — Die Haltung der juedischen Presse gegenueber der nationalsozialistischen Bedrohung; etc. With an introduction by Robert Welt ch.\*

\$5.50

Members: \$4.50

**MONATSSCHRIFT FUER GESCHICHTE UND WISSENSCHAFT DES JUDENTUMS:**

Founded by Z. Frankel 83. Jahrg. Neue Folge 47. Jan.-Dec. 1939; (reprint 1963). With an introduction by Max Gruenewald.\*

\$25.00

Members: 22.00

**GERMANIA JUDAICA Vol. I:**

Von den aeltesten Zeiten bis 1238.

After the death of M. Brann edited by I Elbogen, A. Freimann and H. Tykocinsky. (Photomechanical reproduction 1963).\*

\$11.00

Members: \$9.00

**NAHUM N. GLATZER:** Leopold Zunz — Jude, Deutscher, Europaeer, ein juedisches Gelehrtenschicksal des

19. Jahrhunderts in Briefen an Freunde (Letters of Leopold Zunz, Vol. II).\* \$13.00 Members: \$11.00

**HANNS G. REISSNER:** Eduard Gans — Ein Leben im Vormaez.\* \$7.00 Members: \$5.50

**S. D. LOEWINGER and B. D. WEINRYB:** Catalogue of the Hebrew Manuscripts in the Library of the Juedisch-Theologische Seminar in Breslau.\*\* \$16.00 Members: \$14.00

**FRITZ HEYMANN:** Der Chevalier von Geldern — Eine Chronik der Abenteuer der Juden. With an introduction by Hermann Kesten. \$3.25 Members: \$2.75

**RABBINER ESRIEL HILDESHEIMER BRIEFE.** Herausgegeben von Mordechai Eliav.\*\* \$5.00 Members: \$4.00

*Advance Orders Taken Now*

**GESAMTREGISTER DER MONATSSCHRIFT FUER GESCHICHTE UND WISSENSCHAFT DES JUDENTUMS.**

**KURT WILHELM:** *Eine Anthologie Klassischer Aufsaezte zur Wissenschaft des Judentums im Deutschen Sprachbereich.* With a biographical sketch by Prof. Hugo Bergmann, Jerusalem.

**JULIE BRAUN - VOGELSTEIN:** *Was niemals stirbt — Gestalten und Erinnerungen.*

\*In German.

\*\*In Hebrew and German.

**LBI NEWS**

PUBLISHED BY THE  
LEO BAECK INSTITUTE, INC.  
129 E. 73rd St., New York 21, N. Y.  
Tel: RH 4-6400

For Members and Friends of the  
Leo Baeck Institute

MAX GRUENEWALD, *President*  
FRITZ BAMBERGER, *Vice President*  
FRED W. LESSING, *Treasurer*  
ERNEST HAMBURGER, *Member of the Exec. Com.*  
FRANZ M. JOSEPH, *Member of the Exec. Com.*  
MAX KREUTZBERGER, *Executive Director*  
FRED GRUBEL, *Secretary*

MARGARET T. MUEHSAM, *Editor*

1947

326

ERIN

1947

1947

CLIPPINGS: EAST OF MARTIN LUTHER KING JR  
BY ERIN WELLS

1962-63 ENGLISH - SOME SERIALS

## Council Women in the News

### On the National Scene:

"With deep personal joy, I share the wonderful news that our Executive Director, Miss Hannah Stein, has had conferred upon her the Honorary Degree of Doctor of Humanities by Philathea College of London, Ontario, Canada." (from a letter addressed to Section Presidents by Mrs. Leonard Weiner, National President.)

The letter goes on to say that the college has been following Dr. Stein's career since she first spoke in Canada some twenty years ago, in the course of a lecture tour on Jewish Affairs. Philathea College is a coeducational institution affiliated with the Free Protestant Episcopal Church of Ontario.

### On the Local Scene: We salute Erna Weill!

On December 5th, a bronze portrait bust of Dr. Martin Luther King, Jr., by Erna Weill, was presented by Mrs. Weiner, our National President, to the New York Public Library's Schomburg Collection. This distinguished collection of reference and research material devoted to Negro life and history is located at 103 W. 135th St., New York City. In making the presentation, Mrs. Weiner paid tribute to Dr. King as a universal image of peace and brotherhood.

This past summer another casting of the same bust was presented by Mayor Kramer of Paterson to the new recreation center opened in a church in a deprived section of Paterson.

Our tribute is to that internationally known sculptress, Erna Weill, whom we proudly claim as a member of Teaneck Section, NCJW. This latest in a long line of outstanding works by Mrs. Weill is her personal contribution to the cementing of ties of brotherhood and understanding between Negro and Jew.

### Re February 11th Meeting

The New Jersey Abortion Law, adopted in 1849, has not been amended since 1898. How should a pregnancy be handled when it is the result of rape or incest? When there is documented evidence that a child may be born physically or mentally deformed? When a mother's health and life are threatened?

Come, hear, and question Reverend Charles H. Straut, Head of the New Jersey Clergy Consultation Service on Abortion. Mark your calendar now. February 11th at the home of Ruth Cowan.

As a woman you should be informed; as a Council Woman it is your duty to be.

Kate Siegel  
Chairman of Social Legislation

TRIBUTE FUND

Sent to

Mrs. T. Feingold  
Mr. David Ash  
Mr. Sol Green  
Mrs. I. Vinegar & Family  
Mrs. Raymond Bohr

Mrs. M. Freeman  
Mrs. Ruth Hillelsohn

Mrs. N. Seiden  
Mrs. Abe Solomon  
Mrs. Joseph Stein  
Mrs. Louis Ashley  
Mrs. Ida Elin  
Mrs. Gert Lederman  
Mr. A. Buxton  
Mrs. F. Brenner  
Mrs. J. Werther  
Mrs. A. Gitson  
Mrs. R. Datloff  
Teaneck Section

In Memory

Husband  
Sister  
Wife  
Father  
Husband

Husband  
Mother

Husband  
Mother  
Sister  
Husband  
Son  
Husband  
Father  
Grandmother  
Grandchild  
Sister  
Mother  
Husband

From

Mr. & Mrs. S. Penner  
Claire, Lou, Steve Schorr  
Anna Simon  
Mr. & Mrs. L. Shutoff & Sons  
The Board-Teaneck Section  
Mr. & Mrs. L. Linsey  
Sadie K. Leight  
Sadie K. Leight  
Mr. & Mrs. F. Buchtal  
Mr. & Mrs. E. Baer  
Mrs. Miriam Levy  
Mr. & Mrs. L. Linsey  
Dr. & Mrs. J. Siegel  
Mr. & Mrs. M. Heller  
Mr. & Mrs. Robert J. Levy  
Sadie K. Leight  
Mr. & Mrs. Max Rubin  
Mr. & Mrs. L. Shack  
Mr. & Mrs. G. Berlin  
Mr. & Mrs. J. Schauer  
Mr. & Mrs. M. Lebson  
Mr. & Mrs. A. Gordon  
Mrs. Rose Nowack

Best Wishes

Mr. Julius Siegel

Speedy Recovery

The Board-Teaneck Section  
Mr. & Mrs. L. Linsey  
The Board-Teaneck Section  
The Board-Teaneck Section  
Mr. & Mrs. C. Hellman  
The Board-Teaneck Section

Mr. A. Robison  
Ruth Littwin's Father  
Mrs. Gurwitt

Speedy Recovery  
Speedy Recovery  
Speedy Recovery

In Honor of

Mr. & Mrs. E. Wolfson  
Dr. & Mrs. A. Bloom  
Mr. & Mrs. J. Haber

Son's Marriage  
Son's Bar Mitzvah  
Birth of Granddaughter

Mr. & Mrs. L. Zalaznick  
Mr. & Mrs. M. Levine  
Mr. & Mrs. L. Linsey  
Dr. & Mrs. J. Siegel  
Dr. & Mrs. J. Siegel  
Dr. & Mrs. J. Siegel  
Mr. & Mrs. C. Hellman  
Mr. & Mrs. L. Shack  
Mr. & Mrs. L. Rosenblum

Mr. & Mrs. B. Wolfberg  
Mr. & Mrs. L. Franfort  
Mr. & Mrs. F. Roth  
Mr. & Mrs. A. Buxton  
Mr. & Mrs. L. Sosower

Birth of Grandson  
25th Anniversary  
Daughter's Marriage  
Son's Engagement  
New Addition

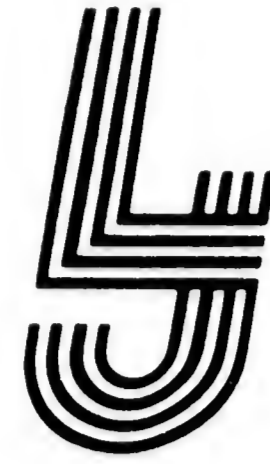
Tribute Chairmen: Mrs. Morton Levine 836-8378  
Mrs. Albert Hess 836-7815



FEBRUARY 15, 1969

# LIBRARY JOURNAL





FEBRUARY 15, 1969  
VOL. 94, NO. 4

# LIBRARY JOURNAL

FOUNDED IN 1876 BY MELVIL DEWEY, R. R. BOWKER AND FREDERICK LEYPOLDT

## FEATURES

Signposts to Disaster Or Road to Utopia? by <i>Ralph Blasingame, Jr.</i>	715
A critique of the personnel and staffing standards proposed in Maryland	
The Academic Librarian and The Protocol of Scholarship by <i>David Kaser</i>	719
Our Accurately Honored Authors by <i>James Childs</i>	722
A description of the work being done by the Center of Editions of American Authors	
Machina Versatilis—A Modern Fable by <i>Harold Wooster</i>	725
The Demise of Betsy's Library by <i>Ernest Roe</i>	835
Observations from abroad—the American scene: I	
The Library Study Carrel by <i>Robert E. Philips</i>	840
English as a second language: an individualized study program	
Life ain't been no crystal stair by <i>Nancy Larrick</i>	843
Reading tastes in poetry of inner-city youngsters	
The Paper Filmstrip by <i>Howard F. Rogers</i>	846
Photo books and other devices for nonbook oriented students	

## LJ DEPARTMENTS

Letters	695	Professional Reading	731
Calendar	697	Checklist	734
Editorial	699	Magazines	735
News	701	On The Record	736
People	713	The Book Review	739
Viewpoint	729	Index to Reviews	782
Classified	788		

## SLJ DEPARTMENTS

School Library Journal	795	Checklist	851
Letters	817	Screenings	852
Calendar	818	Recordings	854
Editorial	821	Equipment	856
News	823	The Book Review	859
People	829	Young Adult Books	891
Professional Reading	838	Classified	896

LIBRARY JOURNAL is published by R. R. Bowker Co., a Xerox company, Executive, Editorial and Advertising Offices, 1180 Avenue of the Americas, New York, N.Y. 10036; 212 LT 1-8800. Publication Offices at Philadelphia, Pa. Issued twice a month, September through June, monthly in July and August. Second class postage paid at Philadelphia, Pa. Copyright © 1969 by R. R. Bowker Co. ADVERTISING: Leslie J. Cooley, DIRECTOR OF ADVERTISING; Erwin H. Baker, ADVERTISING MANAGER; Maureen J. Rose, ADVERTISING PRODUCTION. LIBRARY JOURNAL is indexed in *Library Literature*, *Library Science Abstracts*, and *Readers' Guide to Periodical Literature*. SUBSCRIPTIONS: USA: 1 year \$12; 2 years \$23; 3 years \$34. Extra subscriptions (expiring same date as original subscriptions): \$10, \$19, \$28, Canada and Postal Union of the Americas and Spain, add \$1 per year; elsewhere, add \$2 per year. Single copy \$1. Spring, summer, and fall announcement numbers and children's book issues, \$2.50 each.



*Martin Luther King, Jr.*, by sculptress *Erna Weill*, has recently been added to the *New York Public Library's Schomburg Collection of Negro Literature and History*. It joins a sculpture collection including representations of other famous Negroes, including *James Baldwin*, *Langston Hughes*, *James Weldon Johnson*, and others.



## TRANSATLANTIC ARTS, INC.

EDITORIAL OFFICE  
565 FIFTH AVENUE  
NEW YORK, N. Y. 10017  
212 MO 1-3175

TRADE DEPARTMENT  
NORTH VILLAGE GREEN  
LEVITTOWN, N. Y. 11756  
516 735-4777

### NEW BOOKS ON SPORTS AND HOBBIES

- TENNIS: HOW TO BECOME A CHAMPION** by C. M. Jones. \$6.95  
"The serious tennis player, whether a novice or experienced, will gain much from a reading and study of this book. C.M. Jones is one who knows and loves the game and is qualified to write about it. His clear explanations of the science of tennis plus analysis of the techniques of the game, make this one of the best books on the subject. Recommended for purchase." — LIBRARY JOURNAL. 146 pp., illus.
- THE CLIMBER'S BEDSIDE BOOK** by Showell Styles \$6.95  
These true stories are selected from a century of mountaineering records. Included too are brief biographies of fifty famous climbers and details of a hundred notable mountains. The result is an astonishing amount of mountaineering lore and tradition. 256 pp., index, bibliography. May 1.
- SHOW JUMPING** by Dorian Williams \$7.95  
Thanks to TV, this aristocratic sport has found large and interested audiences in England and America. England's most noted TV commentator on this sport is the author of this book. 162 pp., 18 plates. May 1.
- ICE DANCING** by Monty Readhead \$7.50  
Here are instructions easy to follow on Ice Dancing, Pair Skating and Figure Skating. The author was twice winner of the Open Professional Ice Dancing Championship and England's outstanding teacher. He describes each dance, how to dance it, illustrating right and wrong ways by photographs. All this is prefaced in chapter one by instruction on how to start skating, and what to do before learning to dance. 143 pp., diagrams, b. & w. photos. February 28.
- THE CHALLENGE OF ORIENTEERING** by Gordon Pirie \$7.50  
Sweden originated orienteering but the sport has spread to all continents. It involves finding one's way on foot about the countryside with a map and compass to predetermined points on the map. Quick decisions and clever thinking, backed by average fitness, are the sole requisites for this weekend hobby. The author is England's first Orienteering Champion, who won his second consecutive Championship in June 1968. 120 pp., diagrams, maps, b. & w. photos. March 1.
- TEACHING THE PHYSICALLY HANDICAPPED TO SWIM** by William Anderson \$3.75  
The disabled and handicapped often feel that life has not given them a square deal and swimming is an ideal sport to make them forget their frustrations and give them mental and physical confidence. An excellent tool for physiotherapists, swimming instructors and all those who wish to befriend the physically handicapped. 84 pp., illustrations, b. & w. photos. March 1.
- TRAMPOLINING A Complete Handbook** by D. E. Horne \$7.50  
His comprehensive guidebook goes from Basic Bounces to Rotational Progressions to Twisting Somersaults and Fliffes, plus chapters on safety precautions, equipment, and rules and regulations. 256 pp., illustrations, b. & w. photos. May 1st.
- SYNCHRONIZED SWIMMING** by George Rackham \$8.75  
This newest branch of aquatics combines normal swimming strokes with skillful specialized movements which give full scope for artistic and creative interpretation by the swimmers taking part.
- YOUR BOOK OF SOCCER** by Robin Trimby \$3.25  
Soccer player and coach, teacher of the game in America and England, the author sets out the basic skills and how to acquire them. Most of the 39 action photos are of schoolboys, not all of outstanding ability and not all achieving 100 percent success in their attempts. Readers can best learn to appreciate the fundamental principles from such materials suited to them. 86 pp., illustrations, drawings. March 15.
- THE GOLDFISH** by George F. Hervey & Jack Hems. \$9.75  
"The Goldfish was a new experience for me in natural history. I had never read or cared about goldfish, and I was surprised to learn that the most prized ones aren't gold at all, but blue! I checked some local aquaria and tropical fish dealers to verify George Hervey and Jack Hems as authorities and discovered that the 1948 edition of this work was well received, and that there was interest in what is new in this book. The book has been redesigned to treat goldfish anatomically, historically, and pathologically for the first time. One of the most interesting aspects for this reviewer were the historical development of the variations in breeds from the ancient Chinese to the present day, and I must admit to being excited enough to search out a collector with a Veiltail, a Moor, and a Celestial — the latter has got to be the most out-of-sight goldfish ever; he spends his life looking straight up! The authors touch on selecting and transporting fish, diseases, parasites, enemies, breeding, and showing. The book contains very interesting appendices. I enjoyed this book. I learned a lot. I'll bet your readers will too." — LIBRARY JOURNAL. 271 pp., line drawings, photos., bibliog., index.
- THE VIVARIUM** by G. F. Hervey & Jack Hems. \$3.75  
"This is the perfect book to give the interested adult or the young boy who wants to know how to care for his pet turtles, snakes, frogs and salamanders. The authors also give that elusive bit of information—why small turtles sold in dime stores and chameleons brought home from Florida seldom survive. Scientific names as well as popular ones are given and an index makes this concise book a very useful addition to both school and public libraries." — LIBRARY JOURNAL. 88 pp., index.
- THE SNAKE** by John Crompton \$4.95  
Why do we rarely see snakes anywhere? The answer is that the horror of snakes of most men is only equalled by the horror most snakes have of men. The author has written numerous highly-praised natural history books; now again he displays his gift for making his subject easy to read, interesting and thrilling for the ordinary reader. He spent seven years in Rhodesia and Portuguese East Africa, and 13 years in China's interior. His book, however, is not only concerned with his personal studies of wild snakes but is an account of snakes generally. 152 pp., illus. index.
- A BOOK OF HERBS** by Dawn Macleod \$10.00  
The author has lived herbs all her life—grown, bought and sold them, sketched them, studied their history, cooked with them, dyed with them, and used them for medicines. So her book blends curious ancient lore with up-to-date practical presentation of the part herbs play in our modern world. This book can be read straight through for pleasure and then kept for life as a permanently useful work of reference. It is alphabetically arranged. Illustrations (many in color) enhance the text. Notable is the author's knowledge of American Indian herbs. 191 pp., illustrated, photos. March 1.
- VALUE IN COINS AND MEDALS** by James A. Mackay \$8.75  
The growingly popular hobby of collecting coins and medals is well served by this entirely new handbook. The author briefs us on the value, condition and care, and marketability of coins. Of special interest are his chapters on the by-ways of the hobby—the collection of Tokens, Jetons and Paper Money. Two chapters cover medals—Commemorative Medals, War Medals and Decorations. The author is Keeper of the Stamp Collections at the British Museum. 224 pp., illustrations, b. & w. photos. May 1.
- GUIDE TO TROPICAL FISHKEEPING** by J.H.P. Brymer \$12.50  
This is a standard work, first issued 1954, and now completely revised. Among unusual topics included are the properties of water, electrical circuits and safeguards, and a glossary of terms now considerably expanded from the original. There is special attention to classification and identification. Four different indices cover popular and scientific names of fishes, general contents and illustrations. Nearly 300 illustrations. 366 pp.

# THE SEABURY SPRING

## UP FROM GRIEF

Patterns of Recovery  
BERNADINE KREIS  
and ALICE PATTIE

This book explores, directly and un sentimentally, what happens to all of us when a close friend or relative dies. The three stages of grief—shock, suffering, and recovery—are treated in full. Based on hundreds of interviews with griever and professional counselors. April \$3.95

## VIOLENCE

Reflections from a Christian Perspective  
JACQUES ELLUL

The eminent French social critic, theologian, and author of *Propaganda* presents a probing analysis of violence today and its influence on individuals, groups, and the state. May \$4.95

## CIVIL DISOBEDIENCE AND THE CHRISTIAN

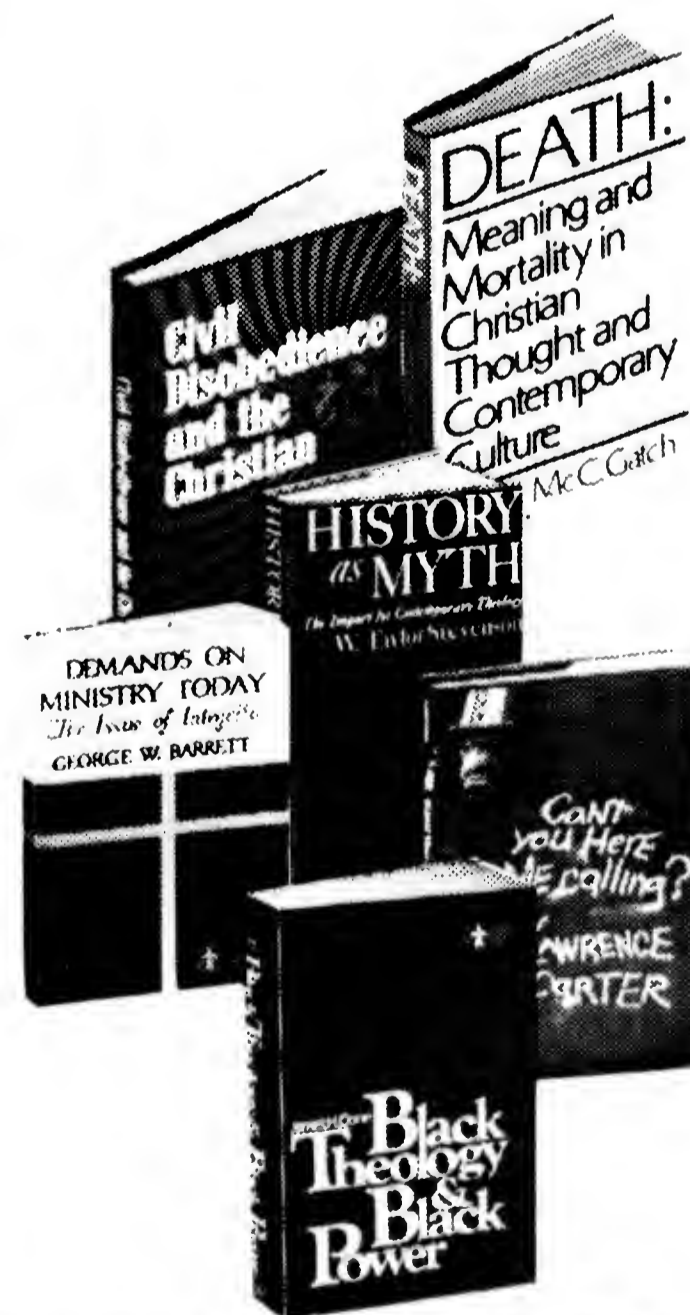
Daniel B. Stevick  
The only comprehensive study of civil disobedience from the perspective of Christian history and ethics and the American tradition of civil dissent. April \$6.95

## BLACK THEOLOGY AND BLACK POWER

James H. Cone  
The first systematic presentation of Black Theology. An outspoken book about the relationship of Black Theology and Black Power. April Paper, \$3.50

## DEATH

Milton McC. Gatch  
A lucid re-examination of the meaning of death. The author considers not only Christian thought but the insights of modern sociology and literature, and concludes with a meaningful view for today. March \$5.95



## HISTORY AS MYTH

*The Import for Contemporary Theology*  
W. Taylor Stevenson  
An original and important book that examines the challenge of modern historical consciousness to theology and the interpretation of Scripture. May \$6.95

## DEMANDS ON MINISTRY TODAY

*The Issue of Integrity*  
George W. Barrett, Episcopal Bishop of Rochester.  
April Paper, \$3.50

## CANT YOU HERE ME CALLING?

Lawrence Carter. The inside story of an urban fringe parish in California. March \$4.95

## THE SEABURY PRESS

815 Second Avenue  
New York, N.Y. 10017



## Letters

### CHAUVINISTIC HEADINGS

Sanford Berman, Assistant Librarian, University of Zambia, Lusaka:  
After three weeks of using the LC subject heading list at the University of Zambia Library, what I long suspected has now been disgustingly confirmed: western chauvinism permeates the scheme (and Sears, too). Presuming that American libraries, democratic and equalitarian in spirit, do not wish their card catalogues to enshrine and perpetuate a racist/colonial bias, I propose that:

1) The new Round Table on the Social Responsibilities of Libraries undertakes a comprehensive study of the extent to which our major cataloging and classification schemes are white, imperialist, and Christian-oriented, with concrete suggestions for improvement.

2) Some immediate corrections be made by libraries sensitive to the history and achievements—indeed, the integrity—of both the "Third World" and our own ethnic minorities, e.g.,

a) "Native Races" as a subdivision could be replaced simply by "Peoples." "Races" is clearly an anachronism, no longer sound anthropologically, while "Native" is the sort of word employed by an outsider, a European or American, not an African or Asian. Much the same objection may be lodged against "Native Clergy," "Native Labor," and "Native Races"—all primary headings. Possible substitutes: "Local Clergy," "Colonies—Labor and Laboring Classes," "Colonized Peoples."

b) "Race Question," as a subdivision (e.g., under "United States" and "Africa, South") smacks of white supremacy (it is surely no mere "question," no leisurely abstraction, to American and South African blacks). "Race Relations" would be more neutral and objective.

c) The heading "Negroes in Africa" (together with its permutations, e.g., "Negroes in Africa, West") is utterly absurd (just as "Orientals in Asia" or "Caucasian Race in Europe" would be). It should be stricken from subject lists. And the same

might be done with "Negroes in South Africa," which wrongfully suggests they are a minority in their own country.

Also, the accuracy and worth of that long-standing subdivision, "Discovery and Exploration," need to be reexamined. "Africa—Discovery and Exploration" and "North America—Discovery and Exploration," for example, are colossal pieces of ethnocentrism.

Cortez no more discovered Mexico for the Aztecs than Livingstone did Victoria Falls for the Leya tribe, who much earlier had named it "Nsyungu Namutitima." If not scrapped altogether, the sub-head should, at the very least, be employed only with a further qualification indicating *who* did the discovering and exploring (e.g., French, European, American, English). Unqualified, "Discovery and Exploration" represents an insult to the many peoples and lands which, so it appears in our library catalogues, didn't really exist until white men happened to notice them.

And a corollary matter: how quaint and self-righteous that the United States does not now (and never did) have "colonies" (not a nice word), but only "territories and possessions"! In other words, Cubans, Guamians, Filipinos, Okinawans, Puerto Ricans, Midway and Virgin Islanders, Hawaiians, Samoans, and Indians, unlike their less fortunate brothers and sisters in Africa, Asia, and South America, were spared a "colonial" experience.

What then, was (or is) it? Can't we bear to call a thing by its right name? Certainly, no disinterested scheme for the arrangement of books and knowledge ought to employ such a transparent double standard and self-serving euphemisms.

### IS CLASSIFICATION DEAD?

Janet McCrosky, Order Librarian and Assistant Cataloger, Warder Public Library, Springfield, Ohio:

In the November 15 *LJ*, the technical services librarian at a Pennsylvania college library called attention to LC bloopers (p. 4220). He mentioned specifically *The Green Berets* by Robin Moore, classified as nonfiction when it is really fiction. Apparently, as LC goes, so go many processing centers, even those operated by state libraries. We know of one state library that gave this a Dewey nonfiction number.

We wonder why this technical services librarian was upset by a nonfiction number for fiction and by a play and an autobiography tossed into the "fiction bin." After all, isn't classification just a shelf location? Is there a wrong or right to it?

With the author and the title and perhaps one subject heading per book

available in a card or a book catalog, wouldn't everyone be able to find that book, no matter what its shelf location? If Dewey is dead, is it possible that LC and other classification schemes are on their last legs, too?

Does anyone have a comment as to the use of the subject "Rodentia" (and no other subject) for a children's book on the kangaroo rat?

### CROSS AT MIAMI

Richard H. Rosichan, Director, Kingston Area Library, New York:  
I was dismayed on my recent visit to Florida to see a large lighted cross displayed on the front of the central building of the Miami Public Library. I find this highly offensive not only as a Jew but also as a public librarian. This sort of a display is an imposition on every Jewish resident and library patron in Miami, all of whom presumably support the library through taxes, but violates the principle of separation of church and state and is contrary to the public library's function as a repository and distributor of all varieties of knowledge, opinion, and information.

It is high time that the ALA and state library organizations entered the 20th Century in this area by publicly resolving against such displays by publicly-supported libraries. This sort of display appears to be a persistent and all-too-common practice.

### CALL FOR LIBRARY SPEAKERS

Evan Ira Farber, Librarian, Earlham College, Richmond, Indiana:

I am sending the letter reproduced below to all accredited graduate library schools. I would appreciate hearing from college librarians who are near one of the library schools and who would be willing to speak to such groups described in the letter.

"While teaching at Columbia this past summer, I asked if I could give an informal talk on college libraries to all library school students. The reason for my request was that I felt that most of the students were unaware of the opportunities in college librarianship. My feeling was borne out by the talk, but I was very much encouraged by the responsiveness and interest of the students.

"Large public libraries and many university libraries send recruiters around to library schools, but no one represents the college libraries. Yet, for the student who is interested in undergraduate education, or who wants to be a generalist rather than a specialist, or simply someone for whom a small academic community has a strong appeal, the college library ought to be known to him as a real possibility. At the same time, he should be aware of the caveats.

Announcing a  
brand-new, one-of-a-kind directory!

# AUDIO VISUAL MARKET PLACE

a directory of the AUDIOVISUAL INDUSTRY  
listing people & places, organizations &  
services, conventions & trade events, and  
publications concerned with the new media  
FILMS/FILMSTRIPS/SLIDES/FILM LOOPS  
TAPES/TRANSPARENCIES/MAPS & GLOBES

Now—an invaluable book of contacts that brings together information on nearly every source of audiovisual materials and equipment. It's called AUDIOVISUAL MARKET PLACE, and it serves the educational market by providing company names, addresses, key personnel, and product lines for active manufacturers, producers/distributors, and other sources of audiovisual learning materials. It includes a directory of associations with information on their special interests and functions, titles of official publications, and names of key personnel. Separate geographically-arranged sections of AUDIOVISUAL MARKET PLACE cover educational radio and television stations whose programs are available on loan, rental, or for sale. The film libraries section gives information on those libraries with national distribution. AUDIOVISUAL MARKET PLACE also provides a calendar of film festivals and AV-oriented conferences, a bibliography of AV reference books, and a list of serials and review services that cover audiovisual materials. Edited by Olga S. Weber. Postpaid price: \$12.25 net in the U.S. and Canada; \$13.50 elsewhere. In New York please add applicable sales tax. First edition, ready March 1969.

R.R. BOWKER COMPANY  
1180 Avenue of the Americas, New York 10036  
Publishers to the Book World Since 1872

"As chairman of the College Section of ACRL, I felt that I could perform a real service for college libraries in helping fill this gap in recruiting. For practical reasons, I could visit only a limited number of library schools, but I'm sure there are college librarians all over the country who are not only able and willing, but eager to talk with groups of students.

"If you are willing to have a college librarian in your area talk with interested students, please let me know what period would be best, and I will get in touch with someone appropriate who can then make specific arrangements with you."

#### STATE BUILDINGS IN NEW YORK

John A. Humphry, Assistant Commissioner for Libraries, New York State Library, State Education Department, Albany:

New York State's ambitious plans for a Cultural Center in the South Mall in Albany are conspicuous by their absence in the article, "State Agency Buildings: Few Even Being Planned," on p. 4604 of the December 15 *LJ*. The proposed Cultural Center in the South Mall complex, which has been frequently publicized, will provide approximately 400,000 square feet of usable space to house the most modern and the most progressive program of state library service anywhere in the country.

The article implies that questionnaires or comments were solicited, but to my knowledge none came to the New York State Library. Even if it had not been solicited, the professional library publications (including *LJ*) have carried progress reports on the extensive plans being made for a new building to house the State Library, State Museum, and the office of State History.

#### OUT OF THE SWIM

Catherine S. Chadwick, President, California Library Association, Berkeley:

Thank you for the excellent, informative, and interesting article about the activities of the California Library Association and its conference in San Diego (*LJ*, December 15, p. 4599, 4602). It might be of interest to note that this was the largest conference CLA has ever had and seemed to be enjoyed by everyone.

However, there is one small point. I am Catherine Chadwick, not Florence, and I would appreciate your making this correction as swimming meets are a bit out of my line.

ED. NOTE—Sorry, Mrs. Chadwick. Guess we were a bit out of our depth!



## Calendar

MAR. 10-11—ALASKA LA, Fairbanks. Theme: PAS Survey of Alaska Library Service. Exhibits Chairman: Isabelle Galbraith, University of Alaska, College, Alaska 99701.

MAR. 13-15—UTAH LA, Salt Lake City, Hotel Utah. For more information, contact Guy Schuurman, Weber County Library, Ogden, Utah.

MAR. 20-21—CONNECTICUT LA, Hartford, Hartford Hilton Hotel. Exhibits Chairman: W. Clayton Massey, New Haven Free Library, 133 Elm Street, New Haven, Connecticut 06510.

MAR. 21-22—WASHINGTON LA and WASHINGTON STATE ASSOCIATION OF SCHOOL LIBRARIANS (Joint Meeting), Seattle, Olympia Hotel. Exhibits Chairman: Pierre Charvet, Spokane Public Library, W. 906 Main Avenue, Spokane, Washington 99201.

MAR. 26-29—LOUISIANA LA, Monroe, Civic Center. Exhibits Chairman: Maud M. Bentrup, Library, Northeast Louisiana State College, Monroe, Louisiana 71201.

MAR. 26-29—TEXAS LA, Houston, Albert Thomas Convention and Exhibit Center (West and Central Halls). Theme: Preparation, Professionalism, Productivity. Exhibits Chairman: James Mayfield, Rice University, Houston, Texas.

APRIL 7-10—CATHOLIC LA, New Orleans, Louisiana, Roosevelt Hotel. Exhibits Chairman: M. Richard Wilt, Catholic Library Association, 461 W. Lancaster Avenue, Haverford, Pennsylvania.

APR. 9-12—OREGON LA, Salem, Marion Motor Hotel. Exhibits Chairman: C. J. Portal, Medford Public Library, Medford, Oregon 97501.

APR. 11-12—ARIZONA STATE LA, Phoenix, Hotel Westward Ho. Exhibits Chairman: Arthur Goldsmith, Arizona State University Library, Tempe, Arizona 85281.

APR. 16-18—NEW MEXICO LA, Hobbs. Exhibits Chairman: Orrin Hatch, Library, New Mexico Junior College, Hobbs, New Mexico.

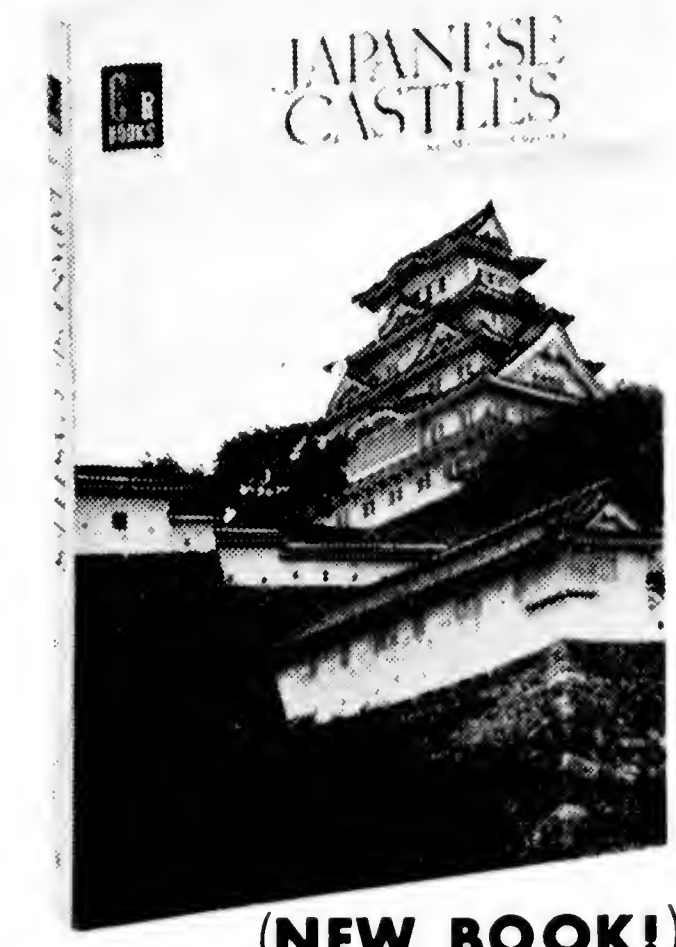
APR. 17-19—FLORIDA LA, Daytona Beach, Desert Inn. Exhibits Chairman: Virginia B. Reif, 3018 NW 1st Avenue, Gainesville, Florida 32601.

APR. 20-26—NATIONAL LIBRARY WEEK.

APR. 24-25—MARYLAND LA, Baltimore, Sheraton-Belvedere Hotel. Exhibits Chairman: Robert E. Greenfield, No. Point Area Library, 1716 Merritt Boulevard, Dundalk, Maryland 21222.

APR. 24-26—TENNESSEE LA, Memphis, Sheraton-Peabody Hotel. Exhibits Chairman: Turner Clark, Memphis Public Library, 258 S. McLean Boulevard, Memphis, Tennessee 38104.

## HOIKUSHA COLOR BOOKS ENGLISH EDITIONS

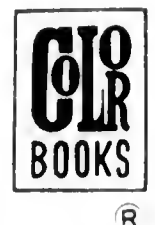


(NEW BOOK!)

■ each \$ 1.50; Book Size 4"×6"

- KATSURA imperial villa
- TOKAIDO Hiroshige
- EMAKI Picture Scrolls
- KYOTO
- UKIYOE
- GEM STONES

- NARA
- TOKYO past and present
- KYOTO GARDENS
- IKEBANA
- KABUKI
- JAPANESE FESTIVALS
- JAPANESE CASTLES



## FISHES OF JAPAN IN COLOR NEW BOOK!

■ one volume: \$18.00  
by Dr. Toshiji Kamohara  
216 pages; 64 in color

212 species of Japanese marine fishes are illustrated on 64 full color plates.  
Book Size 7"×10"

## SHELLS OF THE WESTERN PACIFIC IN COLOR

■ two volumes: each \$18.00  
(vol. I) by Tetsuaki Kira  
304 pages; 72 in color  
(vol. II) by Dr. Tadashige Habe  
304 pages; 66 in color

About 2,700 examples of sea-shells of the Western Pacific are reproduced on fine color plates with detailed descriptions.  
Book Size 7"×10"

To: HOIKUSHA Publishing Co., Ltd. 20, 1-chome, Uchikyuhoji-machi, Higashiku, OSAKA, 540 Japan

Please supply following books;

.....copy (ies) \_\_\_\_\_ (title)  
.....copy (ies) \_\_\_\_\_ (title)  
NAME \_\_\_\_\_ DATE \_\_\_\_\_  
ADDRESS \_\_\_\_\_

MONEY ENCLOSED  SEND US INVOICE

# MALRAUX



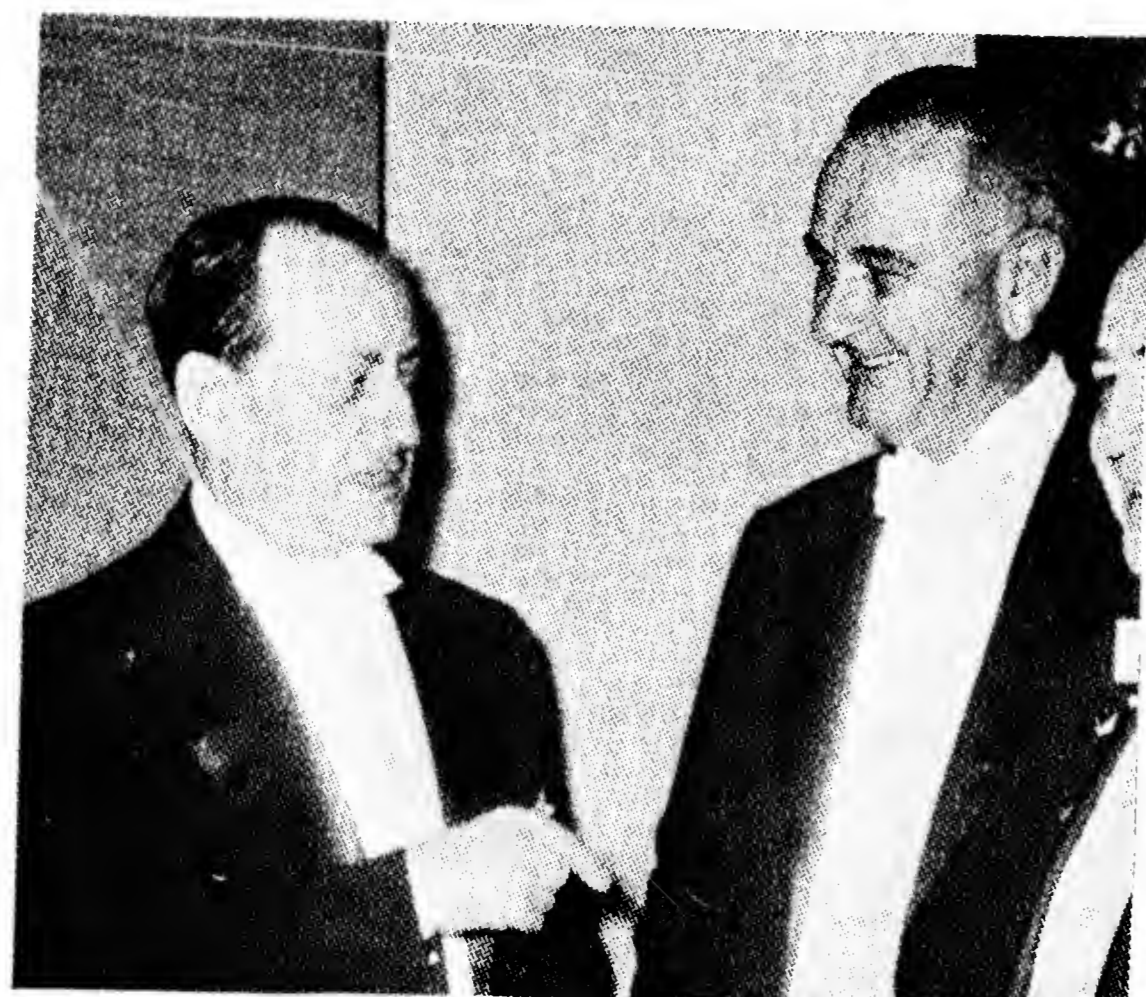
WORLD WIDE PHOTO

...with Mao Tse-tung



UNITED PRESS INTERNATIONAL PHOTO

...with Jackie Onassis



...with Lyndon Johnson



WORLD WIDE PHOTO

...with Charles de Gaulle

**THE NATIONAL BEST SELLER SELECTED BY THE NEW YORK TIMES BOOK REVIEW AS ONE OF THE YEAR'S TEN BEST**

## ANDRÉ MALRAUX / ANTI-MEMOIRS

The personal record of the history of our time by the man who helped make it

**\$8.95 / HOLT, RINEHART and WINSTON, INC.**

### DECENTRALIZATION

New York city's brave attempt to give its neighborhoods some control over their local schools has revived political, racial, and social tensions that threaten to sever the tenuous alliances that hold the city intact. Old hatreds, anti-semitism, racism, and old prejudices regarding who or what group exploits the ghetto or the teacher or the parent or the child, make the thoughtful citizen wonder whether, in this most "liberal" of cities, the "progress" of years was merely surface covering, driving those ancient antipathies under the shell of "brotherhood" where they nourished on the poverty never alleviated, the ghetto never liberated, or the power never given.

In that decentralization struggle the nation's largest body of union librarians, New York's school librarians, participated side-by-side with their teacher colleagues in a school strike that brought all these animosities into the open.

New York's painful experience may not be prophetic for the rest of America, but a look at any other major city suggests that demands for neighborhood control of schools, and eventually of other public institutions, will grow louder every year, and will gain greater support from citizens.

It is probably safe to predict that there will be movements in many cities to decentralize the public library, to give neighborhoods some control over the library that serves them. Whether or not such movements succeed, libraries and librarians must plan now to avoid the kind of impasse that developed between the New York teachers and their neighborhoods.

When psychologist Kenneth Clark, author of *Dark Ghetto*, addressed a library conference at Pratt Institute nearly four years ago (*LJ*, June 15, '65, p. 2772), we heard about the beginnings of the trouble in New York. Clark said ghetto education in New York was "criminally negligent" with the result that libraries were really unusable by nonreading ghetto children, and thus irrelevant to the poverty program. The audience of teachers and librarians responded with disbelief and anger. It was unacceptable to them that educational deprivation had made the ghetto library useless. It was our first look at the confrontation between an outmoded professional ideology and the ghetto.

In his book *People and Plans*, noted urban sociologist Herbert Gans restates that traditional conflict between demand and "quality" that has been argued by library book selectors and planners since 1876. In a chapter on library programs Gans outlines the traditional "supplier-oriented" goals of professional librarians: to build a storehouse of materials where the already motivated user can conduct research, get helpful information for his life or work, educate himself, or gain greater aesthetic insight. The materials for all this self-improvement are, of course, chosen by the professional. Against these goals, according to Gans, are pitted those "user-oriented" goals of the library public, which, beyond a demand for leisure reading, are largely unresearched



### EDITORIAL

EDITORS:

John Berry III

Shirley Havens

Karl Nyren

PUBLISHER:

Richard E. Bye

and unknown. In short, the professional, the supplier of library service has defined the institution's goals, some of which are truly useful to the user, but many of which are certainly not.

The parallel with the schools is instructive. Clark said that education in the ghetto has been useless because it attempted to superimpose middle-class values, educational patterns, materials, and measures on a subculture to which such trappings were not only irrelevant but damaging. Even after a decade of this experimentation the educational product of U.S. ghetto schools is still inferior.

Despite good library programs in the ghettos, there is very little data to support the new programs just as there is little to support the school programs we have tried. We don't know yet from these experiments what the ghetto citizen really needs, what he reads, even if he reads. The data are not yet available from which to build a theoretical model of the library to replace Carnegie's or a theory to replace the library ideology of the Depression, the belief that librarians are missionary educators on a crusade to upgrade the masses.

What happened in New York's schools can happen in U.S. libraries, and can be as destructive, unless the library professionals try to understand the citizen who is after control. He may not be interested in our traditional library liberalism. He may say it this way: "We've tried it your way, it never worked, so now we'll try it our way." The job for the professional, then, is to try to find out just what the new way is, and to build library programs and libraries to serve it.

JB

# HERDER AND HERDER

Herder and Herder's decision to extend its publishing program beyond the restricted field labeled "Catholic publishing" is neither a break with the past nor a radically new orientation for the future. It is simply the logical and inevitable evolution of the intent which animated Herder and Herder's founding more than a decade ago and which has become its guiding principle ever since: to publish books which would make a definite contribution to man's own self-understanding and to his understanding of the world in which he finds himself. Listed below are forthcoming books that illustrate well the exciting new directions of Herder and Herder's rapidly expanding publishing program.

## **Leslie Dewart** **THE FOUNDATIONS OF BELIEF**

Leslie Dewart here returns to the ground of his controversial *The Future of Belief* and proceeds to develop a detailed critique of the insufficiency of Hellenistic Thomism's linguistic expression and understanding of religious reality. He carves out a meta-metaphysics which transcends the limits of the *philosophia perennis* and which allows not only for belief, but for its future development. \$9.50

## **Charles E. Curran, editor** **CONTRACEPTION: Authority and Dissent**

In this definitive symposium the academic and theological communities protest the theology, anthropology, and ecclesial timeliness of the recent papal encyclical *Humanae Vitae*. The emphasis is on exploring new tactics for bringing about an end to a crisis of trust and authority. Contributors include John Coulson, John T. Noonan, Daniel C. Maguire, Bernard Häring, Robert McAfee Brown, André Hellegers, Francois Houtart, and others. Cloth \$4.95; paper \$2.45

## **Camilo Torres** **REVOLUTIONARY WRITINGS**

The collected writings of Camilo Torres constitute a rational, scientifically disciplined and coolly articulated polemic against the dehumanization of man by man. Torres attacks the social pathologies of Latin America not with slogans but with the far more efficacious tools of sociological analysis and careful prescription. His essays treat urbanization, agrarian reform, proletarianization, class dynamics, technological retardation, the crisis of the university and more. \$4.95

## **Howard R. Burkle** **THE NON-EXISTENCE OF GOD** **Antitheism from Hegel to Dumery**

Howard Burkle, professor of philosophy and religion at Grinnell College, provides an incisive study of the major proponents of anti-theism—Hegel, Dumery, Sartre, and the death-of-God theologians—and shows that at the core of their rejection of a divine personal existent is a basic distrust of existence itself. \$4.95

## **Raymond York** **PENTECOST COMES TO CENTRAL PARK**

This is a memoir of life in a great theological city of imagination—the Johannine city of light and dark—luminously described through the eyes and heart of a poet-genius. With graceful lyricism and translucent intuition, Raymond York limns "this happy, holy host of humankind" learning—with a sense of humour, of sincerity, of search, and of surprise—how the Father made it all, how the universe is personalized in His Son, how we are one in Him through the Spirit, one in each-other through love. \$4.95

## **Johann B. Metz** **THEOLOGY OF THE WORLD**

Father Metz's study shows how crucially important it is that today's Christians learn not to refuse the process of secularization—which began with Christ's incarnation—but rather to recognize it and appropriate it, and begin consciously to work out its implications in history. \$4.95

## **Michael Novak** **A THEOLOGY FOR RADICAL POLITICS**

Written with a passionate love for America and its revolutionary ideal, *A Theology for Radical Politics* is at once a demonstration of sympathy for the intellectual and political discoveries of young people and an attempt to prod them further through a critique of their own presuppositions. Novak takes young people seriously and, by pressing and articulating their ideals, creates a viable and hopeful theology of the world. Cloth \$3.95; paper \$1.75

## **David Flusser** **JESUS**

David Flusser, well-known Jewish scripture scholar living in Jerusalem, has written, in the style of C. W. Ceram's popular classic *Gods, Graves, and Scholars*, a fascinating, highly readable life of Jesus. Flusser takes a controversial attitude toward such events as the Virgin birth, the friendship of Jesus and John the Baptist, and the trial under Pontius Pilate. \$4.95

## **Garrett Barden and Philip McShane** **TOWARDS SELF-MEANING**

These intriguing philosophical exercises invite the reader to perform a long-term and personal experiment in the "high daring of self-reflection." Fascinating excursions into human experiencing, enquiring, knowing, and judging, they originated in the authors' own struggle towards self-meaning. \$4.95

## **Stanley L. Jaki** **BRAIN, MIND AND COMPUTERS**

Stanley L. Jaki, Visiting Fellow at the Institute for Advanced Study at Princeton, offers a thoroughly documented and scientifically sophisticated appraisal of the "intelligence machines." He surveys the major steps of computer development, reviews the relevant results of brain research, and concludes with an evaluation of the accomplishments of the physicalist trend in psychology, symbolic logic, and linguistics. \$7.50

## **William Kuhns** **FROM FAITH TO PHANTASIE** **Religion and Media**

With scholarship, originality and wit, William Kuhns—a brilliant young teacher, critic and film-maker—probes the many and subtle ways in which entertainment media usurp religion's traditional functions. His deft analysis of the media mystique shows precisely how "entertainment" has become modern man's religious milieu. \$4.95



## NEWS

### ALA HOLD ON ACCREDITATION ATTACKED

The control over accreditation of library education could pass from the American Library Association to the American Association of Library Schools, if a move set afoot at a meeting of the AALS in Washington, D.C. on January 26 should prove successful. At the AALS meeting, Jay Daily of the University of Pittsburgh Graduate School of Library and Information Sciences moved that all accreditation of library education programs at all levels be assumed by "appropriate committees of AALS," and standards be set by AALS also. The motion was seconded by Mary Lee Bundy of the University of Maryland School of Library and Information Services. After considerable discussion, a motion was passed in somewhat weaker form, providing for the establishment of an AALS committee to study the accreditation process in concert with ALA.

Arguments for relieving ALA of its accreditation role included the contention that present arrangements give ALA the power to prescribe the membership of AALS and make the latter what Patrick R. Penland of Southeastern Connecticut State College termed a "satellite of ALA." It was urged that the educators "control our own gates." Harold Lancour, Pittsburgh dean, noted, however, that in other professions it is usually the professional association rather than the association of educators which handles accreditation.

### SWEDISH LIBRARY LEGISLATION: "COMPREHENSIVE" LIBRARIES

A new government bill presently being urged in Sweden calls for the establishment of "comprehensive libraries," which would give every one of the nation's 900 municipalities a local library facility responsible for providing service to users of all ages and conditions, including children, adults, the aged, the sick and handicapped, conscripts, and prisoners. Service would range from the provision of leisure reading to support of research. The legislation would be Sweden's first library law, according to Malmö County librarian Alvar Alsterdal, in an article in the December issue of *Sweden Now*.

Alsterdal also described the services offered at two of Sweden's most outstanding public libraries—in Göteborg and Gävle. In the former, the new library building, situated on what is probably the most expensive site in this city of 500,000 inhabitants, patrons may not only acquire reading materials, but may view art exhibitions, play chess, or, at six o'clock every day, see a one act play produced by actors from the nearby City Theatre.

An unusual and colorful means of getting books to people is the book boat which serves the two thousand

islands of the Göteborg archipelago.

In Gävle's library, which lends 360,000 books a year, all materials on a subject—reference books, circulating books, and periodicals are shelved in the same area. Drama is at home in the Gävle library too: every time there is a first night at the local theatre, it is preceded by a reception held at the library, for the new production.

Swedish librarians are concerned with the weaknesses in library service also: Lennart Fröier, secretary of the Swedish Library Association, is quoted as pinpointing the following: not long enough opening hours; antiquated training for librarians; disparity of service in town and country; and a need for more research to attack the problems which lead to only about 20 percent of the population using their libraries.

### WHITE HOUSE FILMS IN NEW LIBRARY

A "White House Film Library" bringing together all motion picture film which deals with the White House under the administrations of various Presidents, is being assembled under the direction of Mary L. Kotz, working through the office of the White House Curator.

The library exists today mainly as a reference file of about 1000 cards in the Curator's office; it notes the location of all known White House-connected film footage; efforts are now being made to acquire copies of the actual films, which will probably be stored in the Library of Congress.

The collection ranges from the extremely scarce footage preserved from the Cleveland and McKinley administrations to the masses of film preserved of more recent administrations. Persons knowing of the existence of early films showing the White House are urged to notify Mrs. Kotz at the White House.

### NEW LATIN AMERICAN L.A. TO BE BASED IN COLOMBIA

A new association of Latin-American Librarians was established on November 22 at a meeting of 63 delegates in Medellín, Colombia. The Asociación Latinoamericana de Bibliotecarios (ALBOR) will include librarians from North, Central, and South America.

Activities in the first year will include the publication of a quarterly journal, *ALBOR*, which will include articles from all nations and will be devoted to a single theme for each issue. *ALBOR* is scheduled for appearance early in 1969 or when "sufficient funds are received from membership fees."

The U.S. representative at the Medellín meeting was Professor Gloria E. Kast, Aide-in Grant, Library Schools, Rockefeller Foundation, Medellín.

### NATURAL RESOURCES LIBRARY ORDERED BY UDALL

The first step toward the formation of a National Library of Natural Resources was taken by Secretary of the Interior Stewart L. Udall in an executive order issued December 19 and printed in the *Federal Register* of Friday, December 27, 1968. The order described the purpose, mission, and organization of Department library facilities into a Federal information network which will be designated the National Library of Natural Resources.

To Interior's library activities, which provide a strong central collection of materials on natural resources, management, and other related subjects, and special purpose libraries throughout the U.S., will be added "the provision of comprehensive literature-based information services for the entire department, and the development of a formal library network . . ."

In a speech reported in the November 15, 1967 *LJ* (p. 4101), Udall went

 HERDER AND HERDER  
232 Madison Avenue, New York, New York 10016

# When you're not using the new Xerox Microprinter as a microfilm printer, use it as a copier.

If you want prints from microfilm, the Xerox Microprinter will give them to you.

If you want copies of something that isn't on microfilm, it will also give them to you. (Just slide the microfilm head back.)

And those prints you get from the Microprinter are different from usual microfilm prints: they're dry and flat. And they stay flat. Because they're made by xerography—not with wet chemicals—on ordinary, untreated paper.

As either microfilm printer or copier, the Xerox Microprinter gives you as many as 420 prints an hour. It can handle roll film—either 16mm or 35mm—aperture cards, or microfiche. You have a choice of different magnification ratios—16X, 20X and 24X.

For more on the copier that prints from microfilm (or is it the microfilm printer that copies?) write Microprinter, Xerox, Department E, Xerox Square, Rochester, New York 14603.

## XEROX



XEROX CORPORATION, ROCHESTER, NEW YORK 14603.  
OVERSEAS: SUBSIDIARIES THROUGHOUT LATIN AMERICA;  
AND IN ASSOCIATION WITH BANK ORGANISATION LTD.,  
BANK XEROX LTD., LONDON; AND THROUGH BANK XEROX  
LTD., FUJIXEROX CO., LTD., TOKYO.  
XEROX IS A REGISTERED TRADEMARK OF XEROX CORPORATION.

into rather more detail of the proposed National Library, indicating that one important function would be to provide environmental educators with access to all known references on their subject, and also suggested that the computerized resources of the new library might someday be accessible from remote keyboard consoles.

#### BLACKS ROUGH UP BOOKS AT BRANDEIS LIBRARY

A number of books were dumped on the floor of a reading room of the library at Brandeis University on January 15, when five black girls, two of them carrying sticks, added the first note of minor violence to a black student protest which had been going on rather quietly for about a week and a half.

The girls, who may not have been students, reportedly entered the library quietly, sat at a table for a while, and then got up to station one of their number at a door with a stick, advising those present that they were not allowed to leave. Another member of the group then dumped about half of the books on the shelves to the floor. The books had all been reshelfed only the week before by the library staff.

One of the library staff, a woman, was marched out of the reading room at the end of the demonstration by the group, but was released at the circulation desk. With volunteer help, the books were quickly reshelfed.

The action was reportedly received with strong disfavor by other Brandeis students, including black militants and many supporters of black demands for creation of a new department of Afro-American studies and control over admissions and hiring of faculty for the unit.

#### HOCK ALA FOR \$100,000 URGES RECRUITMENT PLAN

Refinance the ALA with an insurance company, increase dues, and seek funds from foundations, government, publishers, and library suppliers to raise \$100,000 for a program of recruitment that will bring numbers of black recruits to librarianship, say Federal City College library administrators Robert Jordan, William Hinchliffe, and C. A. Blumenfeld.

Some features of the proposed new program were indicated, in a preliminary letter sent out to a number of librarians asking for suggestions and comments. They included: employ a top notch young black male librarian full time as a recruiter, to seek out recent and incipient black college graduates who wish to work with ghetto

children; develop preprofessional positions for recruits in public and school libraries; and help library schools develop courses in media services to ghetto children.

Also: raise salaries in children's work to keep good librarians in the field rather than move on to administrative positions; and publicize the program heavily in the black press and other media.

The proposals, indicated the covering letter, would probably be presented to the ALA at its midwinter meeting in January.

#### REGIONAL CENTER OF '70'S SEEN IN PITTSBURGH STUDY

##### No "Superlibrary" Seen Books To Predominate Staffing To Change

The probable shape of "almost any cooperative library organization" and specifically that of the Pittsburgh Regional Center, serving academic and public libraries in the Pittsburgh area, is described in the first of a new series of papers to be published by the Graduate School of Library and Information Science of the University of Pittsburgh. *The Regional Library Center in the Mid-1970's. A Concept Paper*, by Thomas Minder, executive director since 1966 of the Center, projects a facility which would relieve member libraries of most clerical work, technical processing, storage of lesser-used material, interlibrary loans, transactions with other library networks, bibliographic files, and computer technology.

The Center, Minder says, will not become a "superlibrary," but will be in effect an adjunct or special department of each library using it. It can, probably, effect major changes in staffing and administrative organization, the most obvious feature of which would be concentration of technical and clerical staff in the Center, leaving the member libraries to professionals and custodians. It would, however, call for giving up some autonomy, tradition, facilities, personnel, routines, and funds.

##### Current Technology

In a survey of the technology available by the mid-70's, Minder noted the following: the original edition and microfilm are to still be the significant means of storage, with compact shelving basic. Electronic storage will be too expensive to consider, microcards not promising for more than a "brief future," and the magnetic tape editions of books as presently used to control printing machines "too primitive" at present.

Reproduction technology, says

Minder, will lean on present xerographic and photostatic equipment, with gains made more probably in the producing of faster copies for electronic transmission. Optical scanners probably won't ever replace on-the-spot xerographic reproduction of pages and catalog cards; gains in scanner technology will be aimed rather at the digesting of masses of data into machine-readable form for computer use.

Microfilm may encounter serious user objections, warns Minder, and overhasty conversion of paper to film is to be avoided as potentially risky and not at present offering enough savings in space or costs of storage. Television is seen to be a long way off as a means of remote access to materials, though being worked on today seriously, and the use of TV for the nonce will probably be restricted to the transmission of the image of a page placed manually before a camera. And photo transmission by wire is "limited" due to slow transmission speed, poor quality, and high cost.

Television linking the library with the classroom and the laboratory will be a necessity of the library future, however, says Minder. But for the moment, videotape itself promises little for storage because of its bulk.

Little hope is seen in technology for improving the transportation of materials, says Minder—we'll still have to rely on the stack boy and the messenger. The Center won't be doing anything new in this area.

Bibliographic record handling to date has moved only from the traditional manual card file to the Hollerith or edge-notched card—and in most cases these have not proved out with either cost or service gains and "at times have replaced an old disadvantage with a new one." Besides, punched cards are badly limited in the amount of data they can hold, so that in no case that he knows of, says Minder, has a punched card system enabled reorganization of a library into a single system.

But the new third generation computers are seen as making this last possible, with their large storage capacity and terminal access—and will be the most powerful bibliographic control device available in the next few years. Computers, however, still have a very limited future for storing and handling of whole publications.

The printed book will predominate in this area, says Minder, and even microfilm will not threaten it seriously.

##### A "Special Studies" Library

Minder described the function of the Center as a "special studies" library—one designed to serve scholars working with little-used materials. It would be functionally a branch or part of each

## An important name in any library... THONET



modular carrell unit with 4400 chair

In libraries nearly everywhere, the name THONET is easy to find. Not alone in books about the furniture-making art—where Michael Thonet and bentwood are inseparably linked—but just as likely on chairs, study tables, carrell tables, reading tables, index tables, card catalogs, charging desks, lounge furniture, accessory items and furniture for the children's section. Examine a Thonet chair or table yourself. You'll find it speaks volumes about timeless design, engineered durability, expert craftsmanship developed from 138 years of experience.

Then consult Thonet about your own library furniture requirements. Just fill in the coupon—or better, come and see us. You'll find we're also the best single source for furnishing other areas of the complete educational complex: seminar-conference rooms, offices, dining facilities, even dormitory rooms. A welcome awaits you at Thonet showrooms: New York, Chicago, Los Angeles, San Francisco, Dallas, Miami and Atlanta.

THONET INDUSTRIES, INC. at the "Top of One Park"  
One Park Avenue, New York, N. Y. 10016. Telephone (212) 683-1230

#### THONET—THE BEST KNOWN NAME IN CONTRACT FURNITURE

THONET INDUSTRIES, INC.

One Park Avenue  
New York, N. Y. 10016

Gentlemen:

Please send me information on:

- Modular Carrells  Tables and Chairs  
 Card Catalogue Cases  Shelving

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



member library system and would be staffed by top notch reader service librarians.

#### Technical Services

Centralized technical processing seems essential by the mid-'70's, but need *not* involve common or even compatible classification and could be achieved by the amalgamation of existing departments and a common file of bibliographic records. Catalogers in the Center would custom-catalog books for the libraries in which they would be housed. Standardization would be necessary, however, in subject headings, Minder cautioned.

The central bibliographic file of all member holdings would exist in a computer-controlled, direct-access device, though the Center itself would probably not need to own a computer. It would have its own staff of programmers and analysts.

#### Progress To Date

Progress to date toward the major objectives of the Center was evaluated by Minder in terms of four stages: concept, research, development, and implementation. On this scale he rated the machine-controlled bibliographic record as "developmental"; integration of the library with classroom and laboratory as having reached the "research" stage; central processing as "developmental"; the special studies library as "conceptual"; while only the applications of copiers, microfilm, and the telephone were rated as being at the final "implementation" stage.

Copies of the Minder paper are available for \$2 each from the Publications Board, Graduate School of Library and Information Science, University of Pittsburgh.

#### OHIO L.A. PRESIDENT TO PUSH FOR B.A.

Edward B. Daniels, director of the Columbus Public Library and 1969 president of the Ohio Library Association, will attempt to "pave the way for initiation of the library science curriculum as an undergraduate major choice at a number of institutions of higher learning within the state" during his year in office, according to the December 17 issue of *Columbus's Bookery Briefs*.

Daniels noted that he hoped to present his proposal at the spring meeting of the Ohio Metropolitan Librarians and soon thereafter to the state as a whole. His proposal is modeled partially on the proposals set forth by Maryland librarians in an *LJ* article, "Minimum Professional Personnel and

Staffing Standards for Maryland's Public Library Systems—A Proposal" (October 15, 1968, p. 3747-9).

The Ohio plan would call for most beginning professional library positions to be filled by personnel with bachelor of arts degrees who have majored in library science. The fifth year degree would be required "only for those charged with administrative, supervisory, planning, and evaluative functions, such as heads of departments, divisions, and large branches; and for subject specialists in such fields as reference, cataloging, and data processing." Only the fifth year degree would require attendance at an accredited library school.

#### ENGINEERING INDEX, INC. TO MARKET "COMPENDEX"

COMPENDEX, a computerized engineering index on magnetic tape, has been announced by Bill M. Woods, executive director of Engineering Index, Inc. It will make available for the first time on tape the more than 5000 items published in the *Engineering Index Monthly*.

Each item on tape will consist of the following elements: subject heading; subheading; title, author, and citation; the abstract; and the EI number. The tape will be in TEXT-PAC input format, 9-track, 800 BPI, written in EBCDIC. The March 1969 *Engineering Index Monthly* tape will be the first one produced. The basic annual subscription rate will be \$6000.

#### COUNTY REFERENCE LIBRARY CHARTERED IN NEW YORK

The Nassau County Reference Library, which will serve the needs of 53 public and several academic and special libraries in Nassau County, was provisionally chartered by the Board of Regents of the State of New York on December 19 and its 11-member Board of Trustees is now searching for a director. The new facility, which is still in the planning stage, will be part of a multi-million dollar John F. Kennedy Educational, Civic, and Cultural Center to be built at Mitchell Field on Long Island.

No organizational relationship with the present Nassau County Library System is planned for the new library, which will develop a collection emphasizing the more specialized and costly materials which are not now available from other libraries in the area. In-depth science and technology materials, to serve the county's aircraft industry, will be one area of collection emphasis.

The search for a director to head the

new library is in the hands of a committee chaired by Dr. Sally B. Ronshheim of the Board of Trustees. The Nassau County Reference Library has for its present address: Fire House, Building 20, Mitchell Field, Garden City, N. Y. 11530.

#### LOS ANGELES LIBRARIES CLAIM CIRCULATION LEAD

The Los Angeles Public Library, with a circulation of 13,175,616 ranks first in amount of activity among public library systems in the United States for 1967-68, and the Los Angeles County Public Library System comes in third with 11,184,924, according to figures cited by the latter library in its newsletter *Progress* of November 27. The New York Public Library comes in second with something over 12 million, with the Chicago and Brooklyn public libraries following in that order.

With a general trend to loss of circulation by city libraries heavily documented over the past few years, only one large city library (Chicago) has reported circulation increases of any size in the past year. It gained over five percent.

#### THE WORLD ALMANAC STARTS SECOND CENTURY

The second century of publication (not counting a ten-year suspension in the 1870's) of the *World Almanac* is being observed with the publication of the 1969 edition of the famous fact-book which began as a newspaper reporter's handbook. Besides the many new features of 1969, *World Almanac* is also making available—at \$1.75, copies of its "Collector's Century Edition" of *The World Almanac* for 1868.

Smaller in every way than the present edition, the 1868 has in its way a good deal to offer the browser and student, as it looks back on 1867 and a year under another President Johnson. Congress was busy with Reconstruction and with Progress (authorizing canal surveys and the importation of steam plows); Roman Catholics were numbered at four million, and were due to multiply their kind by ten in the century—but Baptists were to start from 1,690,000 and increase fifteenfold.

The listing of the big news stories for the previous year makes the golden past sound rather more contemporary than it looks in Currier and Ives; Cretans and Turks were battling, as were Mexicans (Juarez and Maximilian), and almost everyone in South America, it seems; Russia versus Bokhara, Garibaldi versus the Papal forces, and the U.S. Cavalry versus the Indians were some other brushfire wars of that year.

Riots were prevalent around the world: there were labor riots in France and Belgium, bread riots in Exeter, England, Whiskey Riots in Philadelphia, radical riots in Tennessee, anti-Catholic riots in Birmingham (England), Negro riots in Richmond and Savannah, and there was an insurrection in Haiti.

The new *World Almanac* for 1969 has its own marks of the times: a review of Negroes in American history; a cost of living survey of cities of the world; Senator Edward Kennedy's eulogy for his brother Robert; a reprint of the famous "Yes, Virginia . . ." editorial; and the complete election returns for the past presidential election.

Librarians wishing to get a copy of the Collectors' Centennial Edition should write to *World Almanac*, 1200 West Third St., Cleveland, Ohio 44113.

#### "PW" FORECAST REVIEWS USED FOR ORDER SPEED-UP

Walter Kaiser, director of the Wayne County Library System, Michigan, reports in the system's publication *Newslines* for December that a six-month's experiment in pre-publication ordering of books from the "Forecasts" section of *Publishers' Weekly* has been successful.

Books ordered from "Forecast" reviews arrived an average of six days after publication, as compared to 36 days for books ordered through other channels. Kaiser noted that only one title in the period made its way to the weekly best seller list of the magazine without being spotted in advance by *PW* reviewers.

According to Kaiser, "Libraries participating in this pre-publication ordering plan substitute the book and market knowledge of experienced reviewers for the time required for the system to obtain review copies which they can examine personally."

The six-month experiment involved 31 libraries ordering books from coordinated lists based on the weekly "Forecasts" section of *Publishers' Weekly*.

#### D.C. AREA LIBRARIES FORM INTERSTATE LINK

The first interstate library lending system will be established in the Washington, D.C. area, according to an announcement of the Washington Metropolitan Council of Governments. It will also be the first such system to be developed by a council of governments. Eight public library systems will link their resources with the National Library of Medicine, and the libraries of Georgetown, Howard, George Washington, and Catholic Universities.

Service is scheduled to begin April 20 with daily deliveries to readers from the various libraries; book requests will be coordinated by the Montgomery County Department of Public Libraries.

Key library figures in the creation of the new system were: George B. Moreland, director of Montgomery County Libraries; and Henry T. Drennan, chairman of the Librarians Committee of the Council of Governments, and Chief of Library Planning and Development for the U.S.O.E.

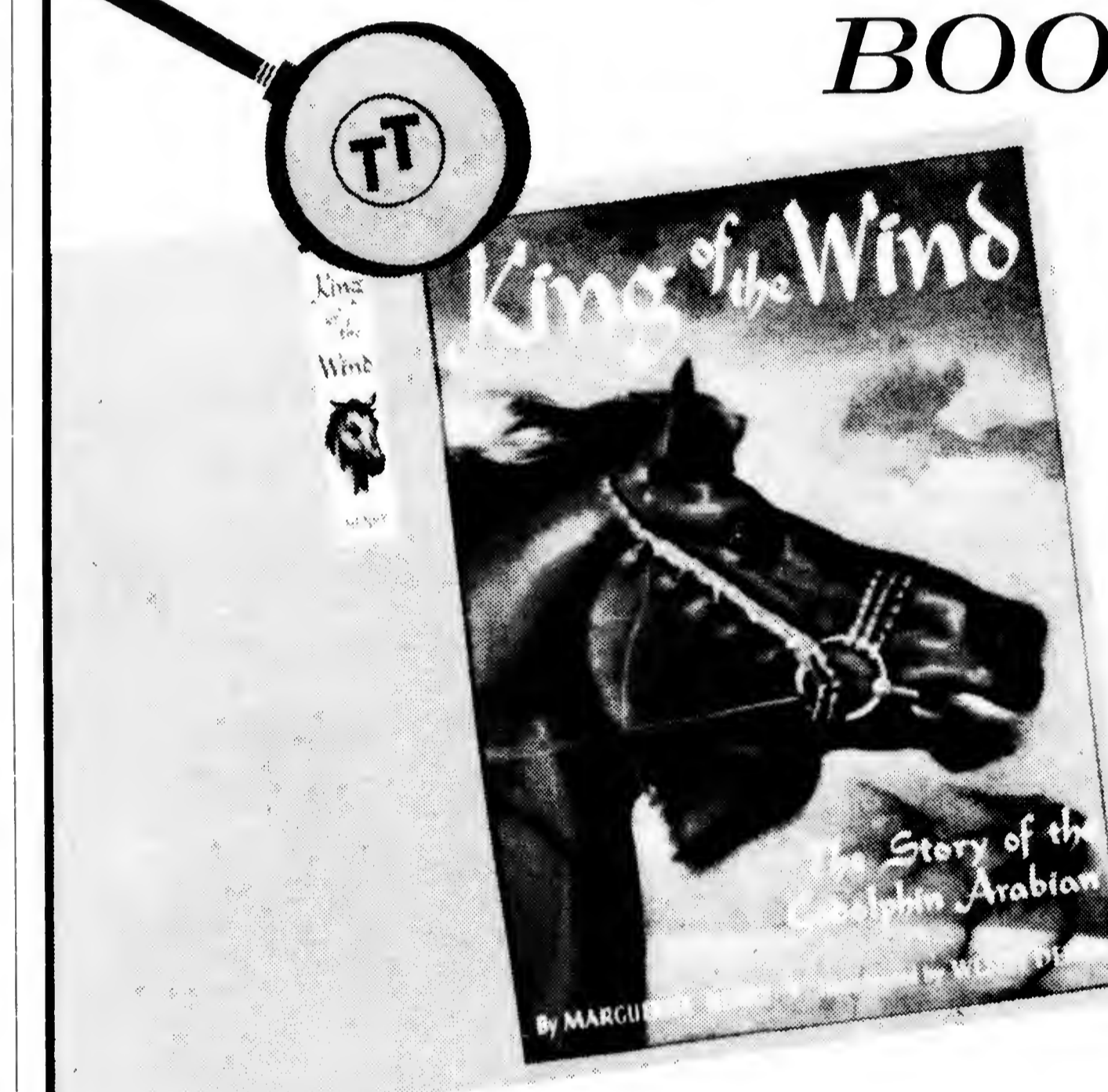
The Metropolitan Washington Council of Governments was formed

for the purpose of working toward solutions of regional problems as well as being the regional planning organization for metropolitan Washington. It established a Librarians' Committee in 1966.

#### NEWS BRIEFS

Library Education: The dean of the new School of Library Science of the University of Michigan will be chosen from candidates recommended by a faculty-student committee appointed by President Robben W. Fleming.

## EXCITING, EXCITING, BOOKS



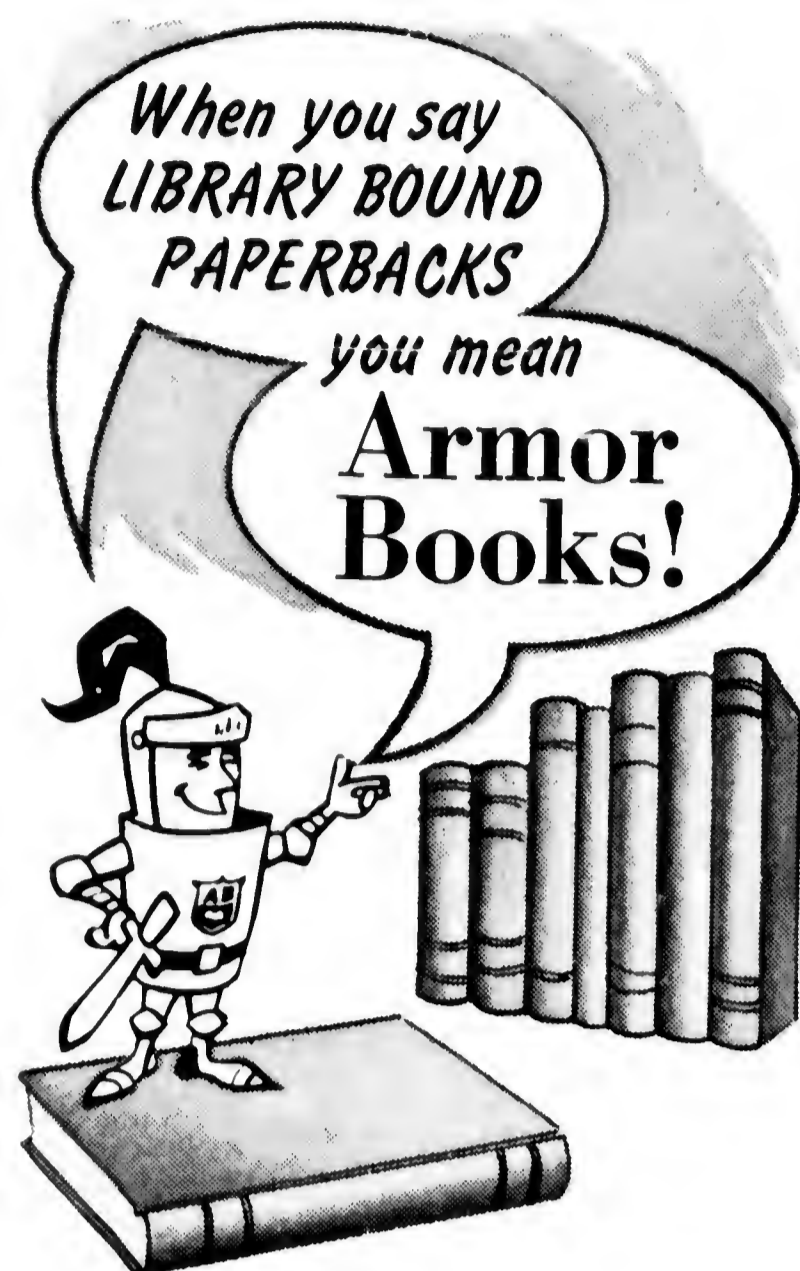
TT Identifies the Genuine  
Treasure Trove  
Illustrated Covers  
For Rebound And Prebound  
Children's Books



### Treasure Trove

2134 East Grand Avenue  
Des Moines, Iowa

Available only through  
authorized Library  
Binders. A list of these  
will be sent on request.



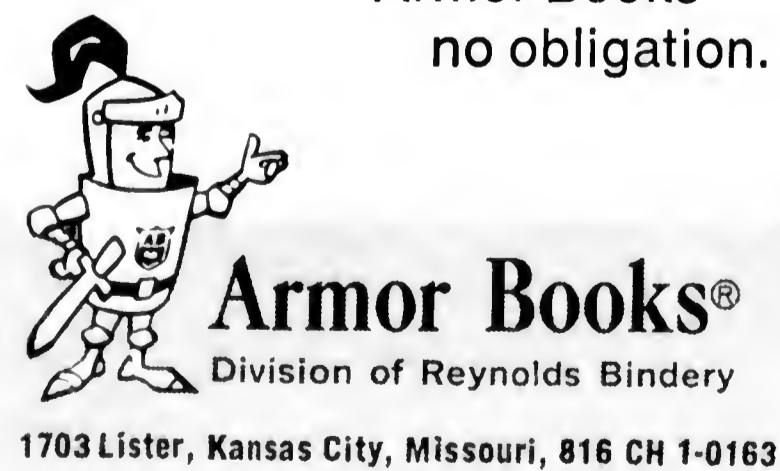
Armor books are paperbacks which have been library-bound in hard covers to the standards of the Library Binding Institute.

They cost less than hardback editions and will provide library-bound service at lowest cost per circulation.

Many books not available in hardbacks may be obtained in Armor quality because paperbacks are obtainable and we will bind to your order.

Make up your list and send it to us.

Write today for a sample of Armor Books — no obligation.



**Circulation Bottleneck:** With Moscow's solitary family planning clinic overwhelmed with work and only one East German guide to birth control available in Russia, readers in the Russian capital are painfully short on printed information on this subject. And the one book available is little help, according to a recent report in the *Manchester Guardian Weekly*—it is still being read by all the girls who work in the Lenin Library.

**Professional Certification Examination:** New York State Library's Division of Library Development has announced the date for its Public Librarian's Professional Certification Examination as May 10. Applications will be accepted until April 26. Certification requires the completion of five years of college, including one year of study at a recognized library school. Applicants who have completed a graduate degree program at a library school accredited with ALA or an approved graduate school located in New York State may request the waiving of the examination; applicants holding library credentials from other institutions will be required to pass the written examination. Those who expect to graduate by October 1 may be admitted to the examination being conducted May 10. For full information, write to Alice L. Britenbaker, Division of Library Development, New York State Library, State Education Department, Albany, N.Y. 12224.

**Medical Library Education:** The Medical Library Association announces that approved courses in medical librarianship will be offered during the spring and summer of 1969 by the following schools: University of California, Los Angeles; Case Western Reserve University, Cleveland; Drexel Institute of Technology, Philadelphia; Emory University, Atlanta; University of Illinois, Urbana; University of Maryland, College Park; University of Minnesota, Minneapolis; University of North Carolina, Chapel Hill; University of Oklahoma, Norman; and the University of Pittsburgh. Complete information is available from the dean of each library school.

**Budget Cutback,** St. Paul Public Library, Minnesota: The library in St. Paul will have to live with a \$104,000 budget cutback in 1969 due to defeat at the polls of an ordinance which would have allowed a nearly \$2 million increase in overall city spending. Cuts will come out of the salary budget, and will be achieved by the reduction of hours of service at the main library and in the branch libraries. Library facilities will be closed Saturday, Wednesday, and Thursday evenings.

#### INFO. STANDARDS REGISTER TO BE PUBLISHED

The National Bureau of Standards has initiated the Federal Information Processing Standards Register (FIPS Register), the collective name for a series of publications called the Federal Information Processing Standards Publications Series or FIPS PUBS.

The Register will be the official source of information in the Federal government pertaining to automatic data processing standards, data elements, and codes standards in data systems.

The FIPS PUBS series will contain announcements of newly approved standards and supplementary information on established standards, as well as official standards information of general interest and a complete index of relevant standards publications.

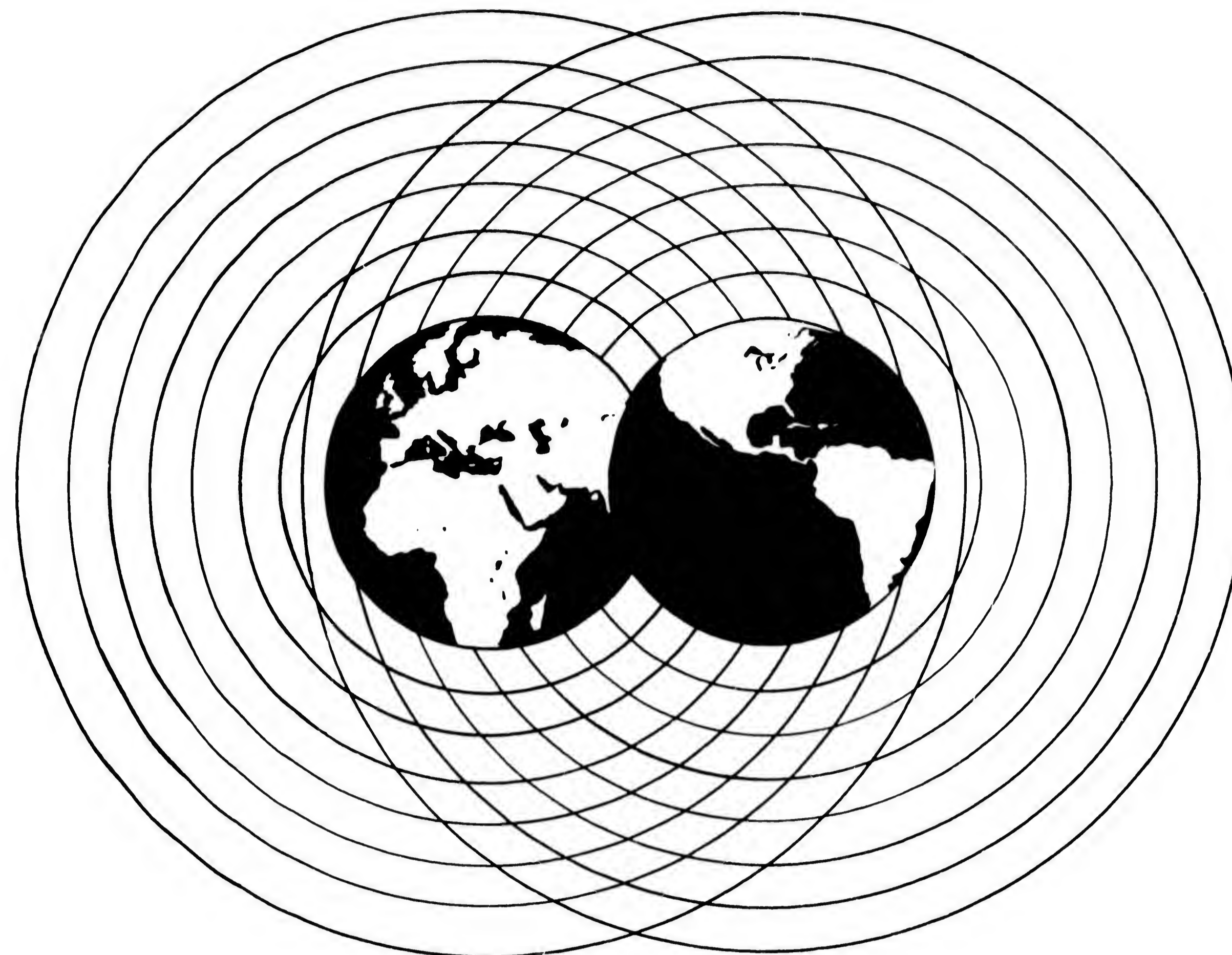
The kinds of standards included will be four in number: hardware standards, software standards, application standards, and data standards. To date, six Federal standards have been approved and are described in the FIPS PUBS Series. They deal with information interchange, perforated code tape for information interchange; recorded magnetic tape for information exchange; and three standards in the area of representation and codes for: Calendar Date: States of the United States; and Counties of the States of the United States.

Information on future publications in the FIPS PUBS Series may be obtained by sending name and address, including zip code, to Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. Request to be added to "Notification Key N-377."

#### NEW INTERNATIONAL REVIEW ANNOUNCED FOR PUBLICATION

A new quarterly, the *International Library Review*, dealing with recent developments and research associated with international organizations and with the international work of national, university, special, public, and other types of libraries, is scheduled for publication in 1969 by the Academic Press of 111 Fifth Avenue, New York, N.Y. Librarianship, documentation, and information science will be the fields covered in the new journal.

A distinguished roster of librarians make up the Honorary Advisory Board of Contributing Consultants; among them are several U.S. librarians, including: David K. Berninghausen, director, Library School, University of Minnesota; Douglas W. Bryant, librarian, Harvard University Libraries; J. Periam Danton, professor, University



## Two widely acclaimed classics on international relations now reprinted for the first time!

For every teacher, scholar, researcher, student, librarian, statesman, and writer interested in foreign affairs—here are brand-new reprints of FOREIGN AFFAIRS BIBLIOGRAPHY 1932-42 and FOREIGN AFFAIRS BIBLIOGRAPHY 1942-52.

Together these authoritative volumes annotate nearly 20,000 books on all aspects of international relations—including contemporary diplomacy, comparative government, population and racial problems, modern warfare.

The subject-arranged entries give author's full name, place and date of publication, publisher, pagination. Many of the annotations are based on critical evaluations which have appeared in *Foreign Affairs* magazine. Sponsored by the Council on Foreign Relations, these bibliographies are world-famous for their impressive scholarship and objective viewpoint.

FOREIGN AFFAIRS BIBLIOGRAPHY 1932-42 covers 10,000 books in some 36 languages, including Turkish, Hebrew, Arabic, Chinese and Japanese. Compiled by Robert Gale Woolbert. Author Index. 705 pages.

FOREIGN AFFAIRS BIBLIOGRAPHY 1942-52 includes more than 9000 titles in 34 languages from Afrikaans to Yiddish. Compiled by Henry L. Roberts. Title and Author Indexes. 727 pages.

Postpaid price for each clothbound volume: \$20 net in the U.S. and Canada; \$22 elsewhere. In New York please add applicable sales tax. Published for the Council on Foreign Relations by the R. R. Bowker Company. March.

 R. R. BOWKER COMPANY  
1180 Avenue of the Americas  
New York 10036

of California School of Librarianship, Berkeley; Wolfgang M. Freitag, Fine Arts librarian, Harvard; and Emerson Greenaway, Director, Free Library of Philadelphia.

The Honorary Editor is George Chandler; potential contributors are invited to submit manuscripts to him at 23 Dowsefield Lane, Calderstones, Liverpool L18 3JG, England. Advance subscription orders, to begin with Vol. 1, 1969, are now being accepted by Academic Press, 111 Fifth Avenue, New York, N.Y. 10003. Subscription price is \$24, with \$1.50 added for postage outside the U.S. and Canada.

#### WORLD OF PRINT

*A Copyright Guide:* Recently published by the R. R. Bowker Co. is the fourth edition of *A Copyright Guide* by Harriet F. Pilpel and Morton David Goldberg. Designed to provide general background information for those who deal with copyright in connection with literary works, the new guide answers 93 basic questions about copyright, incorporating into the text recent court decisions and copyright revision developments in the United States and abroad since its last edition, published in 1966. It is published in cooperation

with the Copyright Society of the USA. Copies may be obtained for \$3 in the U.S. and Canada (\$3.30 elsewhere) from the R. R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036.

*UCMP/II:* The first edition of the *UCMP/II*, a book-form catalog produced from the computer tapes of the Union Catalog of Medical Periodicals, is now available from the Medical Library Center of New York. The 515-page volume includes in one alphabetical list selected periodicals and serials published prior to 1950 with holdings of 83 libraries in the New York metropolitan area. Orders for the bound volume, priced at \$11.50, should be sent to the Medical Library Center of New York, 17 East 102nd Street, New York, N.Y. 10029.

*Large Print Dictionary:* A four-volume large print edition of the seventh edition of the G. & C. Merriam *Webster's New Collegiate Dictionary* has been published by the Library Reproduction Service of the Microfilm Company of California. The new dictionary is printed in 18 point type on Waylite, a lightweight, high-opacity paper produced by Olin Mathieson Chemical Corporation.

*Black Man in America:* A collection of 155 leading books on the black man in America is being offered by Hertzberg-New Method, Inc. Included are books on Afro-American history and culture, sociological studies of the black man, literature by black authors, biographies, black power, civil rights, and politics. Authors represented include Gordon Allport, James Baldwin, Kenneth Clark, W. E. B. DuBois, Stokely Carmichael, E. Franklin Frazier, Dick Gregory, Langston Hughes, Leroi Jones, Martin Luther King, Malcolm X, and Richard Wright. The list was compiled for Hertzberg-New Method by Sister Elizabeth Grady and the library staff of Federal City College, Washington, D.C., and represents the most relevant Afro-American material available. Annotations were done by the Black Students Union of MacMurray College. Available in Perma-Bound, the books range in price from \$1.68 to \$5.43; the entire collection sells for \$417.15. Copies of the bibliography are available at no charge from Hertzberg-New Method, Inc., Vandalia Road, Jacksonville, Ill.

*National Atlas of Israel:* An official National Atlas of Israel, to be made available in English, is scheduled for early 1970 publication by Israel's Department of Surveys. The atlas is being produced under the direction of J. Elster, Director of Surveys for the Government of Israel, Ministry of Labor, and will be distributed throughout the world by the American Elsevier Publishing Co. Publication of an official national atlas of Israel had been planned for an earlier date, but production was thrown behind schedule by the Six-Day War of 1967, which prompted a number of changes and the addition of new information. Prepublication price is set at \$100; after January 1970, price is \$130. Send orders to American Elsevier Publishing Co., 52 Vanderbilt Ave., N.Y., N.Y. 10017.

*Federal Education Policies, Programs, and Proposals:* The Library of Congress has recently made available a 1,105-page document entitled *Federal Educational Policies, Programs, and Proposals*. Prepared by Charles A. Quattlebaum, Specialist in Education, in the Legislative Reference Service at LC, the publication consists of three volumes: Part I, *Background, Issues, Relevant Considerations*; Part II, *Survey of Federal Educational Activities*; Part III, *Analysis and Classification of the Programs*. The purpose of the document, printed as House Document No. 398, 90th Congress, is to "make readily available . . . a compilation, analysis, and summary of certain basic information needed for informed legislative decision on educational is-

ues that come before the Congress." Copies are available at \$4.50 for each full set of three volumes from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20401.

*1963-1967 Supplement to the Louisiana Union Catalog; Pre-1968 Index:* The Louisiana State Library and the Louisiana Union Catalog Committee of the Louisiana Library Association have cosponsored the publication of the Louisiana Union Catalog supplement and index. This was made possible with federal funds granted by the Library Services and Construction Act. Prices are \$15 for the *1963-1967 Supplement to the Louisiana Union Catalog* and \$20 for the *Pre-1968 Index*. Inquiries and orders should be sent to Norma Durand, Dupre Library, University of Southwestern Louisiana, Lafayette, La. 70501.

#### COLLECTIONS

*Philosophy Archives:* The archives of Dr. Paul Carus and the Open Court Publishing Company of LaSalle, Illinois have been deposited in the Morris Library of Southern Illinois University. The collection consists of some 60,000 letters and manuscript pages dating from 1887 and includes correspondence from John Dewey, C. S. Peirce, and a host of figures important in late 19th and early 20th Century philosophy. The collection is now being micro-filmed.

*Herbert H. Lehman:* Columbia University has received the papers of former New York Governor Herbert H. Lehman. They will be temporarily housed in Butler Library until permanently located in a five-room suite in the new Edward John Noble building of the School of International Affairs. William B. Liebman, who cataloged the papers, has been appointed curator of the collection. The papers are now open to qualified researchers, and a brochure, "The Herbert H. Lehman Papers: An Introduction, Checklist, and Guide," is available for distribution.

*RKO Pre-Print Materials:* The American Film Institute and the Library of Congress have announced that Compagnie d'Entreprises et de Gestion has deposited pre-print materials, both negatives and positive prints, from the RKO Film Library in the national film collection at LC. Compagnie d'Entreprises et de Gestion controls all exhibition and television rights to films in countries except the U.S. This is part of a program to make the national film collection, which LC has maintained

since 1894 for preservation and scholarship, the principal depository for master copies of American motion pictures. The arrangement allows LC, utilizing AFI preservation funds, to transfer the 740 feature films and 900 short subjects from the 1930's and 40's from unstable nitrate film to acetate "safety" film for permanent retention. Among the films are such classics as *Citizen Kane*, *The Informer*, *The Hunchback of Notre Dame*, *Top Hat*, and *Kitty Foyle*.

#### BRICKS & MORTAR

*Regional Medical Library, Wayne State University, Detroit:* The establishment of the East Central Regional Medical Library at Wayne State University in Detroit has been announced by the National Institutes of Health. The Library was authorized under a \$100,000 grant from the Medical Library Assistance Act of 1965, which calls for the construction of regional library services for health professionals in Michigan, Ohio, and Kentucky. In addition to Wayne State University, the participating institutions are the University of Detroit, Michigan State University, University of Michigan, Cleveland Health Sciences Library, Ohio State

University, Medical College of Ohio at Toledo, University of Cincinnati, University of Kentucky, and the University of Louisville. The library at the School of Medicine at Wayne State University, under the direction of Dr. Vern M. Pings, will serve as the administrative unit for the Regional Medical Library.

*New York Public Library:* The Woodstock Branch of the New York Public Library has been reopened after being completely rehabilitated at a cost of approximately \$403,600. Major building improvements range from new heating and air conditioning systems to new flooring, ceilings, lighting, windows, and an entirely redecorated interior. Geared to serve the Spanish-speaking community, the library has an expanded collection of books and materials in Spanish and English, as well as expanded services for adults, teenagers, and children, such as both Spanish and English story-telling hours. The refurbished library is one of nine participating branches in the New York Public Library's South Bronx Project, a federally supported demonstration project designed to show how library programs, methods, and materials can be effectively applied to reach Spanish-speaking patrons.

## OPTICAL SCANNING

- LIBRARY CATALOG CARDS CONVERTED TO MAGNETIC TAPE BY OPTICAL PAGE SCANNER
- OUTPUT TAPES WRITTEN IN L. C. MARC II FORMAT

We Are Staffed To CONVERT LARGE SHELF LISTS

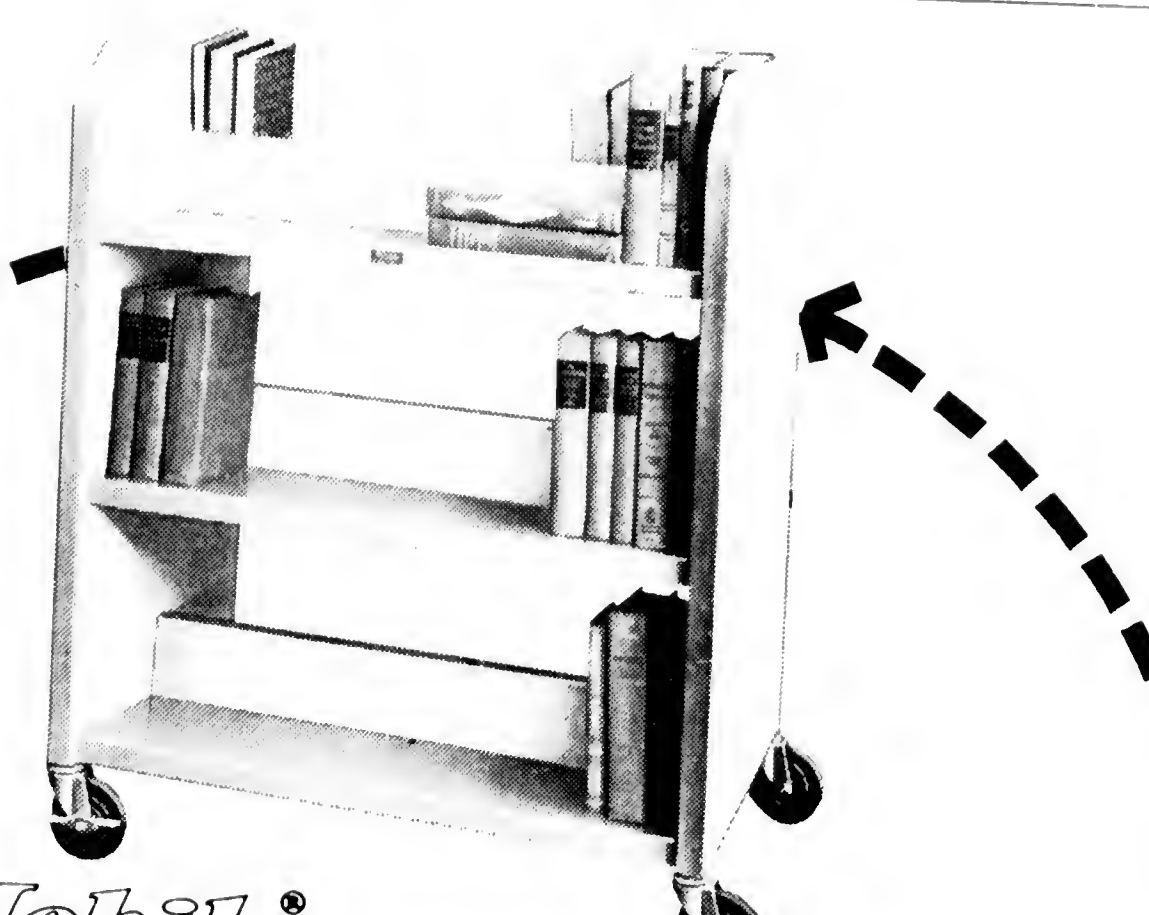
FOR DETAILS WRITE OR PHONE KEN BENSON, GENERAL MANAGER

## INPUT SERVICES

111 E. FOURTH ST., DAYTON, OHIO 45402

(513) 222-2721 or 222-2722

SPECIALISTS IN THE CONVERSION OF  
LIBRARY CATALOG CARDS TO MAGNETIC TAPE



Model BK-209

**PIX Mobile®**

**BOOK CASES and BOOK TRUCKS**

Pixmobile book cases and book trucks ease the task of moving books and other heavy objects from room to room. Mounted on large, quiet casters, they literally become portable bookshelves and often serve as a reference library on wheels. Maneuverability in any direction is effortless. Shelves are slightly tilted so books will not fall off and titles are easier to read. These useful book carts are perfect for use in schools, churches, libraries, offices and industry. Write for illustrated brochure showing the complete line.

**Advance PRODUCTS CO., INC.**  
2300 EAST DOUGLAS  
WICHITA, KANSAS 67214



## COMPENDIUM OF SOCIAL STATISTICS, 1967

This Compendium is issued as a joint undertaking of the United Nations, the International Labour Office, the Food and Agriculture Organization of the United Nations, the United Nations Educational, Scientific and Cultural Organization and the World Health Organization.

Statistical tables include: population and vital statistics; health conditions; food consumption and nutrition; housing; education and cultural activities; labour force and conditions of employment; income and expenditure; consumer prices. Paperbound \$8.75

United Nations Publications,  
Room 1059,  
New York, N. Y. 10017

### PACKAGING SIMPLICITY



INSERT BOOK

## JIFFY PADDED BOOK BAGS



STAPLE OR TAPE

#### SPECIFICATIONS

Packed 100 Per Case

NO.	SIZE
1	7¼ x 12
2	8½ x 12
3	8½ x 14½
4	9½ x 14½
5	10½ x 16



TEAR-TAPE TO OPEN

Available to you from  
200 distributors from  
Coast to Coast

WRITE FOR FREE SAMPLES

JIFFY MFG. CO.  
HILLSIDE, N.J. 07205



Prince George's County Memorial Library, Hyattsville, Md.: Slated for January 12 dedication was the 432,000 square-foot, \$1 million Bowie Branch Library, a two-story brick building with a meeting room, conference rooms, and reading areas for all age groups.

### \$5000 LIBRARY SCHOLARSHIP ANNOUNCED BY FIELD

A new \$5000 scholarship, to be awarded annually by the Council of Canadian Library Associations, has been given by the Field Enterprises Educational Corporation in honor of its retiring chairman of the Board and chief executive officer, Howard V. Phalin.

The Phalin Scholarship will support advanced study in library science, and will be awarded to candidates with several years of library experience who have "clearly demonstrated outstanding qualities of leadership and initiative." The new scholarship will be awarded first in 1969, for the academic years 1969-70.

### SCHOLARSHIPS & FELLOWSHIPS

New York State Library: The Division of Library Development of the New York State Library has scheduled its Public Librarian's Training Grant examinations for May 10. These scholarships, made available under the Library Services and Construction Act, offer financial assistance for N.Y. State residents with general undergraduate college preparation who will begin their library study in 1969 at an approved graduate library school in New York State. Endorsement by a public librarian and two years of service in a public library of the state is required. The amount of the award is determined on the basis of tuition and the recipient's financial ability with the maximum grant being \$3000 for the one-year degree program. Filing deadline is April 26. The Division has also compiled a listing of agencies in New York State which offer financial assistance for library study. Copies of this list and full information about the training grant examinations are available from Alice L. Britenbaker, Division of Library Development, New York State Library, State Education Department, Albany, N.Y. 12224.

Johns Hopkins University: The Welch Medical Library at Johns Hopkins University will offer postgraduate scholarships in biomedical librarianship for the academic year of 1969-70. The areas of study will be in public services, technical services, medical library administration, and history of medicine.

Training will include tuition-free courses, informal seminars, and work experience, as well as a research project. Candidates must be U.S. citizens, hold a masters' degree from an accredited library school, and should preferably have a bio-science background. Stipend will be \$5500. Applications will be accepted until May 1 for those wishing to begin the program in July, and until July 1 for those wishing to begin in September. For forms and information, apply to Alfred N. Brandon, Welch Medical Library, 1900 E. Monument Street, Baltimore, Md. 21205.

Medical Library Association: A \$1500 scholarship for the academic year 1969-70 in memory of Ralph T. Esterquest, librarian of the Francis A. Countway Library in Boston, has been announced by the Medical Library Association. The scholarship will be awarded to a qualified student who will enter library school in the summer or fall of 1969; applications are available from any ALA-accredited library school or from the MLA Scholarship Committee chairman, Miss Jean Foulke, National Institutes of Health, Division of Research Services, Bldg. 10, Room 5N118, Bethesda, Md. 20014.

### AWARDS

Bollingen Prize in Poetry: The Yale University Library has awarded its \$5000 Bollingen Prize in Poetry to two American poets, John Berryman and Karl J. Shapiro. Considered one of the major poetry awards in this nation, the prize was presented for the two publishing years of 1967-68. Mr. Berryman, professor of English at the University of Minnesota, was cited for his volume, *His Toy, His Dream, His Rest* (Farrar, Straus & Giroux). Mr. Shapiro received his award for his *Selected Poems* (Random House).

Intellectual Freedom Award: Nominations are requested for the Robert B. Downs award for outstanding contribution to intellectual freedom in libraries. The award consists of \$500 and a citation to be presented at the annual convention of ALA; the first award will be given in June, when ALA meets in Atlantic City. Nominations should be sent, before April 15, to Herbert Goldhor, director, Graduate School of Library Science, University of Illinois, Urbana, Illinois. Any person, whether a librarian, a library board member, or even a group may be eligible, as long as the contribution for which the award is made is directly related to the furtherance of intellectual freedom in any type of library.



## PEOPLE



Keith Doms



Emerson Greenaway



Arthur S. Plotnik

JAMES K. CHENG, formerly Head Librarian and Associate Professor in History of Warner Pacific College in Portland, Oregon, is now Director of Libraries of the Okanagan Regional College in Kelowna, British Columbia.

RICHARD COMBS, formerly Head Librarian of the Newport Public Library in Rhode Island, is now Head Librarian of the Northbrook Public Library in Illinois.

KEITH DOMS, Director of the Carnegie Library of Pittsburgh since 1964, will become Director of the Free Library of Philadelphia, effective in September.

EMERSON GREENAWAY, Director of the Free Library of Philadelphia since 1951, will retire in September after 40 years of library service. Before joining the library, Mr. Greenaway was Director of the Enoch Pratt Free Library from 1945-51. Prior to that, he held positions with the Worcester and Fitchburg public libraries in Massachusetts and with the Hartford Public Library in Connecticut. Mr. Greenaway was president of the American Library Association (1958-59), a member of the United States Delegation to the U.S.S.R. in 1961, and a member of President Johnson's National Advisory Commission on Libraries, 1967-68. He is currently an officer of the International Federation of Library Associations and a member of ALA's International Relations Committee.

JAMES J. MICHAEL, formerly Supervisor of Community Services at the St. Louis Public Library, is now Chief Supervisor of Branches and Community Services.

ELIZABETH HOMER MORTON, retired Executive Director of the Canadian Library Association, has been appointed to membership in the Order of Canada and will receive the Order's Medal of Service.

YVANNA MUNDELL, formerly on the staff of the AP Newspaper Library in New York, is now Chief Librarian.

FANNIE NOONAN, Head of the Consultant Division at the Michigan State Library, retired December 20.

DAVID OYLER, formerly Forestry and Agricultural Sciences Librarian and Assistant Professor of Library Science at Colorado State University, Fort Collins, is now Assistant Director, Public Services, at the University of Washington Libraries, Seattle.

ARTHUR PLOTNIK, formerly Information and Editorial Specialist at the Library of Congress and Assistant Editor of LC's *Information Bulletin*, is now Associate Editor of the *Wilson Library Bulletin*.

ARTHUR S. RICKETS, formerly Assistant Director of the Louisville Public Library in Kentucky, is now Head of the Consultant Division at the Michigan State Library.

VIRGINIA ROSENMEYER, formerly in charge of the bookmobile services at the St. Louis Public Library, is now Supervisor of Community Services.

MISS SOOKWON SHIN, formerly a Cataloger at Boston College in Chestnut Hill, Massachusetts, is now Technical Processes Librarian for the Commonwealth Campuses Libraries at Pennsylvania State University Libraries.

GRANT T. SKELLEY, Head of the Loan Department and Acting Head of Rare Books and Special Collections at the University of California, Berkeley, will become Assistant Professor of Librarianship at the University of Washington, Seattle, effective in September.

WILLIAM R. THOMPSON, formerly Assistant Reference Librarian at Texas A & I University, Kingsville, is now Documents Reference Librarian at the University of Massachusetts in Amherst.

### DEATHS

JESSE CUNNINGHAM, Librarian of the Memphis Public Library from 1925-58, died December 19 at the age of 86. Mr. Cunningham held positions as Law Librarian at the University of Nebraska, Librarian at the University of Missouri School of Mines and Metallurgy, and Librarian at the St. Joseph Public Library in Missouri.

JOHN A. RYCEGA, Chairman of the English Department and Professor of English at Sacred Heart University, Bridgeport, Connecticut, died December 21. Dr. Rycenga was a regular contributor to *LJ's* Book Review column.

ELLEINE H. STONES, Chief of the Burton Historical Collection of the Detroit Public Library from 1941-57, died January 4. Prior to joining the Detroit library staff in 1928, she worked at libraries in Little Rock, Arkansas, and at the University of Illinois, Urbana.

# NEVER AGAIN

at this amazingly low price.

On March 26, 1969,  
the price of this series will increase from  
\$11,062.40 to \$16,593.60

## TRAVELS IN THE OLD SOUTH I, II, III

LOST Cause Press has completed the Microcard edition of volumes from Thomas D. Clark's *Travels in the Old South I, II and III*. We continue to search for items we have not been able to photograph and hope to offer these volumes as we find them.

We are amplifying this series of bibliographies "as a tool for persons interested in historical research." Mr. Clark, in the editor's preface to Volume I, says: "Almost all historians who have tried to discover the past as it actually was or to gain a feeling of being at home in the precise contemporary scene, have used travel accounts for sources."

When the Lost Cause Press started this project several years ago, Mr. Clark said, "These volumes cover the important years of 1607-1806. Travelers came visiting the Colonies. They . . . were here during the Revolution and later they came to see the expanding nation. These travels apply to the rest of the nation as well as the South."

Clark, *Travels in the Old South I, II and III*  
Approximately 1174 volumes,\* postpaid . . . . . \$11,062.40

A set of catalog cards will be included with this shipment, at no additional charge.

On orders placed after March 25, 1969, the price will be \$16,593.60. The first deadline for this price increase of 50% was May 30, 1968. We extended the May 30 deadline because we weren't able to have our pamphlet, which lists all items in this collection, ready in time to send out and allow time for checking by libraries.

\*Duplicates of items already in library collections may be returned for credit within six months after receipt of shipment.

LOST CAUSE PRESS  
1140-46 Starks Building  
LOUISVILLE, KENTUCKY  
40202

*A critique of the personnel and staffing standards proposed in Maryland and discussed in LJ last October*

## Signposts to Disaster Or Road to Utopia?

by RALPH BLASINGAME, JR.

THERE IS a most serious issue in the Maryland proposals for the revision of requirements for educational qualifications for librarian positions. This revision has been called a "solution" to the manpower problem—a claim beside which some of those made on television commercials fall a bit short.

If the proposals do indeed present a solution which has eluded the grasp of the best minds of every other profession, then they should be understood thoroughly before marching into utopia triumphant with all appropriate flags up.

If they are somewhat less grand in effect, then they also need to be understood and their effect debated and worried over just a little bit, so as to perfect them within the next few months.

If they are signposts to disaster, then certainly their various aspects should be pondered most seriously, and perhaps consideration should be given to rejecting them.

The point is that the profession of librarianship in Maryland stands on the verge of making a major step, either toward solution of a persistent nagging problem, if the proponents of the proposals are correct; or in the direction of further weakening our claim to the designation "professional," if they are wrong.

I state this at such length because I feel it necessary to present carefully both the seriousness of the issue and the limitations of my judgment. I am not presenting the reaction of the educational fraternity—or sorority, as the

case may be. I don't have a wide acquaintance among library school faculty members, I don't set policy for any library school (except as one member of a fairly large faculty), and I don't converse regularly with any group concerned broadly with the goals of education for librarianship. Thus, I represent only myself and my attitudes toward education and librarianship. These attitudes have been developed as a result of administrative-legislative experiences in the promotion of public library development plans, and in the operation of two state libraries and surveys of some others. Both of the state libraries in which I have worked happen to be parts of state departments of education. While I claim some acquaintance with educational institutions, secondary and higher, I do not claim expertise in their operation. I am not happy with what I see when I look at the bureaucracy which the public school movement has become, nor am I happy when I take a careful look at the college campus: I have had some chance to do both in the past few years.

As to education for librarianship, my opinion is that it is woefully out of kilter—so much so that it *invites* tinkering. While the ALA assiduously averted its eyes, the number of institutions offering training programs in librarianship at the undergraduate level grew to perhaps 600. The product of these schools is highly variable as to preparation and is mostly intended for work in school libraries, but it actually turns up in both school and public libraries (usu-

ally the smaller ones in both categories, is my guess) and, occasionally, is found in college and special situations. The profession has been stuck with the idea that the general library is the ideal, and that preparation for librarianship should ordinarily be of generalists, even in the face of the oft-repeated fact that one of the features of education and information today is their highly specialized nature. I do not claim to have any full-blown idea as to what direction our educational pattern should take, however. I am not necessarily opposed to undergraduate preparation of some sort, though I have most serious doubts on that matter which the Maryland recommendations do not dispel in the slightest. Perhaps that is enough about my limitations, so far as educational programs per se are concerned, for commenting on the Maryland proposals.

I have certain other biases with respect to the theory (if any) and practice of librarianship. Perhaps the most notable of those is that I feel strongly that this field—particularly the public library field—has been dominated by a small group of very vocal people whose credentials for exercising leadership, as matters have turned out, are questionable at best. Of many bad aspects of this situation, perhaps the worst have been: 1) repression (not just rejection) of dissent about current ideas; 2) repression of intellectual examination of the aims of libraries; and 3) rejection of the concept of measuring the end results of library operations. It is my

strong feeling that, as a result of these repressions, we find ourselves, in a time when evaluation of both aims and end results of our efforts is increasingly important, without the means of measurement or the group of objective observers necessary to the development of those measures. Consequently, we must operate constantly without real guideposts, without a body of concepts for which even minimal facts are available. These leaders, furthermore, appear to be phasing out, and they have not provided for their own replacements. One may conjecture that the public library field, in fact, is presently suffering most from a shortage of leaders, and that it will suffer even more from this lack as time passes.

One last bias: I believe from what I have learned of the history of education for librarianship, and from experience as a student and teacher, that we suffer from the initial mistakes of Melvil Dewey. Dewey trained clerks and made no bones about it. As a consequence, he was invited to leave the university atmosphere. Instead of reexamining his aims, he merely took his clerks off to Albany and proceeded to train them to do the menial work which he could not stand to do himself. Inevitably, the clerks eventually inherited the world.

We have come some distance from that type of attitude, but not nearly far enough. We will be led from this position, if at all, not by practitioners—who, as I understand it, have formulated the present Maryland recommendations—but by library school faculty members operating in an atmosphere of study and research in a university context, possibly operating in concert with practitioners.

I will direct my attention to Recommendation I of the Maryland document (*LJ*, October 15, 1968, p. 3747-8), because I believe that it is in many ways the most important in long-term effect. Against my personal background of experience and personal bias, I have tried to think of the basic questions one might ask as tests of the value of any proposed academic program of training for librarians. And here it is well to point out that I use the word training in Fritz Machlup's sense—that is, to describe any program of study which contributes to the individual's ability to perform his chosen work; as opposed to "education," which contributes to the individual's general understanding or culture. The basic questions are, so it seems to me:

1) Is the program a "whole" program; that is, is it a result of consideration of the entire spectrum of education for librarianship? If it does not contain proposed solutions to the whole problem, can it be readily related to an existing structure by the principal parties to that structure?



Ralph Blasingame is a professor at the Graduate School of Library Service, Rutgers University, New Brunswick, N.J. This is an edited version of an address to the Maryland Library Association at Annapolis, November 8, 1968

2) Is the program a result of a conceptualized consideration of the objectives of libraries as broadly seen, or of the possible present and future operations of libraries as derived from a statement of objectives?

3) Does the program arise out of a general concern as to the responsibilities of the profession; that is, does it arise out of serious study of society generally, and the existing educational structure in particular, and the consequent recognition of the need for both to identify certain of society's problems, and of adjusting the structure so as to be able to adapt to those problems in the hope of working toward their solution or amelioration?

4) Does the program provide for the maximum intellectual development of the individual who may participate in it; that is, does it recognize that the important differences are among individuals first, and training programs second? Is it fair to the persons involved?

5) Is the program "real;" that is, will it improve the caliber (and possibly, number) of people entering the profession; can it be staffed with well qualified persons; does it have aims which are so desirable to society that they will be supported adequately in academic institutions of first rank?

As to the first question—that is, is this a whole program or one easily related to a whole program to which there is already some agreement?—it seems to me that the Maryland proposal clearly is neither. The entire proposal is aimed at Maryland public libraries and does not relate to the profession's present concepts about training (how-

ever dated they may be). It would, of course, be possible to relate a whole structure to the Maryland proposal. Aside from the fact that this suggestion is somewhat presumptuous, if the Maryland proposals have sufficient force that is what will happen. I personally doubt that will happen, particularly in view of my inability to trace any particular line of reasoning through the proposals. My general feeling is that such relentlessly pragmatic solutions to major problems have force only for the place and time in which they are formulated.

As I read through the various statements of and about the Maryland proposals, I find only the suggestion of an answer to my second question: that is, does the training program relate to the objectives of libraries and/or to the present and future operations of libraries, as foreseen from analysis of objectives? Clearly, the aim of the individuals who formulated the "Maryland solution" is to give service. That is laudable, but it is at most a very incomplete statement of objectives. Service to what and/or what ends? Service leading to what societal changes or benefits? Service to whom and for what reasons—relief of the stupid frustrations imposed on students by the educational system; development of strategies of insight for the individual beset by an ant-heap society? Surely, these and many other questions need statement, and acceptance or rejection as aims, before we shall really be able to formulate a training program, in whole or in part, which will stand up against the enormous strains which lie ahead.

Perhaps those who formulated the Maryland proposal take aims for granted: experience tells me that most librarians do. A period of study and reflection recently has left me convinced that this attitude is most debilitating for the institution in the long run. Without aims, the process of megalopolitan development will support us (indeed, keep us very busy) but only in a succession of waves of energy, each less forceful than its predecessor, as the population spreads out over the landscape. We are presently tied to the locomotive aspects of society; we need to be tied to its intellectual aspects. We are now seeing the decline of many of our city libraries and their struggles to "relate;" that is, to find aims suited to changed conditions. The struggle is much more difficult than it might have been had we developed the habit of stating and restating aims periodically. To create a training program without stating the aims of the institutions for which it is to train people is doubly deleterious.

The answer to my third question—does the program arise out of a general concern as to the responsibilities of the profession?—is suggested by Norman

Finkler's statement in his *Library Journal* article:

The report presents a considerable challenge to the present structure and operation of library education programs. It raises basic questions about the nature of the library profession. Neither these nor the other implications and questions the report raises are treated substantially in its text. It should serve as a springboard for . . . talk and argument and thought . . .<sup>1</sup>

In short, if the Maryland proposal is based on considerations of the responsibilities of the profession, this is not revealed in the report. How a document with the lacks indicated by Mr. Finkler can lead to "talk and argument and thought" out of which the responsibilities of the profession will receive consideration, is beyond my grasp.

The proposals were, as is clearly indicated in the text of Recommendation I, set forth for these reasons: "1) there is a personnel shortage; and 2) experience with librarians who do not hold graduate degrees demonstrates that an acceptable quality of service can be given by such personnel."<sup>2</sup>

As a contrast with this limited approach, I cite Lester Asheim's paper in the *ALA Bulletin*. Asheim begins by stating his belief that:

. . . the professional segment has responsibility for the definition and supervision of the training and education required by the complete range of activities encompassed by the profession . . . librarians are . . . concerned with the advancement and improvement of the library profession.<sup>3</sup>

The Maryland proposals are designed to fill vacancies and thus to broaden the definition of "librarian" so that a larger net may be thrown to gather people into the work. Asheim, on the other hand, attempts throughout his statement to "try to narrow the use of the term "librarian" to designate those who are qualified by background and training to go beyond the level of application of established rules and techniques to the analysis of library problems and the formulation of original and creative solutions for them."<sup>4</sup>

I am not prepared to voice entire agreement with Asheim's paper because I have not had a chance to give it the attention it deserves. However, it is obvious that his approach is significantly different from that of the Maryland proposals and for that reason (and others) he arrives at significantly different proposals for training and education programs. I state my very strong agreement with his approach and my equally strong disagreement with that of the Maryland proposal.



In-service training or library school?: two options Maryland didn't propose. Above, Director of Administrative Service Edwin Tooley's in-service training session at the Denver Public Library; below, Dr. Eugene Hart's administration class at the University of Southern California library school



Answers to the fourth and fifth questions—does the program provide for the maximum development of the intellectual capabilities of the individual and will the program be attractive enough to society to draw adequate resources, human and other—must be conjectural to a large degree, though we do have some evidence on closely related scores. One may, with Grace Slocum, engage in generalities such as: "An undergraduate education curriculum of the kind indicated in the Maryland report will be fine once it is developed and in operation."<sup>5</sup> But, in doing so, one must at least recognize that, first, the definition of "fine" is elusive at best, and, second, that the problems which will certainly be encountered in the development and operating of the program have not been examined. Without taking time to examine specific problems of developing and operating a library school, though they are many and difficult, let me try to sketch briefly the forces which I believe will run against the recommendation for undergraduate study:

1) First, the shortage of persons qualified by education, experience, and temperament to teach in library schools is at the very least as bad as the shortage of librarians to serve the public. This shortage of teachers will be aggravated as the library schools stress participation in research and field demonstrations by faculty.

2) The rapidly increasing number of graduate programs in librarianship, furthermore, will offer opportunities to persons trained both in librarianship and in the academic disciplines to participate in programs which may be expected to advance the field generally and also to train librarians. These prospects will, I believe, be far more attractive to the best minds than will be teaching in a relatively sterile undergraduate program.

3) We may expect to get the greatest college response to the proposed undergraduate programs from the recently converted teachers colleges—that, certainly, has been the experience so far, at any rate. These colleges are, in general, being upgraded. But they are being upgraded at a time when there has developed a most intense competition for talent in all academic fields and certainly for practicing librarians. Thus, it will be a long time before the converted teachers college, surely with some exceptions, can be thought of as equalling in quality even the second rank liberal arts college and the undergraduate programs in our state universities.

4) We can reasonably assume, from experience with other "methods" courses, that the first rank colleges will not show any appreciable interest in offering undergraduate courses of the

nature suggested in the Maryland report.

5) There is a trend, at least in some states, to move *all* professional training out of the undergraduate curriculum and into graduate schools.

#### SUMMARY

I guess I need not say that I find the answers to most of my questions in the negative. It is likely that Charles Robinson's statement—that the number of library school graduates has increased from 1,635 to 3,226 in five years but that "the outlook of any individual library is just as bleak now as then"<sup>6</sup>—expresses in capsule form the main considerations behind the Maryland proposals. It is also just possible that, given unimaginative administration, the number of positions for such persons might be continuously expandable, and the shortage thus persist, no matter what the numbers of graduates from whatever programs. Following this view, I am led to believe that consideration of some other problems which are implicit in Robinson's statement—those relating to general management improvement, the shortcoming of personnel management procedures, the nature of library assignments, and others—has been foreclosed prematurely. By this means, then, the responsibilities which should be borne by libraries, and particularly by leaders in the practice of librarianship, may be foisted onto colleges whose ability and desire to carry them is unknown. Following this line a bit further, it may then be both possible and convenient to place any blame for the failure of the proposal to satisfy any or all needs at the door of library education in general. Viewed in this manner, the proposals become less an effort to improve librarianship than a self-fulfilling prophecy that education for librarianship is inadequate to the task before it.

Before ending, let me raise a few more—and perhaps more direct—questions. It occurs to me to ask, for example, why the whole question of responsibility for research and developmental activities has been ignored. I must assume that if it isn't mentioned at all in the proposal, it is not to exist, so far as the public library is concerned. This is, most unfortunately, the situation that exists today, but is it appropriate for the librarians of a thriving state with the energy of the federal government at its door, and with its university expanding its responsibilities, to take this attitude?

Again, who, other than librarians, has been consulted in the formulation of the proposal? Have persons knowledgeable in occupational choice, curriculum development, and operation of institutions of higher education been

consulted? If so, they should be brought forward immediately; if not, the lack is apparent.

Am I correct in feeling that the sense of the recommendations is that something is to be added to the undergraduate curriculum without taking anything out? Is that possible? If not (and I believe it is not), then shouldn't the proposal be much more specific about what is to be deleted, so that the prospective student will be better able to judge the possibility of transferring his training to fields other than public libraries?

We have an education system which has been described as a screening mechanism: a system which has produced excellent technicians and very bad teachers and humanists. Will Maryland not be carrying this misshapen system one step further with its proposals?

I ask those who formulated this proposal to examine the spirit of Neal Harlow's admonition to New Jersey librarians when he commented on a similar proposal there:

... we must bear in mind that, within the organization at least, we are professional people, not employers and employees. In this context and capacity we must maintain an independent stand, preserving our right to make judgments affecting . . . our own establishment.<sup>7</sup>

In considering this, please keep also in mind that we and our successors must live with, and in, "our own establishment" for, we shall hope, a very long time.

#### REFERENCES:

1. Finkler, Norman. "Maryland's Manpower Shortage." *Library Journal*, Vol. 93, No. 18, October 15, 1968, p. 3746.
2. "Minimum Professional Personnel and Staffing Standards for Maryland's Public Library Systems: a Proposal." *Library Journal*, Vol. 93, No. 18, October 15, 1968, p. 3747.
3. Asheim, Lester. "Education and Manpower for Librarianship: First Steps Toward a Statement of Policy." *ALA Bulletin*, Vol. 62, No. 9, October 1968, p. 1096-1106.
4. *Ibid.*, p. 1096.
5. Slocum, Grace. "Bachelor Librarians: an Interim Training Program." *Library Journal*, Vol. 93, No. 18, October 15, 1968, p. 3754.
6. Robinson, Charles. "Promise and Fulfillment (More or Less)." *Library Journal*, Vol. 93, No. 18, October 15, 1968, p. 3756.
7. Harlow, Neal. "Certificates for 'Provisional' and 'Emergency' Librarians in New Jersey: an Objection." *New Jersey Libraries*, Summer 1968, p. 34.

*Today's academic librarian "can function satisfactorily only as he is able to articulate his own activities smoothly with a multiplicity of other scholarly efforts of divers kinds and in many areas"*

## The Academic Librarian and The Protocol of Scholarship

by DAVID KASER

THE SENSE in which the term "protocol" is being used in this essay is as "a body of diplomatic etiquette." Thus it might be said that this paper addresses itself to the question, "What relationships are there between the academic librarian and the rest of the world of scholarship that require from him unusual skill in diplomacy?"

Historically, the role of the librarian in the protocol of scholarship has been almost wholly unidimensional; it consisted almost entirely of contacts with individual researchers themselves. Academic librarianship was formerly conceived pretty much as sitting in an ivory tower, surrounded by fine books into which the librarian dipped at his abundant leisure, living a gracious, cloistered, genteel existence—coming out of an ivy-covered Gothic pile only for the monthly meeting of the University faculty.

If, indeed, that beautifully pastoral regimen ever did in actuality exist for the academic librarian, it does so no longer. Today's academic librarian spends more time at an altitude of 40,000 feet than he does in his office, more time working with people than he does with books, fulfilling responsibility that is decreasingly local and

*This article is reprinted, with permission, from the Spring 1968 issue of "The Kat-Log," a publication of the students of the Peabody Library School, Nashville, Tennessee*

increasingly global in scope. As in almost every other field of current human endeavor, the academic librarian can no longer be the rugged individualist who "goes it alone," carrying on his business aloof from the hubbub of the world of affairs, of men, of money, of the marketplace, and of universal scholarship. He is, rather, now a single thread that works itself back and forth through the endless warp and woof of scholarship. He can function satisfactorily only as he is able to articulate his own activities smoothly with a multiplicity of other scholarly efforts of divers kinds and in many areas.

It should be made clear at the outset that this paper is using the term librarian in an all-embracing sense, to include all persons working on a professional level in the information-transfer industry, whether they refer to themselves as librarians or by some other such designation as documentalist, information scientist, or whatnot. This modern librarian's work brings him into action in six other sectors of the research front: 1) the publishing industry; 2) philanthropic foundations; 3) learned societies; 4) government agencies; 5) in consultative capacities; and 6) in foreign service.

Each of these sectors will be discussed briefly and in turn. It should also be observed at the outset that all of the duties and responsibilities referred to hereafter have been carried out by librarians somewhere and from time to

time, but never before have they been necessitated in such large numbers; whereas they have in the past been performed primarily by a few library directors, they are now increasingly being called for in librarians in other positions as well.

#### 1) The Publishing Industry

Academic librarians have long had a relationship with the publishing industry, but that relationship has in the past been of a very limited kind; it has involved almost exclusively their ordering and paying for a highly selected group of the best books and journals. In recent years, however, as librarianship has become an increasingly complex corpus of knowledge, its practitioners have come increasingly to an involvement in scholarship of their own, and their relationship to the publishing industry has taken on more of the characteristics of that of their colleagues in other disciplines. In addition, therefore, to buying books, librarians are now busy writing them, and there is an ever-longer list of journals which are limited in their subject scope to librarianship itself as a scholarly discipline. The growing need, moreover, for librarians with extensive subject competence has come to mean that many scholar-librarians are now writing books and articles in nonlibrary fields as well; they are also preparing abstracts and indexes, they are writing reviews, and they are reviewing manu-

scripts for publishers to a degree that ten years ago could hardly have been imagined.

This increasing participation of librarians in scholarly activities is bringing them into ever closer contact with the publishing industry and face-to-face with a growing number of the multifaceted problems that this interrelationship presents. It is becoming ever more important for librarians to know how to prepare a manuscript for the press, how to read proof, how to prepare an index for a book, how to key illustrations to the text of an article or book, what to look for in the contract between a publisher and author; it is essential that they understand the role or nonrole of the author in the areas of book design, and manufacturing, and distribution, as well as the differing purposes and social functions of commercial and university presses. The librarian must learn as he has never known before how to write a cogent, forceful, well-organized sentence, or paragraph, or chapter, or book. He must come to look with a new understanding upon Aristotle's admonition that a presentation of any kind should have "a beginning, a middle, and an end." How easy it was to agree to that statement glibly when we first read Aristotle, but how difficult it is to apply in the early throes of fledgling authorship, whether creative or scholarly—"a beginning, a middle, and an end."

This increasing relationship between the academic librarian and the publishing world means that the librarian must have as sound a foundation laid in his training and propaedeutics for the fulfillment of such responsibilities as his scholarly colleague in any other discipline. The relationship calls for high training and ability in, and sensitivity to, an important part of the protocol of scholarship.

## 2) Philanthropic Foundations

It has also become important in today's world that the librarian understand the social significance of private philanthropic foundations and that he be able to relate his activities to their interests. It was not long ago that the librarian never saw a foundation—that he rather thought of a foundation as a somewhat nebulous Olympian entity that scattered largesse, if not wholly arbitrarily, at least by some totally inscrutable mystique. If a library need came before a foundation at all, it was laid there not by the librarian but rather by the university president or its development officer. In fact, it was usual that the librarian did not even know that the institution was seeking a grant for library purposes until after the president was assured that the money was already in hand.

In recent years, however, universities have come to realize that the specialists on their staffs are the ones most able to present and defend a case for a grant in their own fields of competence. With this realization has come the expectation from the university administration that these specialists will make their own contacts with philanthropic foundations. Thus librarians are now often expected to conceive library projects in which foundations might find interest, to draft proposals to foundation offices, to present them to their boards and officers, and to defend them before deputations of stern-eyed site visitors.

Most foundations, parenthetically, seem pleased at this change, because they are now receiving proposals that were conceived closer to the operational level and are therefore sounder and make more sense. They also like, for the same reasons, being able to deal directly with the people who will be utilizing the grants.

This new requirement, however, that librarians have adequately broad vision to enable them to make long-range plans, and to adjust broad policy, as well as to integrate their own programs for action into the fluxing state of scholarship, and to state these circumstances dynamically to foundations,



David Kaser is director of the Cornell University Libraries, Ithaca, N.Y.

means that librarians must be recruited who have keen ability to carry on sustained, delicate negotiations. In short, they must again have considerable diplomatic skill.

## 3) Learned Societies

Still a third area of scholarly activity wherein the modern librarian must work is in appropriate learned societies. Outside of good, old-fashioned "self-help," learned societies today are probably furnishing a greater portion of continuing education in the professions than is any other single phenomenon. Local, state, regional, national, and international societies are mounting a well-nigh bewildering array of opportunities for continuing education in all fields, and these opportunities are as important to today's librarians as they are to today's doctors, physicists, or ministers of state. Twenty years ago, a librarian, as was also true of a chemist, or an engineer, or a doctor, could graduate from the university with adequate information concerning his profession to enable him to work successfully in it for the rest of his life. In today's rapidly changing society and technology, however, this is virtually impossible to do in any profession. It is probably not an exaggeration to state that, today, a person in any field who does not update his technical understanding and skill on a continuing basis is likely to go bankrupt within five years. Thus a librarian who is not vigorous in his pursuit of continuing education from the workshops, seminars, conferences, colloquia, institutes, and short courses sponsored by his many learned societies, will likely become an anachronism in a very short time. This fact alone requires today's librarian to immerse himself in the activities of learned societies.

There is still another level whereon the true professional in the library field will involve himself in the work of the several societies, and that is in their committees and boards. Such involvement is essential to assure the continuing flow from the profession of creative influences that shape its services to meet the world's changing social need. A librarian who is not thus active in professional societies will find it difficult, if possible at all, to remain attuned to the shifting needs of his profession. Learned societies need their professions' best talents in all of their activities, and the better librarians will find themselves participating extensively in their many endeavors. Extensive involvement, however, in this aspect of the world of scholarship is comparatively recent in origin, and it is proving to be a kind of involvement wherein the stereotype of old-school librarian can walk uneasily, if at all.

## 4) Government Agencies

The expanding needs of the Federal Government bring academic librarians into a frequent fourth kind of contact with the research community. Not only must the successful librarian maintain a continuing liaison with grant-furnishing agencies of the Federal Government, the same as he must with private foundations, but he must also find himself in frequent contact with the Federal Government in other capacities. He must work with his Congressmen in bringing about new and effective legislation for the good of his profession and of society; this can require frequent visits with his Congressmen and communication with them as legislation is being conceived, drafted, and implemented. He is sometimes called upon to testify before Congressional committees and subcommittees in support of new legislation, but this again is an activity that he can only do successfully if he is thoroughly grounded in the relationships of his profession to the other scholarly fields. He must be available to help guide Federal officials in their selection of good personnel for the operation of their agencies, and he must be willing to serve in advisory capacities when requested by Federal agencies to do so. These activities also require that the librarian understand clearly how his own activities and efforts articulate with the needs of the rest of the scholarly universe.

## 5) Consultative Capacities

Librarians consult not only with the many arms of the Federal Government but with agencies in the private sector and with other institutions and organizations as well. Consultative services again require that the librarian be more than a mere technician with an understanding of the Dewey Classification or a "letter-perfect" circulation routine. When an academic librarian is called upon by another university to consult on the design of a new library building, the president of the host university wants to be sure that his consultant understands enough about the world of research and instruction so that he can recommend a building which will function properly in the unique surroundings of the host campus situation; after all, if educational institutions were not all unique in some way, a single adequate library building could be designed and simply duplicated on every campus in the country.

A consultant must therefore know more than merely what he is doing in his own shop; he must also be able to see clearly the unusual and distinctive features of the organization or institution for which he is consulting, and be

able to design a unique system, or building, or function, or activity, specifically to meet the needs of that institution. Ten years ago, librarians were infrequently called upon for consultative services. As academic libraries have in recent years become increasingly complex and large, however, an ever-widening range of library activities has been able to benefit from consultative advice. Scholar-librarians with understanding of the protocol of scholarship are increasingly needed to meet these new consultative opportunities in academic librarianship.

## 6) Foreign Service

Just as in other academic disciplines, so also in librarianship is there a new thrust of international communication effort. At no time since the Middle Ages have wandering scholars covered so many tens of thousands of miles as in the last decade, and librarians have logged their fair share of this mileage in support of the vast new interchange of scholarly information. Librarians are serving in all countries of the world under the aegis of a large number of private foundations and government agencies, and they hold traveling scholarships from a wide range of sources.

For them to be of benefit and use, however, to a host country, it is essential that they understand again why libraries are necessary for the technical, economic, professional, educational, social, and scholarly development of a nation or region or continent, and how they can contribute an essential service to the national growth process. Such librarians, of course, can only serve with value in such situations if they are men of breadth and vision and professional dedication. They must be diplomats of the highest order if they are going to serve the research community effectively in this sense.

These, then, are six areas of vastly increased library activity that require diplomatic ability from practitioners. Doubtless there are others. It is, furthermore, important to note that even today no one of these areas is static; each is growing more complex by the hour, thereby calling for even greater skill from librarians. There is a danger, in other words, that unless care is taken, librarians trained for today's needs will be inadequate in tomorrow's world. These new dimensions of academic librarianship, together with other innovations in the responsibilities of librarians, have brought with them a need for a different kind of person in the profession—one who can walk with greater self-confidence in the councils of the mighty, who can move with poise in social situations and circumstances which are fraught with

diplomatic pitfalls, who can think on his feet and defend his views articulately and with conviction, one who can manifest marketing ability, present an appearance of incipient success and inspire confidence in his product and his own ability to purvey it.

In short, librarianship today calls for the same skills and talents that are required for top management success in any complex industry. This puts librarianship into competition for high-quality talent with a wide range of professions, public services, agencies, industries, and technologies. Such skills and talents do not come cheap, and society is learning that if it expects to find them in its librarianship, it will have to pay for them. As these widening opportunities for scholar-librarians become better known, however, society will increasingly find that it can indeed locate and buy librarians who can successfully manipulate the high order protocol of scholarship requisite in today's world.

## THREAT TO THE PROFESSORiate

If the librarian feels that his stock has been a sluggish performer in the academic market place, he can blame in part the professor. He, too, is somewhat troubled about his status; he feels that he is not appreciated. Currently he regards the administrator as his natural enemy. He listens to official voices of the college explain that the administrator's justification for his existence is the aid he gives the teaching faculty; but the professor is inclined to question the claim of the administrators that they in practice act as the servants of the servants of the institution. He knows that these administrators learned about channels while serving as officers in the Second World War and that on their return to the halls of learning, they brought with them elaborate organizational procedures perfectly illustrating Parkinson's law. This smooth, well-oiled machinery functions in areas which the professor often regards as insignificant. The professor likes to explain that if teachers left the institution, there would be nothing left to administer. As a result he is at times bitter . . .

Now when an insecure professor finds that librarians wish to be treated as faculty members and not mere clerks, he may take the attitude that these, too, are a threat to the prestige of the professoriate. . . . Because the librarian does not engage in direct group instruction of students, it does not follow that his work is not important in the learning process.—from "The President, the Professor, and the College Library" by Guy R. Lyle (Wilson 1963)



by HAROLD WOOSTER

## MACHINA VERSATILIS— A Modern Fable



each publisher, as Mr. Hammond expresses it, "can learn from each other's mistakes and share solutions to common problems . . . last June I called what I hope will be the first of a series of meetings between university press editors who are working on CEAA editions."

Other areas in which the Center could be of service is in experimental work in the use of computers for proofreading and typesetting. The Center could also be of service in proofreading and checking original research. Double checks would be reassuring to some publishers. Finally, if the Center was well-funded, it could aid the publishers in defraying the high costs of printing and binding books. It is these costs, specifically, which have delayed the printing of the Charles Brockden Brown edition.

Although these are volumes produced through exacting scholarship, most of the publishers believe that they will be of interest and value to the lay reader. As the director of Ohio State University Press, Weldon A. Kefauver, said: "There is no question, I think, that the general public is well served by the publication of reliable editions of American authors. The Ohio State University Press has made the texts established for the Centenary Edition widely available to paperback and other publishers engaged in the re-

printing of the classics of American literature for instructional purposes in the classroom; and the availability to students at the present time of, for example, some eight or nine editions of *The Scarlet Letter* incorporating the text of the Centenary Edition, assures the student and his teacher that the text under study is in as close a form, in all details, to Hawthorne's final intention as the preserved documents of the work permit."

The Center for the Editions of American Authors has done much to stimulate interest in the preservation of the great art produced by our American authors. With inadequate financing—the editors give their free time to the effort and many of the publishers have made heavy commitments in publishing these editions—the Center has done much. With more funds it could do so much more.

With the impetus of the Center behind it, important work is now being done which will affect the librarian, the literary scholar, the bookseller, and the lay reader. Important, too, is the effect this venture will have on the preservation of our literary heritage. This attempt at accuracy does not reflect only our pedantic side; it reveals, also, our honest attempt to close the credibility gaps in American literature. By honoring our authors with accuracy, we honor America especially.

All photos from the Bettmann Archive

ONCE UPON A TIME, on a distant planet slowly spiralling into a dying sun, a Designer of Information Systems fled the country lest Nemesis overtake him for varieties of Hubris too horrible to detail. (His final atrocity had been forcing Free Citizens of a Great Democracy to read only upper case print-outs on scrofulous grey paper and in blunt type.) Relentlessly hounded by faceless hordes of young men in sinister, dark, natural shoulder uniforms, he finally found refuge in a remote small Kingdom.

Surprisingly, almost two percent of the arable land of the Kingdom was occupied by a very large, early, tube model, Indigenous Defense In Operational Time Computer. This IDIOT computer had been sold to the King and his sages as an infallible charm against unidentified flying objects. It did indeed protect against witches at Halloween; the rest of the year it remained idle.

The Designer had been leading a life of quiet dissipation—not shining his shoes, sleeping until 0800, wearing pants that didn't match his jacket, and even taking 50 minutes for lunch. His modest financial needs were met by a weekly remittance check for \$999.99, mailed by his former Payroll Computer, in remembrance of their last evening together and a certain undetectable permanent adjustment the De-

*Since this divertissement is so obviously science fiction, says the author, it is supererogatory to point out that any resemblance to Designers, Information Systems, or Computers, Living or Dead, is completely coincidental. But he does point it out anyway! Moral: watch your step with the obvious.*

signer had made in its Memory. He had, however, fallen among evil companions, the Royal Comptroller and the Royal Librarian.

The Royal Librarian had control of the Royal Library; the Royal Comptroller had control of the IDIOT computer. Both were unhappy; the Comptroller because he had a computer and nothing to do with it, the Librarian because it is the wont of Librarians to be unhappy.

Night after night the Designer would sit with his friends, drinking a cheap native vodka distilled from old torpedoes, and listening to their sorrows. The Designer had successfully concealed his disreputable past from his friends, but one evening, the bathos became more than he could bear. Drawing himself erect, he said:

"My friends, I have concealed my past. I am not a simple piano player. I am a Designer of Information Systems. Tomorrow, I will use the IDIOT computer to solve the Royal Library problem."

The next day he went to work. He found that the Royal Librarians were amazingly efficient in buying books and periodicals, Accessioning them, Cataloging them by Author, Source, and Subject (both Analytically and Descriptively). Classifying them by the very latest Ultimate Decimal Classification, and even, during their rare moments of leisure, opening them beyond the Table of Contents and Reading them.

One raucous element continued to disturb the serenity of this busy establishment—Library Users—who persisted in trying to take the books away from the Royal Librarians, risking even the ultimate penalty, too Draconian for a more civilized society, of being forced

to listen to a 60-minute lecture on "How to Use a Card Catalog."

Graduates of the best Library Schools in the Kingdom had tried to solve this problem and had failed. Posting uniformed guards at all doors to Frisk the Users; stamping nine out of ten books as Reference, and placing the remainder on Reserved Status; placing all books on the shelves in the order in which they were bought; hiring Illumination Engineers to put five watt bulbs in all public areas—none of these standard methods had worked.

In desperation, the King had hired a Documentalist, who achieved a Partial Success with his invention, just before a tragic nervous breakdown, of Perverted Title Indexing. All Authors were arranged in Alphabetic Order by their Middle Initials, all Sources by Superimposed Coding of the last three Digits of their Street Address and, in a final incandescent Flash of Genius, all Titles by the Last Letter of the Last Word.

Despite all these precautions people did, on rare occasions, find the books they wanted, charge them through a fiendishly complicated Charging System, and actually take them out of the Royal Library!

The Keen Analytic Mind of the Designer soon grasped the nub of the Problem—the Library Users. The outmoded Royal Charter said that the Library doors had to be open four hours a day, and Library Users persisted in coming through those doors whenever they were open. There was, however, one loophole. The Charter said nothing about the hours the doors had to be open, nor how long they had to be open at any one time.

The solution was simple. Giant 5000-psi Hydraulic Actuators were connec-

ted to each of the great bronze doors. These Mighty Engines could Flip-Flop a door from Fully-Open to Fully-Closed in one second of Real Time. An intricate System of Electro-Mechanical Relays linked the Effectors to a table of genuine Pseudo-Random Numbers in the Drum Memory.

A simple Program Implemented the Requirement that the doors be fully opened for 240 minutes of each 24 hour period, but that this Time Span be Chopped into Periods at completely stochastic Intervals.

Again, it worked! There were a few unfortunate Casualties at the Door-Door Interface, but the Library Users soon learned to keep a respectful distance. The Librarians, who had their own small wooden door in the rear of the building, controlled by a simple Time Clock, soon rose to new heights of Sustained Superior Performance.

The Designer had solved the problem, but he had lost his friends. As news of his true profession spread, women clutched their skirts as he went by, and little children fled, screaming. A lonely and embittered man, he sat alone, writing limericks in FORTRAN. Then, late one night, it happened. The knock on the door, the hardfaced men in trenchcoats, the black Mercedes in the street, the blindfold, the padded rush through the night, the glare of lights, the King!

Sitting on his chryselephantine Throne behind a vast walnut desk, idly leafing through a garish comic book, "Computer Course for V.V.I.P.s," the King:

"Do not be frightened, my son. I brought you here in the dead of the night because of a problem so delicate, and at the same time so indelicate, that there must be absolute secrecy. It concerns my sex life. I now know that you understand computers, but do you know anything about sex?"

The Designer, slowly recovering from his terror, said nothing, but chuckled reminisciently in the depths of his bushy, brown beard.

The King went on: "You know, of course, that I am the Absolute Monarch of this country—that I have the *droit du seigneur* over every nubile female in my Kingdom. At my whim, any woman in my country can be brought to the Royal Bedchamber for me to wreak my Royal Will upon her.

"But, the Royal Eunuch is completely incapable of bringing me the sort of woman I want when I want her. I tell him—tall or short, light or dark, thick or thin, calm or fiery—but he just can't seem to find the right combination in time to do me any good.

"I even sat down and went over his system with him one day. He has lots of file folders—one folder for all the tall girls, one for all the short girls, one



Harold Wooster is director of information sciences, Air Force Office of Scientific Research, Arlington, Va.

for the blondes, one for the brunettes—but if I asked him for a short, passionate blonde, my mood has changed before he finds a girl meeting those requirements and, nine times out of ten, the girl he brings in will meet only one of my specifications, because it takes just too much time to check the folders against each other. What I need is an information retrieval system for girls!"

"I understand, O Sire. A great man in my own distant country once invented such a system. He called it Eunuch Term Indexing. I will build you a Mechanized Eunuch Term Information Retrieval System for Girls!"

And so the Designer went to work. Teams of Interviewers permeated the Kingdom. Every eligible girl in the kingdom was interviewed and a form filled out for each.

Into the Palace flowed the Forms. There a patient host of Subject Specialists, Indexers, Analyzers, Abstractors, Clerk-Typists, and Key-Punch Operators treated the data in their several peculiar ways. All Data on each girl was filed under her unique Accessibility Number, assigned to her as her Form, came into the Specialized Technical Information Center. But, and here was the Big Improvement over the earlier system, the Accessibility Number of each girl was also posted under each of the Eunuch Terms which applied to her. The Accessibility Numbers of all the tall girls were posted under Tall, all the brunettes were posted under Brown, all the passionate girls under Sexy. To find a tall, passionate brunette, the Designer had only to pull the Eunuch Term Cards for Tall, Brown, and Sexy, find out which Accessibility Numbers they had in common (some of the numbers turned out to be very common indeed), and go to the Accessibility

Number File. Since it is ever so much simpler to compare numbers than to juggle pieces of paper, the simple Manual Eunuch Term System was already much faster and simpler than the Old Fashioned System it had replaced.

But this Petty Success was not enough for our Designer who, after all, had the Vast Memory Banks and the convoluted Logic of a Computer to fill. A mighty torrent of Digitalized Data poured into the Disks, the Drums, the Tapes, and the Core Memory, together with selected Raw Natural Language passages from a collection of novels the King had borrowed from the Scruple Room of the Royal Library and neglected to return. Pragmatic, Paradigmatic, and Propadeutic Programs were written in a brilliant synthesis of Common Boudoir Oriented Language (COBOL) and Alluring Girl Oriented Language (ALGOL).

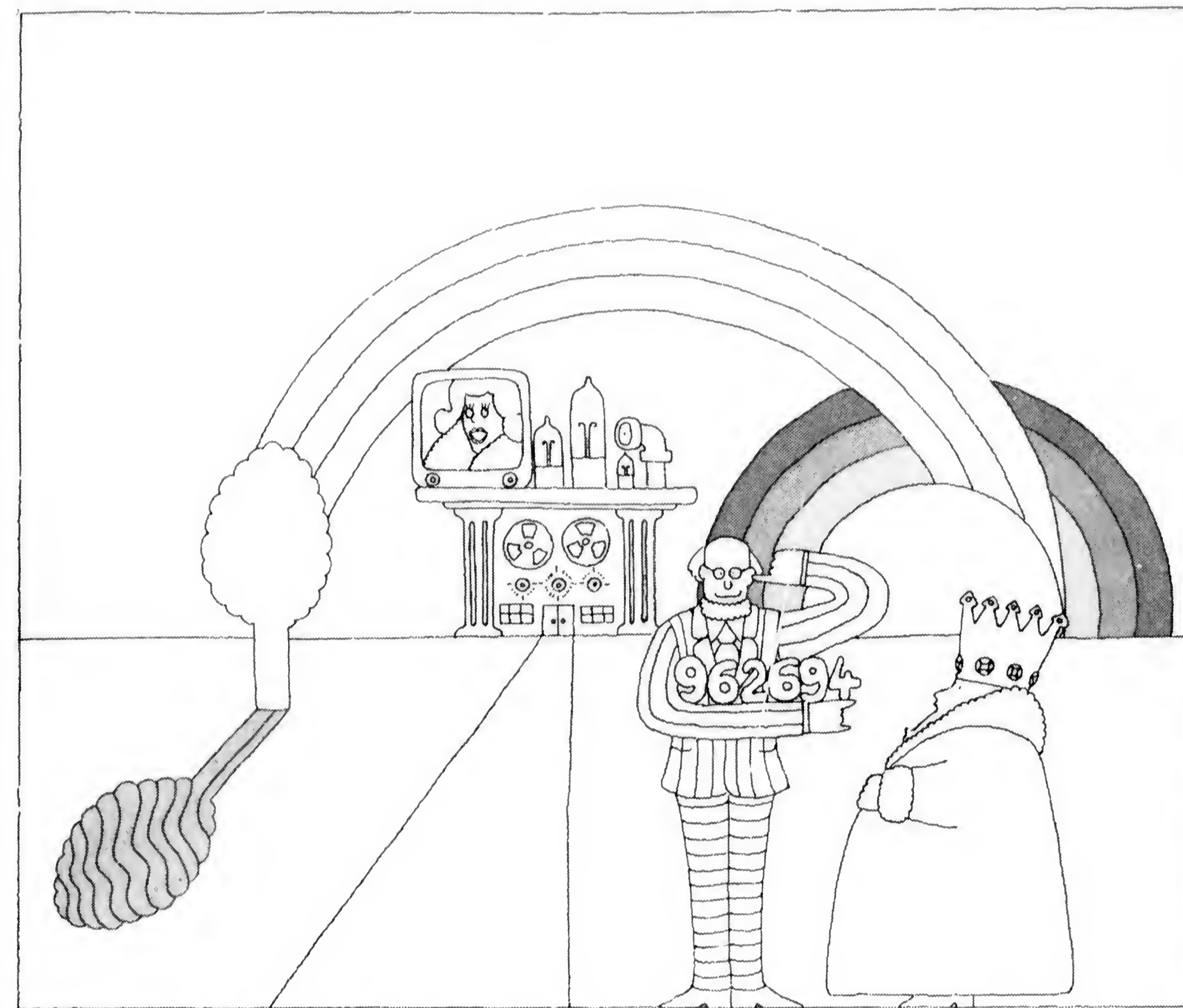
The Accessibility Numbers became Addresses to the Store of Digitalized Information. The Computer was patiently taught how to Compare Codes to Ascertain their Identities or Differences, how to Select, to Sort and to Collate. Multiple Access, Parallel Access, Random Access, and even Sequential Access were no longer mysteries. Slowly it learned how to form Logical Products, Logical Sums and, one day when it was in a negative mood, Logical Complements.

Came the day to Demonstrate the System. All was ready. Eldritch breezes swept the tube-lined corridors as the Mighty Computer crouched in readiness, purring a litany of Negative Entropy. Surrounded and dwarfed by the Royal Bodyguard, the King swept into the room. Red-eyed and haggard, the Designer rose and spoke:

"Tell me your Wishes, O Sire, and I and my Faithful Computer will satisfy them, whatever they may be."

"Very well, then, I want a redhead, somewhere between five foot eight and five foot ten, 38-24-38, weighing somewhere between 135 and 140, Intelligence Quotient not less than 110 and certainly, most certainly, not over 120. I'll allow you a two percent tolerance on all numerical specifications. Most important of all, she must have a warm, friendly disposition."

(You mus: understand that, as is the way of Users of Information Systems, the King did not actually use such Precise Terminology. What he did in fact do was first to slowly raise one eyebrow, then rapidly raise and lower both eyebrows several times, trace a peculiar binodal bilaterally symmetrical curve in the air with both hands, whistle two notes on a descending scale, leer, and mumble "You get what I mean, don't you?") The Designer had to Formulate the Question to Interrogate the store in Terms the Machine Could Under-



stand before ever he could unleash its Mighty Powers.)

"To hear is to obey, O Sire," and the Designer flashed into action, his fingers blurring on the Keyboard. Tapes whirred, drums spun, little neon lights flickered, cantilever arms interdigitated between whirling disks. An automatic typewriter in a remote corner of the room cleared its throat, slowly typed "The Quick Brown Fox Jumped Over the Lazy Dog" (to prove it could handle lower case), and rapidly spat out a list of six-digit numbers. Racing across the room, the Designer tore off the list and proudly presented it to the King.

"What in the Hell is that?"

"That, O Sire, is a list of the Accessibility Numbers of all the girls in your kingdom who form the Logical Product of the Terms in your Question, Selected from the Store by the Formulation of a Logical Equation in the Boolean Algebra."

"Numbers, schnumbers—I know computers can print numbers. I thought you built information systems. I want information, not a bunch of lousy numbers."

Again the Designer's fingers flickered over the noisy keys. A great Display Console came into sullen life, gleaming with a list of girls' names and phone numbers in 48-point Bodoni Boid letters—a piece of sheer swank the Designer had programmed one evening after too many vodka Screwdrivers.

"Dames' names—I can't tell whether I want a girl or not just by reading her name and phone number."

"I anticipated that Contingency, Sire." A relay clicked, the screen went dark, and then sprang to new life. Across it marched lines of flickering prose as Automatic Extracts of the Curriculum Vita for each girl on the list moved past at the King's reading rate of 50 words a minute.

"You don't seem to understand. I am a King. I don't have time to read. I can hire people to do that for me. Why can't you give me a briefing like I'm used to?"

"Sire, I can do just that. I have not only surpassed myself. I have made the State-of-the-Art look like Rhode Island. I am, Sire, perhaps the only man in the world who could have done it. I have built you an Automatic Briefing Machine."

Again the great screen glowed, only this time with the sinuous serpent of Lisajou figures, intertwining and springing apart, then coming together to form strange curves resembling, at 15-second intervals, those binodal, bilaterally symmetric curves the King had traced in the air. The Designer babbled incoherently:

"Any fool can work on a screen in one or two dimension. But I, I didn't stop with the 'X' axis and the 'Y' axis—I went on to master the 'Z' axis. What you see before you, Sire, is a two-dimensional projection of a three-dimen-

sional female form, revolving in space around her hypothetical median sagittal axis at a constant angular velocity of 12 degrees a second, with a 30-second Scanning Cycle. If you could only appreciate the Programs I've had to write to make those Dry Anthropometric Data spring into Two-Dimensional Analog Life. My next paper at the Eastern Joint Computer Conference. . . ."

"Is this it? Is this the best you can do?"

The Designer, speechless, nodded. Thrice the King clapped his hands. Three giant slaves sprang to attention, scimitars at the ready.

"Take this misbegotten spawn of a document librarian and a computer salesman out, and retrieve me his head!"

"But Sire, I have done everything mortal man could do. What is wrong?"

"I asked you to build me an information retrieval system for girls. When I ask a question I don't want a list of Accessibility Numbers. I don't want titles. I don't want abstracts. I don't want pictures. I don't want breakthroughs. I want GIRLS! Take him away!"

#### MORAL

Let this be a Warning to all Information System Designers: You can please some of the Users all of the Time, and all of the Users some of the Time, but Watch Your Step With Management.

**Coming March 31!**

## THE 1969 AB BOOKMAN'S YEARBOOK

THE SPECIALIST BOOK WORLD ANNUAL—FOR ALL BOOKMEN  
DEALERS AND PUBLISHERS, LIBRARIANS AND COLLECTORS

### Contents

#### THE OLD AND THE NEW

Editor's Corner

(AB Bookman's Yearbook: XXII)

The Reprint Publishing Jungle

Specialist Book Publishers

Specialist Book Services

The Specialist and Antiquarian Book

Trade in the Twentieth Century:  
in Great Britain, France, The Germanies,  
Italy, Spain, Scandinavia, The Low Countries,  
The United States and Points South

Specialist Book Sellers in the World

Permanent Book Wants

The O.P. Market: 1969

Trade Services Directory

[In Two Parts: Almost 650 pages, wpr, \$5. net, cwo, pp]



BOOKMAN'S YEARBOOK: The Specialist Book World Annual is published in the U.S.A. by BOOKMAN'S WEEKLY: For the Specialist Book World, Box 1100, Newark, N.J. 07101. AB Yearbook \$5 (Part I \$3, Part II \$3) net, cwo, postpaid. L. C. Catalog Card 54-1676 Copyright 1969 © by Sol. M. Malkin, Editor and Publisher, AB Weekly and AB Yearbook. Associate Publisher and Book Review Editor Mary Ann O'Brian Malkin

**SPECIAL LIMITED OFFER:** Bookmen interested in keeping up with this fast-growing specialist book field can subscribe to AB Weekly (\$13.50 a year, U.S., Canadian & Foreign) and receive a FREE copy of "THE 1969 AB BOOKMAN'S YEARBOOK." Supply is limited.

Send in your subscription and get your  
Free Copy of "THE 1969 AB"! Try AB!

A NEW WORLD OF BOOK PROFITS FOR JUST ABOUT 25¢ A WEEK!

### STUDENT "GUESTS"

Public librarians probably think that more criticism is the last thing they need—on top of understaffing, underfinancing, and a host of other major woes. They undoubtedly feel that they are already well aware of their libraries' shortcomings. Often, however, to reverse the proverb, they can't see the trees for the forest. So many little things in libraries could be improved without additional money, staff, or enlightened trustees.

One of the best things that can be said about any library is that a patron can use it successfully without the help of a librarian. A proposed research

It is like the housewife who soon becomes oblivious to the half-painted door her husband hasn't finished, being jarred by its incongruity only when guests arrive. We all need to have "guests" arrive and make us see things anew. Public libraries are seldom scrutinized by outsiders in the way that schools, for example, are viewed by accreditation teams. Though the public libraries of most states report certain statistics to the state, can usually participate in workshops, and may request help from the state, they are not visited or inspected regularly. This lack of critical outside views is unhealthy.

Perhaps useful two-way evaluations of actual library situations and new theories and techniques taught in library schools could result.

Operating a program of this type would require some effort on the part of library schools, since faculty time would be required for supervision. However, student help could be used in setting up the program as well as carrying it out. Ideally, state or regional authorities such as libraries, commissions, or ALA groups should coordinate the effort as a long-term and continuous project in cooperation with area library schools. The guidelines for the program could also be set up centrally. The likelihood, however, of state or regional groups moving in that direction seems slim. Library schools are more likely prospects.

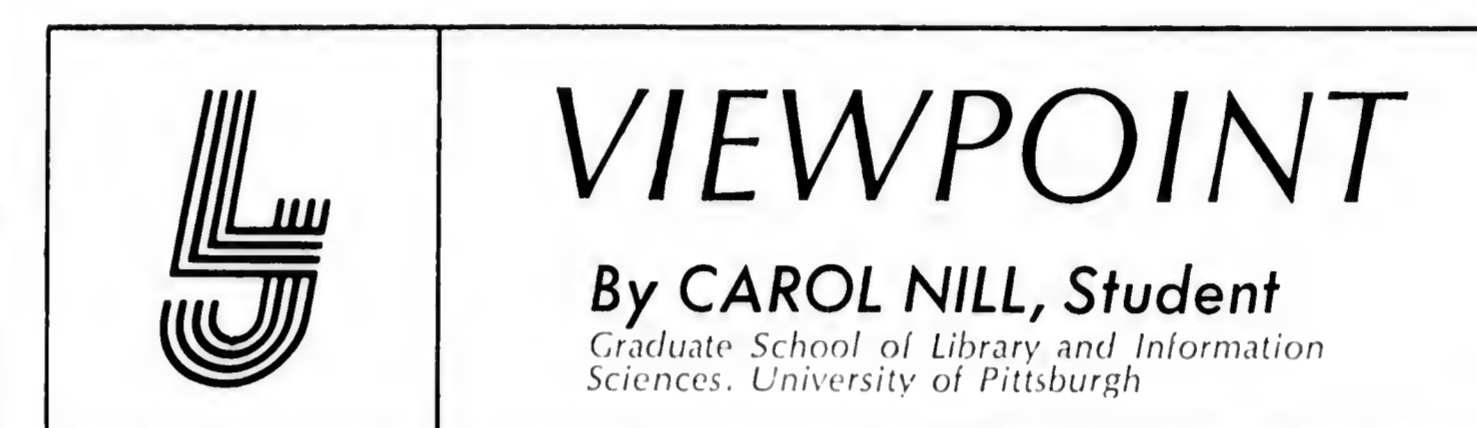
The program could start in the smallest way possible—as an elective course in independent research. One student, one library—with the student finding a cooperative library. This would be the minimal approach. A better approach might be to list all the public libraries in the surrounding region, ask their cooperation, and systematically try to cover all of them. Library schools could also offer to try to find students to carry out specific research projects such as user surveys for libraries in the region. Files or indexes of the critiques and other research projects on particular libraries would be built, providing a storehouse of information valuable to area librarians, to students seeking placement, and to other students who could conduct research on the accumulated data about the region's libraries.

The advantages of having a state or regional authority directing all this are obvious: uniformity of effort without duplication and greater possibility for total library cooperation. Obtaining cooperation from the libraries could be the big stumbling block.

The purpose of the program suggested is for two-way enrichment—a learning experience for libraries and library school students. The proposal is really just a few steps away from library accreditation.

Now there's a good idea!

Mrs. Nill, a Phi Beta Kappa graduate of St. Lawrence, will receive her M.L.S. in April. She holds a Ph.D. in English, coming to obtain hers after a year at the University of Bombay and several teaching assignments.



VIEWPOINT

By CAROL NILL, Student

Graduate School of Library and Information  
Sciences, University of Pittsburgh

project at the Pitt Library School was to survey people using the first floor card catalog of one of the major reference libraries in town to find out how many users knew that the first floor catalog was not the main card catalog. The main card catalog was on the second floor, but there was no prominent sign to that effect in the library.

Ironically, when I was discussing this proposal with my husband, a user of that library during college, his response was, "I didn't know the library had a second floor." The library publishes a guide and a map to its building, but how many students are sensible enough to stop for a map? It seems that one would rather be ignorant than appear to be ignorant.

Every library I've used or studied has had equally dreadful lapses of one sort or another, and lack of signs and information aids is common to most. There was one library with no public listing of its periodical holdings. Another had a fairly accurate public listing of periodicals, but little information as to where they were located (and the periodical holdings were scattered). A third had its periodicals displayed in a random arrangement. None of these examples is as detrimental to the library's operation as, say, lack of staff, but each of these little things could be easily remedied, and each hinders the easy and successful use of the collection without the help of a staff member.

Why not take advantage of the naturally critical nature of the student? In library school one hears a steady drone of student criticism directed at any and all of the libraries the students must use. As most library surveys have shown, the heaviest and best users tend to be a library's greatest critics. This seems to be true among the library school population.

Unleashing these hypercritics to rant and rave against beleaguered librarians may seem a most intemperate course to recommend, but it can be made palatable. The annoyance of library school students at obvious defects in the libraries will be balanced, after all, by the annoyance of librarians at people who criticize from their ivory tower, criticize without full knowledge of the situation. One logical solution would be to place all beginning library school students in fieldwork situations. Valuable as this would be, however, it would fail to utilize to the fullest the critical facility of the students. In addition to fieldwork, sending individual students or teams to libraries to do time-study analyses and make criticisms and recommendations, requiring them to work within existing budget, staff, and physical plant, would force the student-critics to come to grips with the total situation. The finished reports, along with the supervising professor's comments, could then be filed with the library as well as with the library school.

# A peace march in 1924?



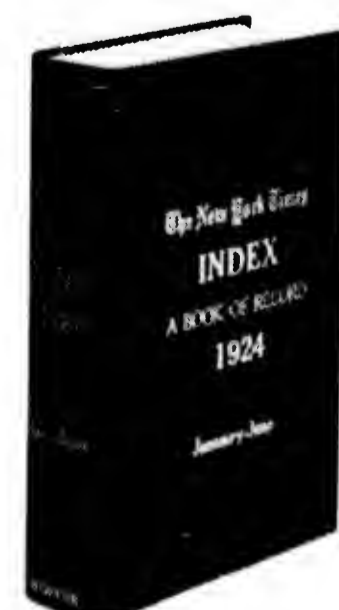
If it's not in The New York Times Index, maybe it didn't happen.

Researchers are often looking for *specific details* and hard-to-find aspects of past history.

That's why The New York Times Index is the best place to start a search—and often the only reference source needed.

With back volumes of the Index, patrons can quickly uncover facts, figures and trends over 118 years. And since entries show when and where the full story appeared in The Times, the Index helps readers locate articles in other publications as well.

For full details, or to order any back New York Times Index on approval for 30 days, write to The New York Times Library Services Department, Box LJ-4, 229 West 43d Street, New York, N.Y. 10036.



Back Indexes from 1851...

Culver Pictures



PROFESSIONAL READING

## MANAGEMENT CASES

LOWELL, Mildred H. *The Management of Libraries and Information Centers*. 3 vols. Vol. I: *The Case Method in Teaching Library Management*. 167p. index. appendix. \$5. Vol. II: *The Process of Managing: Syllabus and Cases*. 359p. \$9. Vol. III: *Personnel Management: Syllabus and Cases*. 211p. index to Vols. II & III. bibliog. \$5. Scarecrow. 1968. set \$17.50. 68-12642.

Publication of Kenneth Shaffer's *Twenty-five Short Cases in Library Personnel Administration* in 1960 initiated wide interest in problem-centered instruction. In particular, considerable subsequent experimentation with case method teaching, adapted from techniques developed at the Harvard Business School, has occurred. The transition from textbook-lecture methods to action-centered, decision-oriented instructional patterns has been inhibited by the scarcity of available case materials. For this reason, the appearance of a new collection of 158 instructional case studies in library administration, which nearly doubles the size of the published case repertory, is a welcome event.

The contents of this set are almost self-evident from the volume titles. Volume I provides background on the principles and practice of case-method instruction as employed by Dr. Lowell at the Graduate Library School, Indiana University. Included are examples of "in-basket" cases, a new type of role-playing, simulation exercise to test administrative performance in hypothetical work situations. Volume II presents an integrated first course in library management in syllabic form, combining lecture outlines, reading lists and instructional case studies. The third volume, devoted solely to library personnel problems, contains syllabic materials and cases for an advanced or second administration course.

The case studies themselves vary considerably in length, though the short, "incident" type predominate. All are based on real library situations, with prototypes identified in some instances. Problems, ranging from minor matters of procedure to broad questions of policy, are eminently representative of the administrator's working day. While all sizes and types of libraries are considered, public library settings have a decided numerical edge.

Cases dealing with college and university libraries are both fewer in number and less convincing in content.

The cases differ somewhat in quality and interest. Some afford fascinating insights into specialized areas of library practice. Others offer striking characterizations of unusual personality types. Yet, for the most part, the tendency is to underdevelop character and incident, and this, combined with abbreviated descriptions of problem environments, would seem often to make it difficult to follow the author's directive to "reason from case evidence rather than from general principles."

The instructional method described and exemplified here differs considerably from some earlier casebooks in librarianship. Dr. Lowell seems to place great stress on class discussion, group dynamics, and collective decision-making. Her faith in the group process in the training of administrators will not be shared universally. Yet the technique advocated is not wholly unstructured. The very fact that case studies are keyed to topical units serves in most instances to imply desired directions for problem analysis.

It is chiefly this systematic approach that makes these books different from previous collections of cases in library administration. Dr. Lowell believes that case studies should be a supplement to, rather than a substitute for, traditional ways of teaching library management. Thus the organization of the syllabi into topical units, with preliminary lecture outlines and working bibliographies. The latter, incidentally, should prove useful in themselves, even to those who have no interest in cases, both because of their currency and because they draw so heavily on the literatures of related and supporting disciplines.

The aim seems to be to provide a middle-ground for those seeking to blend newer teaching methods with more traditional ones. Most of the case studies should, however, prove adaptable to other instructional styles. Hopefully, these books will serve to stimulate further contributions to the body of published case materials, and to facilitate wider experimentation with problem-centered approaches to learning, both in the classroom and in post-graduate and in-service training.—*Thomas J. Galvin, School of Library Science, Simmons College, Boston*

## LIBRARY PIONEER

MUNFORD, W. A. *James Duff Brown, 1862-1914: Portrait of a Library Pioneer*. 101p. illus. index. bibliog. appendix. London. The Library Association. 1968. pap. 30s; 24s to members. SBN 85365 450 6.

James Duff Brown was a man of many parts. Some of his methods are still accepted practice, others have been superseded by changing times, but Brown deserves full recognition as their innovator. Many of them do not appear today to have been particularly revolutionary and the controversy and opposition he aroused is a good indication of the conservatism of the British library profession of the day; but such is often the lot of the pioneer.

Brown introduced "open access," designed interesting new buildings, and produced the first annotated list of additions. His Classification Scheme was adopted by a number of libraries and still has a handful of adherents. He wrote textbooks, most noticeably his *Manual of Library Economy*, published in 1903 and the first English-language comprehensive treatise in the field. (Many generations of British librarians have used Brown's *Manual*, including this reviewer: the 7th edition, now completely rewritten by R. Northwood Lock, appeared in 1961.) Brown was a bibliographer and biographer whose musical reference works are still consulted occasionally.

As an editor he was responsible for much of Greenwood's *Library Year Book*, and in 1898 he founded *The Library World*. This was deliberately designed to be an independent journal in contrast to the official *Library Association Record*. Brown ran "The Library World," virtually single-handed, until 1911. In this same year, when his health was beginning to fail, he also resigned from the Council of the Library Association on which he had served since 1890.

Dr. Munford, Director General of Britain's National Library for the Blind, is a well-known chronicler of British library history. In 1966 he produced, with W. G. Fry, a similar style biographical sketch for the Library Association of Louis Stanley Jast, another library innovator and gadfly. It is to be hoped that he will continue to place on record the lives and achievements of those who have served their profession with skill and pride.

Drawing on manuscript and unpublished minute books, as well as the published literature, this is a generally clear presentation, although the source of quotations is not always easily identifiable. As an appendix, we are given the first publication of a paper prepared by Brown on the state of the library scene in Britain in 1911; it was read for him at the 1912 Conference of the New Zealand Libraries Association.—*Norman Horrocks, Graduate School of Library and Information Sciences, University of Pittsburgh*

#### FIVE-YEAR REVIEW

SEWELL, P. H., ed. *Five Years' Work in Librarianship, 1961-1965*. 656p. index. London: The Library Association, 1968. £5.15s; £4.12s to members. SBN 85365 440 9.

This is the third appearance of *Five Years'* . . . and its scope still continues to broaden. Its editor states in the Introduction: "Few people will in all probability read this volume in its entirety. . . ." Alas, yes! And this reviewer frankly cannot yet be considered within that few, since to read continuously and then attempt to comment would be rather akin to eating all of Heinz' 57 varieties in succession and then attempting an evaluation! But a judicious sampling yields a fine taste, wide variety, full coverage, and uniform quality.

This is a reference book for librarians, stuffed full of the bibliothecal events of five years, compiled by persons well known in their fields, and provided with extensive bibliographies for further research and detail. Seven sections cover the field of librarianship: National and Academic Libraries, Special Libraries, Public Libraries, Library Practice, Bibliography and Documentary Reproduction, The Library Profession . . . , and Archives. Within these main sections, a total of 33 chapters provide for subdivisions of the main areas (e.g. Hospital Libraries, Computers, Cataloguing, Public Library Commercial Services, etc.). Although each chapter has been provided by a different authority, the editing has achieved a uniformity of style and presentation that is quite noteworthy and a distinct asset in a work of this kind where the intent is the provision of information in as concise and complete a manner as possible. That intent is also well carried out.

Naturally, its concentration is on the United Kingdom scene, with the Commonwealth in second place and other overseas library developments third, but the present increasing international involvement of libraries makes this no handicap for the American, but rather a helpful broadening of the librarian's view of his art and a worthy companion

on his personal shelf to the publications of ALA, USOE, Bowker, and Wilson. One does, however, look forward to the millenium when British editors cease the use of [sic] after "cataloguing," as if it were still some barely credible Deweyism.

Two themes can be seen running through all reports: one is the great emphasis on cooperation, both inter- and intranational; the other parallels the revolution of rising expectations in showing developments at the local level, not only in developing nations but in enterprises in all countries.

This is not a book to be condemned to the shadows of library school shelves for the delectation of thesis bibliography hunters; it deserves the sunlight of every librarian's smile. There is far to go, but much to be proud of in the way we have come.—*Donald J. Pearce, University of North Dakota, Grand Forks*

#### ACADEMIC STRATEGY & FERMENT

DUPUY, Trevor N. *Modern Libraries for Modern Colleges: Strategies for Research, Design and Development*. 122p. pap. \$3.75.

———. *Ferment in College Libraries: The Impact of Information Technologies*. 158p. illus. bibliog. pap. \$4.50. 68-8900.

ea. vol: appendixes. Communication Service Corp., 1629 K Street, N.W., Washington, D.C. 20006. 2 above vols. available at \$7.25

If there exists anywhere a fully articulated and cogent plan for the college library of a decade from now, it has not been publicized in the professional literature. How will that library meet the problems of numbers of users, the publication explosion, the new media, and other pressures yet unknown?

The questions are difficult, and answers to them speculative. The character and shape of the campus of the future are perceived only dimly. And yet clearly there is a need to know where we are going and how to plan effectively to handle the situation when we get there.

It would be encouraging to believe that the late 1960's will be remembered not chiefly for the turbulence generated by the headline-commanding student militants, but as a time when the groundwork was laid for a superior system of higher education.

T. N. Dupuy believes that the library for the college that will educate the next generation can and must be planned now. He is convinced of the vital significance of the ferment going on in the interrelationship of education, information systems, and academic libraries. *Modern Libraries* and *Ferment* are the products of parallel studies exploring those interrelationships and

aimed at discovering what effects technological advances are having on college libraries and how the colleges can best gear themselves to handle the requirements of the future.

Librarians and most educators would agree that, even more than at present, the library will be pivotal in the college educational system of the next decade. Miniaturization, audiovisual materials, reprography, automation, and other products of the new technology, will continue to play increasingly important roles. "There are unmistakable trends in the relationship of information resources and information transfer which point the direction in which a modern dynamic college should move if it wishes to provide its students with a superior education, including an opportunity to take advantage of the best in new concepts, new techniques, and new technology" (*Ferment*, p. 127).

*Modern Libraries*, research for which was largely funded by the Office of Education, surveys recent developments—conceptual, technological, organizational—and maps out a proposed research program which would lead to the establishment of a demonstration college library. The library would take full advantage of information storage, retrieval and transfer techniques, and would serve as a model for new or rebuilding college libraries. *Ferment* was prepared to assist the Trustees of the College of the Potomac in deciding on what sort of library facilities to provide for the new liberal arts college.

Mr. Dupuy is not a librarian but a military historian, a college and university teacher, and an operations research man. His view of the library is that of an outsider, but he has not taken the journalistic approach of oversimplification. He and his research team have covered their ground systematically. The first stage in their method of operation was a review of the literature of librarianship, education, and information technology. The bibliography runs to 207 entries, including both standard items and less obvious ones. The second stage involved field observations at 44 colleges and other institutions in the United States and 14 institutions in Europe. Part of the second stage was interviews with 116 individuals. References to the experiences of the institutions and the opinions of the individuals are made throughout the volumes. The views of librarians—varying and conflicting—are not overlooked.—*W. J. Watson, University of British Columbia Library, Vancouver*

*The area of automation is probably the one which has attracted more attention among librarians, with fewer results and less understanding, than any other—*"*Ferment in College Libraries*"

## WE'VE MADE MORE THAN 30,000 CHANGES FOR THE NEW 5th EDITION

We started with 10,000 completely new biographies of U.S. and Canadian scholars in the humanities.

The other 20,000 changes?

That's the number of biographies that we revised for this brand-new 5th edition, the first in five years.

There are changes in titles, degrees, positions, awards, memberships, publications, addresses. New information has been added, old deleted.

A brand-new index, at the end of Volume IV, lists alphabetically all the names in the directory with the number of the volume in which each biography appears.

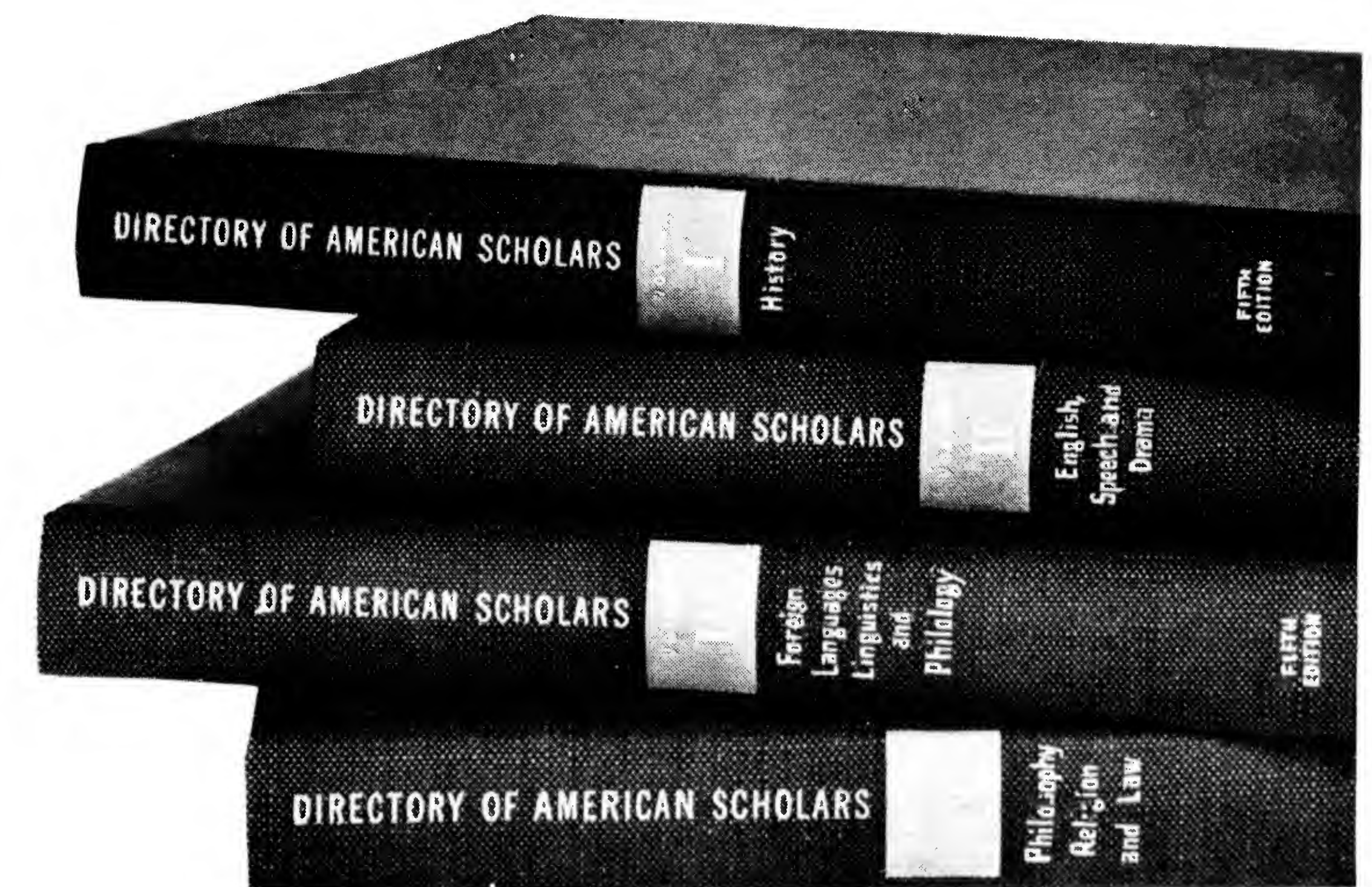
Since 1942 *DIRECTORY OF AMERICAN SCHOLARS* has been recognized as the outstanding source for biographical information on scholars in the humanities. Each edition has been hailed by leading administrators, librarians and researchers.

John Hurt Fisher, Executive Secretary of the Modern Language Association of America, recently called it "an indispensable compilation. . . . As an administrator I find almost daily need for it in the office. And at cocktail parties at home, it is a frequent arbiter. Its arrangement and accuracy are exemplary. . . . a useful and necessary tool for the conduct of academic affairs."

*DIRECTORY OF AMERICAN SCHOLARS* is edited by the Jaques Cattell Press, a subsidiary of the R. R. Bowker Company. Published by Cattell/Bowker with the cooperation of the American Council of Learned Societies.

Volume I: History—February 1969. Volume II: English, Speech and Drama—April 1969. Volume III: Foreign Languages, Linguistics and Philology—June 1969. Volume IV: Philosophy, Religion and Law—August 1969. Postpaid price: \$18 net per volume in the U.S. and Canada; \$19.80 elsewhere. In New York please add applicable sales tax.

R. R. BOWKER COMPANY  
1180 Avenue of the Americas, New York 10036  
Publishers to the Book World Since 1872





# Checklist

## Student unrest

A two-day confrontation of teachers, principals, students, ghetto workers, and administrators, sponsored by the Danforth Foundation of St. Louis, Mo., and the Institute for Development of Educational Activities, Inc., Dayton, Ohio, resulted in a number of issues being aired and at least one important conclusion: that student activism can bellwether desperately needed changes in course content and teacher awareness. Send for a copy of the report (no title announced) to IDEA, Box 446, Melbourne, Florida 32901. Single copies 50 cents; multiple copies over 25, 40 cents each. Order early, as supply is limited.

## National bibliography

*United States of America National Bibliographic Services and Related Activities in 1965-67* by Helen Dudenbostel Jones of the Library of Congress is a 56-page booklet describing bibliographies of books, theses, maps, audio-visual materials, and other published and in-production materials and services currently available in the United States. It is actually a combination of three separate reports for the years 1965, 1966, and 1967 which were prepared in response to a UNESCO questionnaire. Copies are available for \$1.50 each, or \$1.25 each for ten or more copies, from: Reference Services Division, American Library Association, 50 East Huron Street, Chicago, Ill. 60611.

## Library films

A revised edition of *A Working Bibliography of Commercially Available Audio-Visual Materials for the Teaching of Library Science* by Irving Lieberman includes films, tapes, filmstrips, and non-projected graphic materials to be used in the teaching of library science. This selective nonevaluative listing is available as *Occasional Paper No. 94* from: Editor, *Occasional Papers*, Publication Office, University of Illinois Graduate School of Library Science, Urbana, Ill. Free.

## Human Rights

The National Education Association has made available a reprint of *Report of the Task Force on Human Rights*, which was produced by its Center for Human Relations. It surveys discrimination since the American Revolution and offers recommendations for fostering equal opportunities for all in schooling. Order a copy for \$1 from the National Education Association, 1201 16th St. N.W., Washington, D.C. 20036.

## Labor unions

*Labor in America: a Reading List for Young People and Library Resources for Union Research Activities*, both prepared by the AFL/CIO-ALA Joint Committee on Library Service to Labor Groups, are available at the following rates: single copy, free; ten or more copies, 10¢ each; 100 copies, \$5. From: Adult Services Division, American Library Association, 50 East Huron St., Chicago, Ill. 60611.

## Trustee guide

*The State Trustee Organization* by Mrs. Barbara Holden, past chairman of the New England Library Trustees Association, deals with the structure and activities of state trustee groups, and with their relationships to the state library association and state library agencies. Order a copy for \$1 from: American Library Trustee Association, 50 East Huron St., Chicago, Ill. 60611.

## Careers

*Computer Careers* is a well-illustrated booklet designed to introduce the student to the possibilities of careers in the world of the computer, whether in design, production, marketing, or computer applications. Send for a free copy and information on quantity rates to: BEMA, 235 East 42nd St., New York, N.Y. 10017.

## Transportation

*Doctoral Dissertations On Transportation, 1961-1967* is a bibliography listing over 450 Ph.D. dissertations on intercity and urban transportation, with author, subject, and geographic indexes; it is available from Northwestern University's Transportation Center Library, 1810 Hinman Avenue, Evanston, Ill. 60204. \$2.

## Library scholarships

*Financial Assistance for Library Education* lists scholarships and other aid available for the academic year 1969-70. Order from the Office of Recruitment of ALA, 50 East Huron Street, Chicago, Illinois 60611. Rates as follows: one copy, 50 cents; 10 copies, \$4.75; 25 copies, \$11.25; 100 copies, \$42.

## Near East

"Jews in Arab Countries" reports on the fate of the 19,000 Jews still in Arab countries in May 1967; available from the American Jewish Committee, 165 East 56th Street, New York, N.Y. 10022. Price 35 cents per copy.

## Job Search

*How to Succeed in Job Search—When Really Trying* is an 86-page publication of Copy-Write Creations, 1865 77th St., Brooklyn, N.Y. 11214. It gives helpful information on all phases of job-hunting for the recent graduate or dropout, as well as the over-40 job seeker, including charts of fees which may legally be charged by employment agencies in all 50 states. Copies are available for \$2.10 postpaid, with quantity rates also available on request.

## Review compilation

*Subscription Books Bulletin Reviews 1966-1968: Reprinted from The Booklist and Subscription Books Bulletin Volumes 63-64, September 1, 1966 to July 15, 1968* is the fifth such compilation of the work of ALA's Subscription Books Committee, and is available in a paper bound volume for \$2.25 from the American Library Association, 50 East Huron St., Chicago, Ill. 60611.

## Collector's edition

A commemorative edition of the King James version of the Sermon on the Mount has been issued by Hertzberg-New Method, Inc. In hand-set type, with illustrations on each page by Dale Nichol and with overall design by Norman W. Fogue, the 32-page limited-run edition is available from Hertzberg-Monastery Hill Bindery, 1751 W. Belmont Ave., Chicago, Ill. 60657. \$7.50.

## Popular music

*Richard Rodgers Fact Book: A new edition of this guide to the works of Richard Rodgers and their various performances, reviews, and other information, has been issued and is available free to libraries. Music libraries and larger general libraries will want this 659-page hardbound book, and may request a copy from The Lynn Farnol Group, Inc., 50 Rockefeller Plaza, New York, N.Y. 10020.*

## Newspapers

*Newspapers Currently Received & Permanently Retained in the Library of Congress* lists 255 U.S. and 876 foreign newspapers retained on a permanent basis and an additional 400 U.S. newspapers retained on a current basis only in the Library of Congress. Order a copy for 35 cents from: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

# MAGAZINES

EDITED BY BILL KATZ

PROFESSOR, SCHOOL OF LIBRARY SCIENCE  
STATE UNIVERSITY OF NEW YORK, ALBANY



*Paunch*. No. 31. April 1968. Three times a year. \$4 (Students \$2.50). Ed: Arthur Efron, 19 Glaremont Ave., Buffalo, N.Y. 14222.

Named after Sancho Panza and "his notable gut," this differs from most little mags in that the orientation is more literary, and the editor seeks material within the scope of Romantic criticism "... in the radical sense defined ... in the work of Alex Comfort, Paul Goodman, Wilhelm Reich, Norman O. Brown, Herbert Marcuse, A. S. Neill, and even John Dewey." Which adds up to a much above average base for criticism, poetry, prose, and special issues devoted to such subjects as the modern film, the novel and Chaucer. Contributors are primarily from academic circles, but show no particular reverence for the traditional. If anything, the editor and his writers demonstrate that literary criticism need not be dull, that the province of the little mag is not necessarily hippie or yippie, and worthwhile prose can flow from the mimeograph. (Issues normally number 60 to 100 pages.)

*Unicorn Journal*. Vol. 1, No. 1. Spring 1968. Bi-annual. \$4 (\$7 for hardbound). Ed: Teo Savory, Unicorn Press, El Paseo, Studios 126 and 127, Santa Barbara, Calif. 93101.

Probably one of the best printed little mags now available, and with content quality to match. Under the editorship of poet Savory the first number included a series of paintings by Arthur Secunda on Watts; concrete poetry by Gomringer and Rothenberg, a series of photographs, an essay by Erich Kahler and more poetry by Merton and Goll. There is more, the emphasis being on poetry published by the Unicorn Press which supports the magazine. As one of the major new poetry publishers in the United States, the press is rapidly assuming importance for both original work and translations. (Each issue is available in hardbound as well as paper, and the former is probably the best buy for most libraries.)

*Delos: a Journal On and Of Translation*. Vol. 1, No. 1. 1968. Irregular, but limited to 12 numbers. \$12.50 for the 12 or \$5 for four issues. Ed: D. S. Carne-Ross, National Translation Center, 2621 Speedway, Austin, Texas. 78705.

A beautifully produced 250-page journal devoted to translations and the problems of translators. Funded by the Ford Founda-

tion, the Translation Center claims it will issue only 12 numbers. The first issue contains works by translators on Osip Mandelshtam, Franz Mon and Cesare Pavese as well as judgment by one translator of Plato on another's passage from the *Republic*. Poetry includes a translation from Brecht by Auden and from Pasternak by Weiss, among others. A report on translation and the publisher by André Schiffrin, of Pentheon Books, points up the problems of a publisher finding adequate translations and translators. Experiences of translators are documented and the book reviews touch on various translations of Russian, German and classical poetry and prose. The whole is impressive, yet a trifle uneven in that some of it is easy enough to read, other parts are bogged down in the academic tradition. A major magazine for all literature and language collections.

*Exit*. Vol. 1, No. 1. Bi-monthly. 1965. \$3 (Students \$2). Martin J. Martin, G.P.O. Box 1812, New York, N.Y. 10001.

A combination literary, left of center 30- to 40-page contribution from freethought enthusiasts. The few stories and poems are relatively good; the articles on everything from drugs and sex to civil rights are familiar, well-intentioned efforts. Probably of more general value is the free newsletter which comes separately with a subscription to *Exit*. This is *Repartee*, "opinion and discourse in the open-letter tradition—no subject or topic excluded." Issued ten times a year, the four-to-six page mimeographed communication has covered everything from scientific morality to the contributions of Robert Ingersoll to free thought. The emphasis here is definitely religious, or lack of any belief in dogma. From time to time the editor also includes copies of other magazines which champion the same cause. Quite a package for \$3, and probably well worth the price to the more involved college student.

*S.M.S.* 1967. Bi-monthly. \$100. The Letter Edged in Black Press, Inc. 246 W. 80th St., New York, N.Y. 10024.

Somewhat like *Aspen*, but more of an art object than a magazine, which accounts in part for the record high price. Each number is a portfolio of original art, or as the publisher puts it "a portable gallery of contemporary hyper-awareness." The fifth issue included a poem by Diane Wakoski; three ways of making money by Neil Jenny; a cutout ready to be assembled;

some bits of tile nicely bagged and boxed; a pop art object to be constructed; an assembly of a nude and a baby ruff bar wrapper, etc., etc. While op and pop art fans will enjoy, as will any art student or artists (regardless of his feelings about the relative worth of the material) it definitely is not for the average layman. Which is not to knock it, only to windup with agreement with the publisher—it really isn't a magazine, just a tremendous lot of fun.

*Prism International; a Journal of Contemporary Writing*. Vol. 7, No. 3. Spring 1968. Quarterly. \$3.50. Ed: Jacob Ziller, University of British Columbia, Creative Writing Dept., Vancouver 8, B.C.

One of Canada's major literary magazines, divided evenly between fiction and poetry, with the prose usually illustrated. Although it originates in British Columbia, contributors are not necessarily limited to Canada, and there are always a number of translations. Contributors have included Malcolm Lowry, Cesar Pavese, Uggo Betti, Gunter Grass, William Stafford and Jorge Luis Borges. And the Spring 1968 issue featured two plays by the German, Ernst Barlach. Conversely, every effort is made to give Canadian writers a platform, and through the years it has published almost every major new voice. The format is as pleasing as the content.

*The EPIE Forum*. Vol. 1, No. 1, 1967. Monthly. Free. Educational Products Information Exchange Institute, P.O. Box 2379, Grand Central Station, New York, N.Y. 10010.

Published by EPIE, a nonprofit organization "created to meet a pressing need for accurate . . . information about the availability and effectiveness of educational materials, equipment and systems." Each issue contains brief notes on innovations and material in television, audiovisual, and conventional books and pamphlets for the elementary through high school collection. A special supplement, for example, covered modern elementary mathematics series in outline, e.g., name of publisher, title, grade level, price and notes on what each series contains from workbooks to filmstrips. Short interviews and articles touch on various methods of developing new curricula. Apparently an objective, non-biased reporting scheme which should interest all librarians and teachers—and certainly worth a try, especially since it is free.



## ON THE RECORD

### WORDS

by James L. Limbacher

AUDIO-VISUAL LIBRARIAN  
DEARBORN PUBLIC LIBRARY

**COLUM.** *The Twelve Labors of Heracles.* Read by Anthony Quayle. Caedmon TC-1256, \$5.79

The Greeks were great storytellers and our modern generations are lucky enough to have some of those stories still available for hearing today. In this case, Padraic Colum has given us retellings of some of the Heracles legends taken from his book, *The Golden Fleece*.

The adventures of Heracles were thrillers in their day, and still are. His encounter with super monsters, beautiful women, and bizarre situations will put the young listener in mind of James Bond. To older listeners, there will be the beauties of Colum's translations and Quayle's beautiful reading. There's plenty of excitement in these grooves.—JLL

**GILES** *Goat Boy.* Read by John Barth. CMS Records 551, \$4.98

For those who enjoyed or even finished John Barth's long, bizarre, and satiric novel, *Giles Goat Boy*, this recording should prove delightful. Undoubtedly, Barth has now achieved a place of high rank in contemporary American fiction, and the four major selections included here are indicative of why he deserves such a ranking. Illustrative of his inventive and masterful use of language, the selections also fully reveal the high comedy that permeates the whole of the novel.

Barth's reading is at once delightful and irritating. He reads with evident feeling and comic joy, but his tendency towards rapidity of speech, and the decrescendo effect of his sentence delivery often prove distracting and monotonous. Although one might overlook these relatively minor problems, the technical one of the extreme hissing noises which accompanies the sibilants in the reader's speech is difficult to ignore and tends often to be overbearing. This, of course, is not Barth's fault, but it does detract from his relatively interesting delivery.

Nevertheless, I recommend the recording not only because it is boisterous fun, but also because it should prove to be popular for John Barth fans.—William Miles, *Detroit Public Library*

**JAMES JONES** *James Jones.* CMS Records 552, \$4.98

Author James Jones reads selections from *The Thin Red Line* and *From Here to Eternity* on this album and, although he does a straight reading, the fact that it is the author himself gives the record special interest for followers and readers of the Jones works.

Perhaps no actor could have handled this material as well as the man who wrote it and Jones reads it with authority. Since both these novels are available in 16mm film form, the record can serve as a popular adjunct to library showings of the films. The Prewitt and the bugle episode is especially effective on the disc. Recommended for all large libraries where adult fiction on records is a popular item.—JLL

**SANDBURG.** *Fog and Other Poems.* Read by the author. Caedmon TC-1253, \$5.95

Listening to Carl Sandburg reading 29 of his poems written over a period of 35 years, from 1915-50, and representing all of his work of that time except "The People, Yes," one cannot help but become aware of the evolutionary path followed by the poet. His earliest poems, "Fog," "Wilderness," "How Much?," "Wind Song," "Upstream," "Baby Song of the Four Winds," "A Couple We Have Gone Through Great Rooms Together," and "Broken-Face Gargoyles" seem still to be a part of the emotional slipstream of the present. They are, each in its own way, a kind of detonation, rambunctious and defiant of the then status quo.

His later work, dating roughly from 1930, is paler, gentler, more introspective and less dissident, as if the poet had reached a plateau where he besought rest. Such poems as "The Man With the Broken Fingers," "When Death Came," "April Twelve 1944," and "Mr. Attila" were born of World War II. Though still not reconciled, the poet's language is milder, sadder, and more prosaic.

These readings were compiled from recordings made by the poet in 1951 and 1952 in a friend's house, and contain a few extemporaneous expostulations characteristic of him. They therefore have the quality of living immediacy, and present Sandburg at his prime as a minstrel who loved to wrap his tongue around each syllable as he expelled it, creating a verbal fireworks all his own. No poetry collection should be without this album.—Aaron L. Fessler, *Bard College Library, Annandale-On-Hudson, N.Y.*

**SHAKESPEARE.** *The Great Sonnets and Soliloquies.* Read by David Allen. CMS Records 541, \$4.98

This is a meticulous reading of 18 of Shakespeare's sonnets and 12 of his soliloquies. Mr. Allen, a radio and TV announcer of considerable note, uses his experience as a reader of poetry on the airwaves to good effect here. And if the listener is aware at times—particularly in the sonnets—of the hushed, late-night tones that announcers customarily allow themselves when tackling poetry assignments, he is all the same bound to find himself moved by Mr. Allen's generally authoritative performance.

The beauty of Mr. Allen's voice is of course incontestable. This voice, which is strictly cultivated American, provides a strictly American reading; that is, one in which the effect of the Oxford accent is discounted. As such, it is just about unmatchable. Unobtrusively charming harp accompaniments are provided by Curtis Biever and Margaret Rose.—Peter Gellatly, *University of Seattle Library*

**WHITMAN.** *Leaves of Grass.* Read by David Allen. CMS Records 543, \$4.98

This recording of *Leaves of Grass* seems to be a reissue of that produced by Allen for Poetry Records (PR 300 B) around 1956. Nevertheless, I highly recommend this reading for all record collections, if only to have available Allen's highly sensitive rendering of "When Lilacs Last in the Dooryard Bloom'd," one of Whitman's finest poems. Fully capturing the emotional and musical qualities of the poem, his reading justifies Frederik Schyberg's description of the piece as "a valuable example in itself of 'pure lyricism.'"

In addition to "Lilacs," the recording contains eight complete poems and excerpts from "Out of the Cradle Endlessly Rocking" and Whitman's longest poem, "Song of Myself." While some of the excerpts from the latter could have been more carefully chosen, the selected, on the whole, do present the full range of Whitman's poetic expression. Indeed, the inclusions are representative samplings of a dynamic poetry which sought to vigorously depict America and common American life in a then new and freer verse form based upon the organic conception of form developing from content. Yet, it is really in the lyrical quality of the verse itself, the music captured and rendered in David Allen's reading, that makes this recording a wonderful listening experience.—William Miles, *Detroit Public Library*

### MUSIC

by Philip L. Miller

FORMERLY CHIEF, MUSIC DIVISION  
NEW YORK PUBLIC LIBRARY

GUEST REVIEWER: PAUL T. JACKSON  
PERFORMING ARTS LIBRARIAN  
OAKLAND UNIVERSITY  
ROCHESTER, MICHIGAN

**STRAVINSKY, IGOR.** *Petrushka. Circus Polka.* Los Angeles Phil. Zubin Mehta, cond. London (S) CS 6554, (M) CM 9554, \$5.79

*Petrushka* was written shortly after the *Fire Bird*. What began as a piano-orchestra concert work developed into a full blown ballet, the action taking place in the Admiralty Square, St. Petersburg, during the annual Shrovetide Festival, ca. 1830. The work is in four tableaux—Shrovetide Fair; In Petrushka's Room; In the Moors Room; The Shrovetide Fair (evening). The *Circus Polka* was written by Stravinsky in 1942 for George Balanchine, commissioned to do a work for the Barnum & Bailey Circus' "Modoc, premiere ballerina, 50 (young) elephants and 50 dancers." It was reported that the elephants didn't like the music, which was fashioned on Stravinsky's *Easy Pieces for Piano Duet*. An interesting program, and a good addition to any record collection.

Compiled by Philip L. Miller, Thomas E. Schirmer, Instructor-Music Cataloger, City College of New York, and George R. Hill, Music Division, New York Public Library at Lincoln Center

**MAHLER.** *Symphony No. 4, G. Halban.* s. *Odyssey 32 16 0026 (S only); Symphony No. 5, C# Minor; Kindertotenlieder.* Ferrier, c. (in second work). 2 *Odyssey 32 26 0016.*

**BRAHMS.** *Symphonies, No. 1-4.* 3 *Odyssey 32 36 0007.*

All highly recommended. The sound on the original mono *Kindertotenlieder*, however, is superior. The reissues of Sir Thomas Beecham's art, all done with his Royal Philharmonic Orchestra and all retailing at \$2.50 per disc, are noble, as, indeed, was the gentleman. The sonics range from very good to excellent, doing full justice to Beecham's memory.

**LISZT.** *A Faust Symphony* (with the Beecham Choral Society); *Orpheus.* 2 *Seraphim IB 6017 (S only).*

Fine sound and fine performances of flawed but worthwhile works.

**MOZART.** *Symphonies No. 35-36, 38-41.* 3 *Odyssey 32 36 0009 (M only).*

These, of course, are famous performances!

**STRAUSS, R.** *Ein Heldenleben.* Seraphim S 60041 (S only).

Essential for all collections.

The welcome reissues of Bruno Walter, all recorded with the New York Philharmonic, have the stamp of this late gentleman's warmth and musicianship. All sell at \$2.50 per disc.

With the capture of the LP market by stereophonic recordings, many performances recorded in earlier times are being reissued, frequently electronically rechanneled for stereo. The results vary widely in quality.

RCA Victrola seems to be reissuing most of the Toscanini canon. The performances are legendary and frequently brilliant, and are very important as a documentation of the career of a most influential force in 20th Century American musical life. RCA has elected to reissue most of the material in spurio ("electronically reinforced" stereo), which generally is in no way an improvement. Those things that were done in Studio 8-H often have a constrained quality, reinforced or not.

All were done with the NBC Symphony Orchestra, even though some of Toscanini's earlier performances with the New York Philharmonic of the same repertory are still cherished by 78 rpm collectors. All of the Toscanini reissues retail at \$2.50 per disc, mono or stereo.

**BEETHOVEN.** *Symphonies, No. 1-9; Egmont Overture; Coriolanus Overture; Septet.* 8 RCA Victrola VIC 8000.

A mixed bag. Either you like it this way or you don't. We would rather mix than match.

**BRAHMS.** *Orchestral Works.* 4 RCA Victrola VIC 6400 (M only).

Ups and downs. Some quite harsh.

**ELGAR.** *Enigma Variations.* **RESPIGHI.** *Reste Romane.* RCA Victrola VICS 1344 (S only).

Very good, indeed.

**HAYDN.** *Symphony No. 94, G; Symphony No. 101, D.* RCA Victrola VIC 1262 (M only).

Virtually humorless. The sound on No. 101 (8-H) is very cramped.

**MENDELSSOHN.** *Midsummer Night's Dream; Selections.* **SCHUMANN.** *Symphony No. 3.* RCA Victrola VICS 1337 (S only).

The Mendelssohn has a definite sparkle; the Schumann is workmanlike.

**MENDELSSOHN.** *Symphony No. 4, Op. 90, A.* **WEBER.** *Overtures: Der Freischutz, Oberon, Euryanthe.* RCA Victrola VICS 1341. (S only)

Rather thin sound.

**MOZART.** *Symphony, K. 543, E#; Symphony, K. 550, G Minor.* RCA Victrola VICS 1330 (S only).

Caricatures!

**MUSSORGSKY.** *Orch.* **RAVEL.** *Pictures at an Exhibition.* **RAVEL.** *Daphnis et Chloe, Suite No. 2.* RCA Victrola VIC 1273 (M only).

Pictures work very well; Daphnis et Chloe do not.

**ROSSINI.** *Selected Overtures.* RCA Victrola VIC 1274 (M only).

Brilliant and thoroughly idiomatic.

**SCHUBERT.** *Symphony No. 8, B Minor; Symphony No. 5, B#.* RCA Victrola VICS 1311 (S only).

Strangely enough, the 8-H 8th comes off much better than the Carnegie Hall 5th.

**STRAUSS, R.** *Till Eulenspiegel's Merry Pranks; Don Juan.* **BERLIOZ.** *Queen Mab Scherzo.* **DUKAS.** *Sorcerer's Apprentice.* RCA Victrola VIC 1267 (M only).

Half 8-H and half Carnegie Hall. The difference is obvious: viva Carnegie Hall!

**TCHAIKOWSKY.** *Manfred Symphony.* RCA Victrola VICS 1315 (S only).

Great performance.

**TCHAIKOWSKY.** *Nutcracker Suite.* **BIZET.** *Carmen Suite.* **PONCHIELLI.** *Dance of the Hours.* RCA Victrola VIC 1263 (M only).

Good.

**TCHAIKOWSKY.** *Symphony No. 6, B Minor.* RCA Victrola VIC 1268 (M only).

The sound is quite fuzzy.

**WAGNER.** *Tristan und Isolde: Prelude and Liebestod; Parsifal: Prelude and Good Friday Music.* RCA Victrola VIC 1278 (M only).

Excellent.

#### A NEW SERVICE FROM CHAMBERS

Subscribe to a  
monthly copy of  
The Schwann  
Long Playing  
Record Catalog  
for \$6 a year.

SEND US YOUR ORDER

Most Libraries have made  
Chambers 1st Choice for  
LONG PLAYING RECORDS  
& PRE-RECORDED TAPES

AT LOWEST PRICES on all labels, 100% fill  
with fast service, free delivery. Inquiries and  
bid proposals given immediate attention.

Also write for our free money-saving Library  
Price Lists, which include our recommendations  
for well-rounded starting collections.

**Chambers RECORD CORP.**

97 Chambers St., New York, N.Y. 10007

## SIX NEW REFERENCE WORKS PUBLISHED BY GALE

### LIBRARY OF CONGRESS AND NATIONAL UNION CATALOG AUTHOR LISTS, 1942-1962: A Master Cumulation

Certain to be one of the major publishing events of 1969, Gale's *LC-NUC Author Lists, 1942-1962*, will cumulate into one alphabet these four important supplements to *A Catalog of Books Represented by Library of Congress Printed Cards*:

*Catalog of Books Represented by Library of Congress Printed Cards—Supplement (1942-1947)*

*The Library of Congress Author Catalog, 1948-1952*

*The National Union Catalog: A Cumulative Author List, 1953-1957*

*The National Union Catalog: A Cumulative Author List, 1958-1962*

In one reference source, the master cumulation will cover the bibliographical and cataloging data for books, maps, atlases, periodicals, and other serials cataloged by the Library of Congress during the twenty-one years, 1942-1962, and by North American libraries, 1956-1962.

Over twelve volumes will be published monthly, with the entire cumulation completed in 1969.

152 Volumes \$2888.00

### THE LIBRARY OF GOLF, 1743-1966: A Bibliography of Golf Books, Indexed Alphabetically, Chronologically, and by Subject Matter

Compiled and Annotated by Joseph S. F. Murdoch

As much as any sport, and perhaps more than most, a knowledge and appreciation of golf's traditions are as much a part of learning and enjoying the game as is the practice to perfect the grip, the stance, and the swing.

*The Library of Golf* is the most complete bibliography now available to the collector of golfiana; it also is the playing golfer's basic guide to the hundreds of books published during the last two centuries on the history, legends, lore, theories, and techniques of the game.

The contents include an introduction that traces the literature of golf from its beginnings (1457) in Scotland, to England, and then to America at the turn of the century; an 899-entry annotated bibliography of English language books about golf; a 31-entry bibliography of foreign language books; and three indexes: alphabetical, chronological, and subject. Illustrations of bindings and title pages of important books and historical documents are included, as are numerous cartoons.

314 Pages Slipcase \$17.50

### AN O'NEILL CONCORDANCE

By J. Russell Reaver, *The Florida State University*

This new computer-compiled concordance covers 28 plays, including all the O'Neill plays published since 1924 and representative early plays, with only the very early apprenticeship work entirely omitted. The three-volume key is based on the Random House collected edition of O'Neill's works, plus several Yale University Press editions of other individual plays.

O'Neill, America's most distinguished dramatist as well as the most autobiographical of authors, is probably revealed in greater dimension through a concordance than is any other major literary figure in America. In fact, O'Neill scholars now have a totally new reference tool from which to approach untapped areas of specialized study. More thoroughly than ever before, researchers can examine the varied interests of O'Neill in isolation, making systematic appraisals of his stylistic and structural characteristics, as well as exploring the whole range of his language, dialect, jargon, and vernacular patterns.

Prepared at the Computing Center of The Florida State University, *An O'Neill Concordance* totals 1,862 pages with over 307,000 contextual references.

Three Volumes \$87.50

### THE INTERNATIONAL PORTRAIT GALLERY

This new resource in visual aids brings schools, libraries, and others who need visual materials a quick, convenient source for more than 750 portraits of famous authors, explorers, actors, musicians, scientists, and other international figures who have influenced national and international events, cultures, movements, discoveries, and artistic achievements throughout the centuries.

Each portrait is sharply reproduced in black and white on creamy antique cover stock, size 8½" x 11", with captions which include names, vocation, nationality, and dates of birth and death.

The collection comes with fifty alphabetically-tabbed file folders. In addition, to facilitate quick access, a four-part Master Index identifies the portraits (1) by name; (2) by major field of activity (literature, music, philosophy, science, etc.); (3) by year of birth; and (4) by year of death.

\$75.00

### NEW ACRONYMS & INITIALISMS—1968

Edited by Robert C. Thomas

*NAI-1968* provides identifications for 13,500 terms uncovered since publication of Gale's *Acronyms and Initialisms Dictionary—Second Edition*. It is the first of two supplements to be issued before publication of a third edition of *AID*.

In soft cover, the first 264-page volume contains new terms that have come into use in such fields as data processing, aerospace technology, medicine, social welfare, education, military affairs, and exploration of the earth's environment. Even such new pursuits as deep-sea research and high-speed ground transportation are represented by an abundance of new letter combinations.

The second supplement is scheduled for publication in 1969 and will cumulate the entries in the present supplement with an approximately equal number of new terms.

1968 and 1969 Supplements  
Per Set \$13.50

### INTERNATIONAL BUSINESS AND FOREIGN TRADE (Management Information Guide 14)

Edited by Lora Jeanne Wheeler, *Librarian, The American Institute of Foreign Trade*

A complete compendium of published sources of information—economic, social, and technical—that deal with the accepted procedures and policies that prevail for the effective conduct of business with other countries. Businessmen, students, and others who are either now in positions related to international investment and commerce or who plan to enter the field can profit from the bibliographic guidelines set forth here whenever information on management techniques and practices in the international field is needed.

Sources cited include books, pamphlets, and government publications which report on economic conditions in the countries of the world; statistical bulletins issued by governments; encyclopedias; and yearbooks surveying economic, political, and social affairs of the world.

221 Pages \$8.75

EXAMINE ANY TITLE WITHOUT COST OR OBLIGATION FOR 30 DAYS  
**GALE RESEARCH COMPANY**

Book Tower

Detroit, Michigan 48226



# THE BOOK REVIEW

EDITOR: Margaret Cooley; ASSISTANT EDITORS: E. Louise Davis, Irene Stokvis Land

## THE CONTEMPORARY SCENE

BERGER, Peter L. *A Rumor of Angels: Modern Society and the Rediscovery of the Supernatural*. 129p. Doubleday. 1969. \$4.50. 69-10979. REL

From his first lines in this new work on religion, Professor Peter L. Berger sounds an engaging personal note. He has been worried that his recent book *The Sacred Canopy: Elements of a Sociological Theory of Religion* (*LJ*, November 15, 1967) would be misread as a treatise on atheism and as "a counsel of despair for religion in the modern world." Hence the compulsion to write the present profession of faith in which he acknowledges himself to be a Christian though he "has not yet found the heresy into which (his) theological views would comfortably fit." The first two chapters "The Alleged Demise of the Supernatural" and "The Perspective of Sociology: Relativizing the Relativizers" are witty and graceful in their dissection of current antireligious positions. The following two chapters, "Theological Possibilities" do not, however, add much that is new to the theodicy and the apologetics of the Christian (or for that matter of the Hebraic or Islamic) religious traditions. This book is nontechnical, it is parsimonious in its use of sociological terminology, and it is not addressed to academic social scientists. It is highly recommended to public libraries where readers have given evidence of a continuous interest in the survival of religion in our fast changing world. Professor Berger's combination of erudition, literary skill, and intellectual candor cannot be easily matched by a work on the same subject.—*Joseph Bram, Department of Sociology, New York University*

BLOMJOUS, Rev. Joseph J. *Priesthood in Crisis*. 232p. Bruce. 1969. \$5.95. 68-56624. REL

This is a collection of Father Blomjous's informal talks on the problems of the priesthood given to priests and seminarians throughout the world since the beginning of Vatican Council II. It is divided into four main topics: the post-conciliar crisis in the Church as a whole, the crisis in the priesthood, the priesthood in the New Testament, and priestly problems in a time of crisis. Father Blomjous indicates that we are witnessing today a growing

interest in religion and a real and serious search for a deeper understanding of man's relationship to God. In the Church's search for a new look, the role of the priest is a most important one. He includes a full discussion of the priest as citizen, the priest as Christian, and the priest as priest, and treats at length the priest's problems, such as celibacy, vow of poverty, defections, shortage of vocations, and training. This is an involved theological treatise of limited appeal for public libraries, but it will be of interest to the religious and to students of religion.—*Leo R. Etzkorn, formerly Librarian, Paterson Free Public Library, N.J.*

BOYD, Malcolm. *You Can't Kill the Dream*. including *The American Dream* by Eric Severeid. photogs. comp. by Bruce Roberts. unpag. John Knox Pr. 1968. pap. \$2.45. 68-55169. soc sci

Readers who admired John F. Kennedy, Martin Luther King, and Robert F. Kennedy will appreciate this book. Although there is no formal dedication as such, it is

a graphic tribute to the three American martyrs. More important, it is a plea for the kind of world for which they struggled. The assorted text is a compilation of excerpts from the Bible, Abraham Lincoln, Langston Hughes and a full essay entitled, "The American Dream" by Eric Severeid. The photographs, including many reprints from the nation's newspapers, portray the poor, the extremist, the black, the white, the young, the peacemaker and the violent, each following his own dream. Malcolm Boyd begins the book with the reflection, "Dreamers must die. . . . But you can't kill a dream. It has an organic resistance to all the devised methods of killing. Attempts to murder a dream, in fact, vastly prolong its life." The book is similar to Time-Life's, *I Have A Dream* (*LJ*, June 15, 1968) and is recommended to libraries needing or missing that one.—*Edward Mapp, New York City Community College of Applied Arts & Sciences Library, Brooklyn*

BROWN, Frederic J. *Chemical Warfare: a Study in Restraints*. 355p. bibliog. index. Princeton. 1968. \$9. 68-20868. POL SCI

This is a scholarly review of 20th-Century European, American, and Japanese politico-military thought on the use of chemical toxic agents in modern warfare. Surprisingly, this book fills a void in recent popular literature, and while the text takes the reader only to the close of World War II, the pattern of mutual deterrence is well demonstrated. Consideration of insecticides, defoliation, tear gas, as brought forward in Vietnam, is not undertaken. Frederic Brown, an American soldier-scholar, is at pains to achieve objectivity and to emphasize the higher political rather than military importance of use or nonuse of chemical agents. The book is balanced, useful and is recommended for collections on military and international political affairs.—*Robert F. Delaney, Murrow Center, Fletcher School, Tufts University, Medford, Mass.*

BURCHETT, Wilfred G. *Vietnam Will Win: Why the People of South Vietnam Have Already Defeated U.S. Imperialism and How They Have Done It*. 215p. illus. index. Guardian Pr., dist. by Monthly Review Pr. 1969. \$7.50: pap. \$2.45. 68-59046. INT AFFAIRS

Veteran journalist Burchett, an old hand

## CONTENTS

Art	746
Biography & Personal Narrative	749
Business & Economics	751
Contemporary Scene	739
Education	751
Fiction	776
Geography	752
History	752
Home Economics	758
Language Arts	759
Literature	759
Music	762
Philosophy & Religion	763
Poetry	765
Political Science & International Affairs	766
Psychology & Psychiatry	768
Reference	744
Science & Technology	769
Social Science	770
Sports & Pastimes	774
Theater	775
Index to The Book Review & Professional Reading	782

*Library Journal* reviews are indexed in *Book Review Index* and in *Book Review Digest*.



in Southeast Asia, has lived in Cambodia since 1965 and has visited extensively in North Vietnam and with the NLF forces. He gives us a point of view that our correspondents in the south cannot easily provide. One wishes, therefore, that he would be a little less of the shrill polemicist and a little more of the competent journalist that he can be. For readers able to separate the good solid journalistic reporting this book contains from the personal biases of Mr. Burchett, which are indicated by the subtitle, this report will be stimulating. Recommended for libraries lacking material from this viewpoint.—*Robert E. Will, Department of Economics, Carleton College, Northfield, Minn.*

**CHOMSKY, Noam.** *American Power: and the New Mandarins.* 416p. Pantheon. 1969. \$7.95. 69-11864. POL SCI  
The failure of liberal scholarship and our academic mandarins to provide an intellectual leadership directing this country away from its imperialistic war policies is a unifying theme in this collection. Mr. Chomsky may be best known in linguistics but these essays and reviews range widely in world politics and recent history. He uses Gabriel Jackson's book, *The Spanish Republic and the Civil War: 1931-1939* (*LJ*, July 1965), as a take-off point for discussing the failure of the liberal cause in Spain, and similarly reviews Japan's economic problems leading to World War II in the light of A. J. Muste's "revolutionary pacifism." Vietnam occupies much of the book and two of the author's 1967 articles from *Ramparts* are reprinted. Mr. Chomsky's views are well argued, and documented in footnotes unto absurdity. His book should stir up the scholarly community.—*Collin Clark, Vallejo Public Library, Calif.*

**DRANE, James.** *Authority and Institution: a Study in Church Crisis.* 250p. index. Bruce. 1969. \$5.95. 69-17419.

**REL.**  
The first part of this book is a balanced treatment of the role of authority in the Catholic Church based on a thorough knowledge of the history and science of political and cultural institutions and of modern management techniques. It offers constructive suggestions for the present crisis in the Catholic Church and is a refutation of the extreme positions of such writers as Charles Davis, John McKenzie, and James Kavanaugh. Its moderate approach to reform is highly recommended both to Catholic radicals and conservative bishops. The second part, "Authority and Matters of Faith and Morals," is a rather disappointing treatment of such topics as the church and modern culture, the Christian-Marxist dialogue, and the birth control crisis. The first section, however, commends the book to interested libraries.—*W. Charles Heiser, S.J., School of Divinity Library, St. Louis University*

**EVERETT, Robinson O. & John D. Johnston, Jr., eds.** *Housing.* 376p. (Library of Law & Contemporary Problems, No. 9). Oceana. 1968. \$12.50. 68-54245.

**soc sci**  
This book is another in a series previously published by Duke University School of Law. It contains 12 articles dealing with

perspectives and attempts to cope with housing as a problem, including the need from population pressure through participation of the citizen, mortgages, mobile homes, considerations of government, and slum housing. The second section covers the federal role including HUD, Model Cities Housing, rehabilitation subsidies and rent supplements, and Negro ghettos and federal housing policy. As with most symposia the solutions are not given, the concern being with delineation of the problem and some of the ways of approaching it. This compilation is valuable for student and specialist in this vital area of concern.—*Harold L. Roth, Director of Library & Institution Relations, Baker & Taylor Co., Hillside, N.J.*

**FISHWICK, Marshall.** *The Hero, American Style.* 288p. bibliog. index. McKay. 1969. \$5.95. 69-13472.

**POPULAR HISTORY**  
Mr. Fishwick, head of the Wemyss Foundation, seeks to "tell us about ourselves" through the medium of our public heroes and idols, "from John Smith to John Kennedy." He succeeds very well. He talks about the heroes' style—"a characteristic mode, manner, or method of expression, skill or grace"—on three levels: "folk-style," "fakestyle," and "popstyle." Washington is the "greatest of the Great Americans"; John Kennedy was a "pop prince," a term derived from "popstyle," whence celebrities emerge. Admitting the impossibility of imposing a grid pattern on our culture or its heroes, Mr. Fishwick nevertheless goes far in determining a common denominator in the life style of both. This book is important reading for any Americanist.—*William K. Bortoff, Department of English, University of Toledo, Ohio*

**FOTION, Nicholas G.** *Moral Situations.* 128p. bibliog. index. Antioch Pr. 1968. \$4.75; pap. \$1.50. 68-31034. PHI  
In place of the traditional emphasis on abstract ethical theory, Nicholas Fotion centers his analysis on concrete moral situations. He shows the individual as acting within each situation in the roles of "agent," "patient," and "judge"—sometimes playing all roles at the same time, and examines the place of moral rules and judgments, social and political morality, and the use of language in moral situations. Especially of interest to libraries is an annotated bibliography of recent books in ethical philosophy. Mr. Fotion is a professor of philosophy at New York State University, College at Buffalo. His book is recommended for large subject collections in academic and public libraries.—*Thomas M. Bogie, Dallas Public Library*

**FRANK, Joseph, ed.** *The New Look in Politics: McCarthy's Campaign.* reprint. 151p. illus. Univ. of New Mexico Pr. 1968. pap. \$1.75. LC number unavailable. POL SCI

This is an amusing and informative anthology of anecdotal essays by participants in that *sui generis* of 1968, the McCarthy campaign. The essayists were involved in the political wars on behalf of Senator Eugene McCarthy's candidacy for the Democratic Presidential nomination in Indiana, New Hampshire, Nebraska,

ka, central Ohio, Minnesota, Florida, New Mexico, and New York. The volume concludes with a short piece entitled "Chicago: Convention Eve." While everyone knows the tragic events which occurred in Chicago, knowing the outcome of the convention does not detract from the honesty, warmth, and commitment reflected in these essays. While none of the analyses of the various state campaigns are scholarly contributions to the political science literature, a majority of the authors are graduate students, faculty members, or otherwise part of the academy. Included in this anthology are two poems by Senator McCarthy and one by Robert Creeley, a sketch of the senator by Robert Osborn, cartoons by Mauldin, a lithograph by Ben Shahn, and an amusing bit of verse by Beulah Roth on the correlation between the rising of hemlines and the occurrence of wars, famines, depressions, and other catastrophes. A happening in print. Recommended for libraries.—*C. James Schmidt, Ohio State University Libraries, Columbus*

**FRANKLIN, John Hope, ed. & intro. by.** *Color and Race.* 391p. bibliog. index. (Daedalus Library, Vol. 13). Houghton. 1968. \$6.95. 68-8526.

**CULTURAL STUDY**  
This book consists of essays originally issued in the spring 1967 issue of *Daedalus* to which have been added two freshly written contributions: John Hope Franklin's summary introduction and an essay, "The Problem of Polarization on the Axis of Color" by Talcott Parsons, who was coeditor with Kenneth Clark of the articles gathered from two special issues of *Daedalus* and published as *The Negro America* (*LJ*, September 15, 1966). Because of the existence of the latter work and because the problems of race and color are almost universal, the present volume does not concentrate on the United States, although it offers much pertinent information about this area. The coverage is worldwide. The writers examine the subject in lands such as Japan, India, Britain, the West Indies, Brazil, and Central America. They also explore such aspects of the subject as the factor of race and color in international relations. As sometimes happens in compilations of this kind, several chapters, usually those with bibliographies appended, are stronger than others. In sum, this is a thoughtful book on a timely topic; it belongs in subject collections.—*Joseph A. Boromé, History Department, City College, New York*

**GIBSON, Bob with Phil Pepe.** *From Ghetto to Glory.* 224p. illus. Prentice-Hall. 1968. \$5.95. 68-30699. SPORTS

For a baseball pitcher, Bob Gibson is a good urban sociologist. His book deals mainly with the game which made possible his escape from the ghetto, and he's outspoken about it. Solly Hemus, some members of the Cardinal front office, and reporters take the worst beating. Yet Mr. Gibson presents himself candidly as a black person who throws the spit ball, breaks into a sweat when he hears nigger, supports racial riots when he thinks they are necessary, and wants to be a Negro with dignity, not a World Series hero who couldn't capitalize on his fame because he

had no agent and because a Negro wasn't a desirable commodity for commercial endorsements. As Mr. Gibson says, "If you give the Negro the opportunity to make something of himself, he's going to surprise you." Libraries should have this.—*James A. Phillips, Department of English, Rockhurst College, Kansas City, Mo.*

**GOOD, Paul.** *The American Serfs.* 188p. bibliog. Putnam. 1968. \$4.95. 68-8320.

**REGIONAL STUDY**  
Drawn from facts and statistics which Mr. Good gathered for the Southern Regional Council in 1967, this forceful book presents many aspects of Southern rural poverty. The statistics come tragically to life in the stories of individuals: tenant farmers, migrant workers, displaced coal miners. All are victims of exploitation; most have never known adequate food and clothing, medical care, or even a safe water supply. Mr. Good, whose articles have appeared in *The Nation*, *The Reporter*, and other magazines and newspapers, shows that a lack of initiative and concern by the USDA and the FHA, and the fragmentary, shortsighted efforts of OEO have combined with traditional local inertia and prejudice to perpetuate these grim conditions. The book moves the reader with compassion and outrage—a catharsis which many must undergo if there is ever to be the kind of determined national effort toward the solution that Mr. Good envisions. This surely is a book which merits a place in any library.—*Henry J. Du Bois, California State College Library, Long Beach*

**GORDON, Kermit, ed.** *Agenda for the Nation.* 620p. bibliog. Brookings Institution. 1968. \$6.95. 68-58977. POL SCI

The first official homework of President-elect Nixon has been reading a prepublication copy of this important book. The prestigious Brookings Institution, with Ford financing, commissioned 18 nationally known authorities, including Clark Kerr, Edwin Reischauer, Henry Kissinger, Kenneth Clark, and others, to prepare policy papers on ten domestic and eight foreign issues. Each paper is evaluated by two equally distinguished critique readers. The topics cover incomes, jobs, and welfare; Negroes, cities, and housing; schools and universities; inflation, war, and the budget; crime, law, and government management; American foreign policy toward Europe, Russia, Asia, the Middle East, and the developing nations; the role of the dollar; and military strategy and arms control. Although some important topics are neglected, such as pollution, population control, and so on, this is an impressive and succinct analysis of the problems our nation must meet in the coming years. Highly recommended to libraries of all sizes, for it will indeed be the agenda of our new Administration.—*Robert E. Will, Department of Economics, Carleton College, Northfield, Minn.*

**HILL, Rev. Albert Fay.** *The North Avenue Irregulars: a Suburb Battles the Mafia.* 240p. Cowles. 1968. \$4.95. 68-29849. CRIME

The Reverend Hill is no longer the pastor of the North Avenue Presbyterian Church in New Rochelle, New York. He and his

irregulars, a group of suburban housewives, tracked down gamblers, crooked cops, bookies, and corrupt politicians. In a series of unlikely, amateurish and blundering detective antics, such as the use of shortwave radios, switching of "tail" cars, and the like they found the links between organized crime, police, and politicians. They exposed them. But, as Reverend Hill writes, it was all to no avail. "The Mob knows I am helpless. The girls are back to their normal chores. . . . Occasionally we get together and go out . . . to see if things are the same. We pick up the action easily, now that we know how it is done. . . . We have sat in a park and watched the hoods collect the bags of work while the cops drove blissfully by." New Rochelle is not changed. Westchester is not changed. The establishment and the mob are cooperating and the good people of New Rochelle still have not forgiven the irregulars for driving down property values. This is a funny, delightful book to read. Unfortunately it seems too true and that is sad.—*Herbert S. Camenson, formerly Chairman, Department of Humanities, New York Institute of Technology, New York*

**LENS, Sidney.** *Poverty: America's Enduring Paradox.* 352p. bibliog. Crowell. 1969. \$8.95. 69-11085. soc sci

In this sequel to his excellent *Radicalism in America* (*LJ*, May 15, 1966) Sidney Lens presents an equally comprehensive analysis of the historical, economic, political, social, psychological, and educational aspects of poverty in American culture. While recognizing the difficulty in defining poverty in explicitly economic terms, Mr. Lens delineates a representative list of poverty classifications which include the landless, the dispossessed, the helpless, the enslaved, the economically manipulated, the politically manipulated, the propertyless, the jobless, the radically exploited, the ethnically exploited, the socially forgotten, and the invisible poor. He discusses the poverty and anti-poverty aspects of significant historical events from the settlement of the American colonies, through the Revolutionary War, and down through the New Deal to the Great Society and contemporary urban crisis. His conclusion is that men are poor because within man lies an implacable resistance to brotherhood, which makes it easy for those who have to forget those who have not, or to view the poverty stricken as "unfit" members of society rather than take the positive view required to alleviate the medical, educational, political, and economic inequalities inherent in poverty. Detailed, well-written, this work is an important publication. It is recommended for libraries generally.—*John M. Christ, Rockhurst College Library, Kansas City, Mo.*

**MEMMI, Albert.** *Dominated Man: Notes Towards a Portrait.* 211p. Orion, dist. by Grossman. 1968. \$5. 68-30771.

**soc sci**  
Race, sex, religion, class, culture—these vital loci of marvellous distinctiveness and diversity among human beings have instead always been seized upon as excuses for persecution. In the perspective of history, no one group is innocent. At one time or another all groups have seen it ex-

pedient to exploit others, relying on one or more of these points of difference, and each bears the inevitable scars. This is the lesson Albert Memmi reads us in this collection of essays written at various times since the early 1960's. As a Tunisian Jew he has himself felt the double contumely of being both a Jew and a French colonial, and is therefore amply equipped to vent his outrage. This he has done in a series of books—novels, tracts, essays—such as *The Pillar of Salt*, *Portrait of a Jew* and *The Colonizer and the Colonized*. Whatever the form, all of his work has a single purpose—to reveal the pain of the oppressed and the pitifulness of the oppressor. Nor is he concerned with the Jew alone. As in this collection, he is dire and dour about the blacks in the United States, French-speaking Canadians, discrimination against women, machine-driven workers, colonialism and racism wherever they exist and in whatever guise. The occasion of his reproach may be a discussion of Simon de Beauvoir's *The Second Sex*, a review of Pinter's *The Servant*, or a paper delivered at a meeting of sociologists. His preoccupation with this problem has already sharpened our understanding of oppression, but as he says this collection is only a first attempt at a "portrait sketch of the dominated man of our time."—*Aaron L. Fessler, Bard College Library, Annandale-on-Hudson, N.Y.*

**MORGENTHAU, Hans J.** *A New Foreign Policy for the United States.* 288p. index. pub. for the Council on Foreign Relations by Praeger. 1969. \$6.95; pap. \$2.95. 68-28475.

**INT AFFAIRS**  
It is the belief of Hans J. Morgenthau, holder of professorial chairs in political science at both the University of Chicago and the City University of New York, that the fundamental weakness of modern American foreign policy is derived from the fact that it is intellectually anachronistic. Essentially, says Mr. Morgenthau, the basic outline of America's present international posture was laid down during that heroic 15-week period in the spring of 1947, when the Truman Doctrine and the Marshall Plan were raised to meet crisis situations which have long since disappeared from international relations. The bulk of his book is consequently devoted to showing how changes during the past 20 years in five areas vital to America's concern—its relations with its allies, the Communist world, the Third World, nuclear weaponry, and the nation's own self-image—have overtaken the assumptions of Marshall and Truman and have necessitated a total reorientation of American policy. Every reader, from layman to scholar, should be treated to Morgenthau's rich analyses and to the seven general principles of foreign policy which, he concludes, should serve as the collective touchstone of the national interest.—*Charles DeBenedetti, Department of History, University of Toledo, Ohio*

**MOYNIHAN, Daniel P.** *Maximum Feasible Misunderstanding: Community Action in the War on Poverty.* 218p. index. Arkville Pr. Bk.: Free Pr. 1969. \$5.95. 69-18005. soc sci

This volume is an expansion of the Clarke

A. Sanford Lecture given by Dr. Moynihan at the State University Agricultural and Technical College at Delhi, New York in 1967. In it he traces the origins of the "war on poverty" and analyzes the reasons why it has fallen so far short of expectations. His major focus is on the failure of the controversial community action programs. These programs, based largely on the differential opportunity theory developed by Professor Lloyd Ohlin of the New York School of Social Work, were oriented toward community action through independent community agencies in which there would be maximum feasible participation of the poor themselves. Although Dr. Moynihan recognizes the impact of the war in Vietnam on the "war on poverty," he holds that the failure of the anti-poverty programs is in part attributable to incredibly "sloppy" work by many persons in Washington. He also attributes the failure of the community action programs in part to the differing conceptions of the nature of such programs on the parts of Washington bureaucrats and those in the field, and to opposition to them by a coalition of Northern urban and Southern rural Democrats. As Dr. Moynihan notes, the book is to a large extent a "personal memoir," and as such, the judgments presented may differ from those of others on many points. Nevertheless, this is an important book.—*Morris A. Forslund, Department of Sociology, University of New Mexico, Albuquerque*

O'NEIL, Robert P. & Michael A. Donovan. *Sexuality and Moral Responsibility*. fwd. by Gregory Baum. 154p. Corpus Bks., 2331 W. 110th St., Cleveland, O. 44102. 1968. \$4.95. 68-18713. REL With the deplorable vacuum in moral theology today, any attempt to rebuild on the basis of even fragmentary insights is to be welcomed enthusiastically. In this book a psychologist and a university chaplain combine their efforts to offer a serious and viable alternative to traditional sexual morality. From the expressed conviction that sin should be viewed as orientation rather than as an isolated act, the authors bring fresh insights to the questions of sexual fantasy, masturbation, and premarital sexuality. The strong influence of both Freud and St. Thomas are in evidence throughout. While suffering from a lack of theological depth, this book will hardly gather dust on the shelves of libraries serving concerned parents, pastors, and young adults caught in the modern sexual malaise.—*James W. Heisig, Divine Word Seminary, Techy, Ill.*

RIESSMAN, Frank, Hermine I. Popper & others. *Up from Poverty: New Career Ladders for Nonprofessionals*. 332p. index. Harper. 1968. \$7.95. 68-15995. ———. *Strategies Against Poverty*. 124p. Random. 1969. \$6.95. 68-28548. soc sci

The New Careers program is the link between these two books. Frank Riessman is the director of New York University's New Careers Development Center and joint author of *New Careers for the Poor* (The Free Press, 1965). New Careers is a program for opening up careers for the poor in schools, hospitals, welfare agen-

cies, mental health institutions, and other "human service" organizations. They would be hired with minimum prejob training and would advance to higher positions through on-the-job training and special college courses. It is hoped that the program would provide meaningful careers for many poor people, increase the effectiveness of the professionals, and lead to a reorganization of the "human service" agencies that will enable them to have much closer contact with those they are trying to serve. The Economic Opportunity Act has funded New Careers programs in public agencies in 57 cities. Elements of the program have appeared in other legislation, such as the employment of school aides through the Elementary and Secondary Education Act.

*Up from Poverty* is a detailed examination of how New Careers can and does function in welfare agencies, schools, police and correctional work, and health services. While it includes comments by Michael Harrington and a speech by Robert F. Kennedy, most of its contributors are specialists. It will be a useful guide to those who wish to carry out a New Careers program, and it is recommended for subject collections.

*Strategies Against Poverty* is of more appeal to informed laymen and students. In it Dr. Riessman favorably contrasts his New Careers strategy with Saul Alinsky's attempts to gain power for the poor through conflict with the Establishment and with Richard A. Cloward's and Frances Fox Piven's plan to start a "run" on the welfare system so that the government might be forced to grant a guaranteed annual wage. He goes on to describe specific strategies in education and in a neighborhood service center, while his wife contributes an article on birth control and the poor. Dr. Riessman is hardly an unbiased observer of strategies that compete with his own, yet his criticisms merit consideration. There is a tendency in both books to dream of New Careers as an instrument of fundamental social change; maybe it will be, but claiming so much for this experiment may lead to unnecessary disillusionment and opposition. Fortunately, this tendency is balanced in both books by realistic appraisals of the many difficulties that will be encountered. *Strategies Against Poverty* is recommended for college and public libraries.—*David Cooley, Free Library of Philadelphia*

SCHWAB, Joseph J. *College Curriculum and Student Protest*. 320p. index. Univ. of Chicago Pr. 1969. \$4.95. 69-15416. ED

Mr. Schwab, a University of Chicago professor, presents a reasonable analysis of student protest and its roots in curriculum. Using a medical analogy Mr. Schwab diagnoses symptoms, suggests causes, surveys resources available for treatment, and offers appropriate prescriptions. He notes the neglected areas in curriculum and in teaching; he idealizes a collegiate community in which students find restored their "lineage," "peerage," and "linkage" to a common goal. By seeing facts and alternatives, students may change the tactics and content of their protests. Alongside the many books promoting technology or

financial aid as a chief panacea for academic ills, this work offers a more penetrating dimension. Recommended for higher education collections.—*Jay W. Stein, Professor & Dean, School of Arts & Sciences, Western Illinois University, Macomb*

STEINBECK, John, IV. *In Touch*. 224p.

Knopf. 1969. \$4.95. 69-10685. soc sci The marijuana problem, if such it can be called, is a central theme of this autobiographical commentary on our times by a young man—the son of the late novelist—who feels he can perhaps act as communicator between generators, keep "in touch" with both youth and maturity in this, the day of the generation gap. Mr. Steinbeck's service in Vietnam as an information specialist (he was drafted but volunteered for Vietnam) took him to all the action areas as well as Saigon. Everywhere he saw marijuana used as a pleasurable relaxant by military and civilians on both sides. As a casual part of the "scene" he reports it was used by 60 to 75 per cent of our younger service men. But marijuana is not the only topic of his book. In the first section he tries to explain how it feels to serve in Vietnam, or any other far off place, when you are 20 years old, adventuresome, with no responsibilities or fears, and craving experience. In the second part he recounts his involvement in a marijuana-possession trial in the United States and his subsequent appearance before a Congressional hearing on drug abuse. In the third, he tries to explain the philosophy of his generation in terms that even older readers who have survived the ordeal of youth will also appreciate. This is brash, fresh writing. This plea to stop making such a big thing of marijuana is eminently sensible and the book should make a real contribution to intergeneration understanding. For general collections.—*George Adelman, Neurosciences Research Program, Massachusetts Institute of Technology, Brookline*

TAX, Sol, ed. *The People vs. the System: a Dialogue in Urban Conflict*. 515p. Acme Pr., 523 So. Plymouth Court, Chicago, Ill. 60605. 1968. pap. \$8.50. 68-58488. soc sci

The topic: poor people, especially Negroes, and how to help them help themselves. The occasion: a community service workshop conducted by the University of Chicago during seven periods from October 1966 to June 1967. The participants: mainly professionals from government and private agencies involved in some way with the poor. Public welfare, education, housing, youth, the Model Cities Program, and community programs are discussed. The mood is one of disillusionment and hope. The standard ways of dealing with the poor are more or less sterile; a great variety of new approaches are being tried out and many of the poor now want to control their own destinies. The workshop participants seem to be enthusiastic about what they learned from each other, and their fellow professionals ought to find this a useful book. Furthermore, informed laymen and college students in the Chicago area will find it contains much valuable information about their city. It is recommended for large

subject collections throughout the nation and for most college and public libraries in the Chicago area.—*David Cooley, Free Library of Philadelphia*

THERNSTROM, Stephan. *Poverty, Planning, and Politics in the New Boston: the Origins of ABCD*. 160p. Basic Bks. 1969. \$5. 68-54136. REGIONAL STUDY

ABCD stands for Action for Boston Community Development, the name of a private organization founded in 1960 through the joint efforts of public officials, private business, and professional personnel "as the child of the urban renewal program, as the vehicle by which the human side of physical renewal might be dealt with." This monograph, by Stephan Thernstrom, associate professor of history, Brandeis University, treats the ideas, personalities, organizations, and above all, the compromises that were associated with ABCD's development from a planning and fund-seeking agency to the status of the poverty program agency for the city of Boston. The book covers the activities of planning, working on delinquency, working with the schools, with youth, and so on, for the years 1960-1964. Mr. Thernstrom concludes that although money, professional competence, community leadership, goodwill, and foundation and federal support were all available and a spirit to press for new solutions, dominated, the agency failed to accomplish its central objectives in the period under study. Thus, as a study of the circumstances and personalities that called for concessions, program changes, and at times capitulation, this study has value in a negative fashion as a blueprint for successful social structuring. The absence of documentation, and the cutoff date of 1964 leave the study rather up in the air. Greater background on the communities in which this agency was structured, some so well explored in ABCD task force studies, would have made the book more meaningful. For example, to refer to Boston's high tax rate without having even a footnote referring to ridiculously low assessments suggests acceptance of a cliché rather than full evaluation of the situation. Recommended for the special social science collection only.—*John M. Carroll, Boston Public Library*

TITMUSS, Richard M. *Commitment to Welfare*. 272p. index. Pantheon. 1968. \$6.95. 68-26047. soc sci

This is a collection of 21 exciting essays, six not previously published, and the others published in journals and conference proceedings not readily available to the general public. Mr. Titmuss is an internationally known and respected expert in social welfare administration and a former British cabinet minister. Speaking as a "generalist," he examines various aspects of teaching and research in social administration and the administration of health and welfare services. His major focus is on "Issues of Redistribution in Social Policy," he also devotes a section to papers on "Dilemmas in Medical Care." Professor Titmuss is pungent, clear thinking, and hard hitting. His discussions deal not only with the speculative generalizations so beloved by the academic fraternity (he is professor of social administration at the

London School of Economics) but with the practicalities, realities, and consequences for the consumer and the nation of alternative social welfare policies. He has an enviable grasp of the association between scientific, technological, and economic changes and peoples' welfare needs. He presents a provocative, stimulating, and informed discussion that will do much to clarify the issues with respect to the so-called welfare state. *Commitment to Welfare* is highly recommended for sociology collections.—*William Gibelman, Assistant Director, Division of Research & Statistics, New York State Department of Labor, New York*

TUCKER, Frank H. *The White Conscience*. 353p. bibliog. index. Ungar. 1969. \$7.50. 68-12126. HIST

Of all the creatures to appear on this earth, wrote Gerald W. Johnson, the white man is the fiercest by far. In this survey of 500 years of Western domination, history professor Tucker tries to show how European colonizers and white Americans have dehumanized themselves and distorted their values by consistently mistreating people of color, robbing them of their land and dignity, and imposing a spirit of racism on the imperialism and totalitarianism that they inflicted on unwilling but helpless people. Professor Tucker's reason for stressing "the collective, unitary nature of white guilt" is that so much of it has been forgotten or repressed and because by reviewing the "dreadful aspects of the white man's past record," we shall be "better prepared to recognize and resist totalitarianisms of the future before they are fully developed." This book will appeal to the general reader and the informed layman.—*Louis Barron, Editor, "Worldmark Encyclopedia of the Nations"*

WENTZ, Walter B. *Nuclear Proliferation*. 216p. index. Public Affairs Pr. 1969. \$6. 68-56961. INT AFFAIRS

Aimed at a popular audience, this primer attempts to "provide an overall, integrated view" of the nuclear option, the consequences of acquisition, and United States policy alternatives, rather like an overlarge "Headline Series" pamphlet. Mr. Wentz surveys available information in a clear summation. Chapters are short, usually 3 to 14 pages. Mr. Wentz's conclusion that since "it is now impractical—if not wholly impossible—to stop the diffusion of nuclear weapons," the United States should permit or assist certain friendly powers to have "controlled nuclear weapons, provided and preprogrammed by the West" will provoke discussion. Not a necessary purchase—the information is available elsewhere and may date quickly—but Mr. Wentz covers basic points well in what is genuinely a life-or-death issue. Larger public and most academic libraries should look at their popular materials on atomic weapons and disarmament. If holdings are thin or dated, buy this title. Footnotes provide some helpful information but a bibliographic essay would have added far more than the text of the nonproliferation treaty.—*William C. Robinson, formerly Head, World Affairs Library, University of Southern California, Los Angeles*

WILSON, James Q. *Varieties of Police Behavior: the Management of Law and Order in Eight Communities*. 309p. index. pub. in coop. with the Joint Center for Urban Studies, M.I.T. by Harvard. 1968. \$6.50. 68-54027. LAW ENFORCEMENT

In this important book Mr. Wilson, professor of government, Harvard University, focuses on the role of the police patrolman in eight communities. He is particularly concerned with the differences between the law enforcement and order maintenance functions of the patrolman and his discretion with respect to whether or how to intervene in various situations. Three major patrolman styles are described: the watchman style emphasizing order maintenance, the legalistic style emphasizing law enforcement, and the service style emphasizing police responsibility to protect "a common definition of public order against minor and occasional threats . . ." Professor Wilson also discusses the role of the police administrator, the different perspectives of police administrators and patrolmen, and the influence of the political culture of a community on its style of law enforcement. This is a provocative and occasionally controversial book. It is a significant addition to the literature of both criminology and the sociology of organizations. It should be read and discussed by police administrators and patrolmen and by anyone concerned about law enforcement.—*Morris A. Forslund, Department of Sociology, University of New Mexico, Albuquerque*

WITCOVER, Jules. *85 Days: the Last Campaign of Robert Kennedy*. 250p. Putnam. 1969. \$5.95. 68-59080. POL SCI

Written by a journalist who covered Robert Kennedy since his days as attorney general and who was with him in the kitchen of the Ambassador hotel at the time of the assassination, this record of Kennedy's last campaign is objective and detailed. The narrative opens with RFK's decision not to be a candidate, and takes the reader through both his soul-searching and the outside events that impelled him to run despite his fear that his candidacy would be written off as a personal vendetta. The changing phases as the campaign progressed, the attempts to eradicate the old tag of "ruthless," the intrusion of Kennedy's private manner into his public stance, are all presented. Unlike David Halberstam's *The Unfinished Odyssey of Robert Kennedy* (Random, 1969), Mr. Witcover takes the reader into the agonizing confusion of the Ambassador kitchen, then to the hospital and on Robert Kennedy's last journey to Washington. The final section deals with Chicago and the Democratic convention's tribute to the fallen candidate. One minor objection, from a Baltimorean: it was in Baltimore, not North Philadelphia, that the spontaneous singing of the "Battle Hymn of the Republic" marked the passing of the funeral train. This account is recommended for public and academic libraries where its greatest appeal will be among general readers and Kennedy supporters.—*Deborah W. Harrison, formerly History Department, Enoch Pratt Free Library*

REFERENCE

BECKER, Harold K. & George T. Felkenes. *Law Enforcement: a Selected Bibliography*. 257p. index. Scarecrow Pr. 1968. \$7. 68-12624. BIBLIOG  
The interdisciplinary approach of this annotated bibliography is valuable. As the authors indicate, their broad view of criminal justice includes attorneys, courts, probation, parole, and penal institutions. They consider also, the influence of schools, hospitals, civic groups, and news media. In nine broad chapters they cover issues such as organized crime, riot control, and methods of law enforcement. Also included are 10,156 numbered entries which represent books, articles, and research studies since the 1930's. Many were written in the 1960's. The authors, who are faculty members at California State College, department of criminology, used both popular and specialized sources. Their book is a good reference work for patrons of large public and academic collections, and is indispensable for students of police science.—*Ann Knight Randall, Queens College Library, New York*

BOARDMAN, John. *Archaic Greek Gems: Schools and Artists in the Sixth and Early Fifth Centuries B.C.* 236p. illus., some color. index. Northwestern Univ. Pr. 1968. \$15. 68-25581. ART/REF  
Mr. Boardman, reader in classical archaeology at Oxford and author of *Engraved Gems: the Ionides Collection* (LJ, October 1, 1968), has in this work reproduced more than 380 photographs of impressions and gems, some previously unpublished, with notes and descriptions which are exact and detailed. Gems are grouped by subject of the engraving and their similarity. Mr. Boardman presents his theories on variations of the carving of the scarabs and the border designs discussing possible relationship of these to the place of their origin. This scholarly work, the result of years of painstaking research, is recommended for larger libraries and all collections in the field of classical archaeology.—*Paul von Khrum, New York University Libraries*

COLEMAN, Dorothy S. & others. *The Collector's Encyclopedia of Dolls*. 697p. illus., some color. bibliog. index. Crown. 1968. \$25. 68-9101. ART/REF  
The family threesome that already has produced two books on the collecting and identification of dolls—Mrs. Dorothy S. Coleman and her daughters Elizabeth A., and Evelyn J. (who is assistant curator of the Newark Museum)—have pooled their efforts to compile this massive, comprehensive reference. Its entries, mostly succinct definitions in double columns, present material on every aspect of the making, marking, and history of dolls of the Western world. To use this reference, the reader must use his head. There is more information, for instance, on black dolls than in the half column under "Negro Dolls." Try "Topsy," try "Topsy-Turvy." Libraries with patrons interested in the subject will need this.—*Sarah Chokla Gross, Editor "Broadside," Theatre Library Association, East Rockaway, N.Y.*

COWLES ENCYCLOPEDIA of Nations. ed. by Robert J. Feldman. 386p. illus., some color. bibliog. index. Cowles. 1968. \$12.50. 68-23249. REF  
A factually authoritative, determinedly unbiased, up-to-date reference work similar in purpose and format to *Worldmark Encyclopedia of the Nations* and *Statesman's Year-Book*, this encyclopedia chiefly comprises articles describing the countries of the world written and signed by reputable academicians. Also included are brief articles on colonies and dependencies, major world cities (excepting United States cities), important natural features, a 64-page color atlas prepared by Rand McNally, and a cursory but current area bibliography. The United States is understandably de-emphasized, receiving only a two-page article while other major countries such as the Soviet Union, Canada, and China are accorded nine or ten pages. Most information in this source is available in comparable fact books and general encyclopedias and, while smaller school and public libraries might find it a convenient quick reference, most libraries can safely pass it up.—*Kenneth F. Kister, School of Library Science, Simmons College, Boston*

COYSH, A. W. & J. King. *Buying Antiques Reference Book: for Collectors of English Antiques*. 232p. illus. index. Praeger. 1969. \$7.50. 69-11965. ART/REF  
These authors have recently published two books, one in reality a revision of the first, on buying English antiques. The present work appears to contain material of a miscellaneous nature of interest to collectors of antiques which did not fit into the earlier volumes. This material includes a list of collections, art galleries, historic homes with pertinent information, an extensive list of books and periodicals on antiques arranged by subject; it also lists clubs and societies devoted to specialties in collecting. The final section of the book deals with auction-room prices in England from 1966 to 1967 and from 1967 to 1968. This book was intended for use in England and for English collectors; its practical use to libraries in this country is limited.—*Paul von Khrum, New York University Libraries*

DUDLEY, Fred A., ed. *The Relations of Literature and Science: a Selected Bibliography, 1930-1967*. 137p. index. University Microfilms: Xerox Education Div. 1968. pap. \$5.85. 68-57677. BIBLIOG  
This is an enumerative bibliography, without annotations, of approximately 3500 books, parts of books and journal articles published since 1930. It is compiled "for the convenience of scholars interested in the literary impact of scientific thought" from lists prepared for a Modern Language Association discussion group and published annually since 1951 in *Symposium*. The contents include contemporary editions of standard literary, scientific and philosophical works, and scholarly writings in major Western languages dealing with the influence of science on specific literatures and on the work of individual English, American and Continental authors. The entries, which

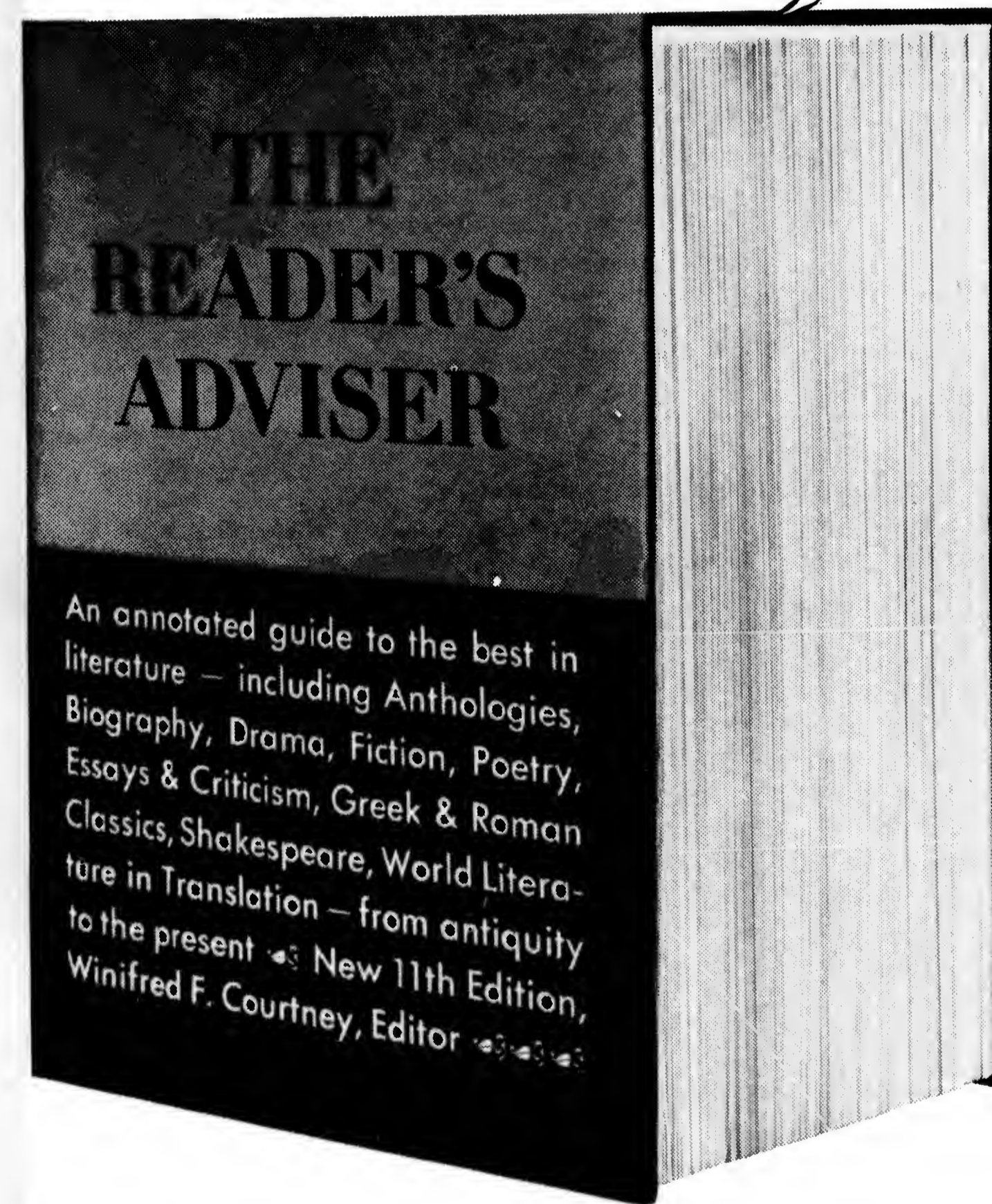
are highly compressed, are grouped under four major time divisions from antiquity to the present. A useful addition to large research collections.—*Thomas J. Galvin, School of Library Science, Simmons College, Boston*

HEUSINKVELD, Helen & Noverre Musson. *Best Places to Live when You Retire: a National Directory of Retirement Residences*. 111p. Fell. 1969. \$6.95. 68-9262. REF  
Both authors of this handbook are nationally known as experts on housing for the aged; in 1963 they published *Buildings for the Elderly* (Reinhold). In the present book, they list retirement houses, villages, and so forth built after 1950 "unless they have been modernized" since. The data on each place are well organized, compact and clear, giving information on which to make tentative selections leading to request for further details. As important as the directory are the preliminary chapters which give sage advice to those in search of retirement homes. The authors commendably recognize that not all retirees are exclusively recreation-bound, that wise oldsters retain some sense of social responsibility. This useful reference book is recommended for public libraries.—*Robert W. Henderson, Racquet & Tennis Club Library, New York*

KELLER, Mark & Mairi McCormick. *A Dictionary of Words about Alcohol*. 236p. Rutgers Center of Alcohol Studies: Rutgers Univ. Pr. 1968. \$7.50. 68-64841. REF  
Anyone who cares about what a specialized dictionary contains (as a good editor might) could be greatly annoyed by this mishmash of terms about alcoholism, alcohol, drinking customs, drinkers, addiction, law, history, culinary arts, political science, biology, sociology, chemistry, and so on. Take for example, the following list of terms from two facing pages as being representative: Scandinavian system (of liquor control), schizoid drinker, schizophrenic drinker, Schnaps-Schnapps, scone, scotale, sedative selection (alcohol), self-aggrandizing drinker ("see Compensating drinker"), sensitivity to alcohol, sensitization (alcohol), setup, sextary (sextarius), shakes (the), shandy (shandygaff). It is vexing to find that the compilers were indifferent to the rules of balance in dictionary-making and failed to distinguish between the important and the unimportant. Reference and medical librarians will find helpful leads here and many definitions of terms used in current studies of alcoholism, but the definitions vary in quality and, in the case of words of peripheral relevance, better definitions can be found elsewhere. This will occasionally be a useful reference, but in many ways it is quite unsatisfactory.—*Lee Ash, Library Consultant, & Editor, "American Notes & Queries"*

PARKS, George B. & Ruth Z. Temple, eds. *The Literatures of the World in English Translation: a Bibliography, Vol. 1: The Greek and Latin Literatures*. 442p. index. Ungar. 1968. \$14.50. 68-31454. BIBLIOG  
This volume is aimed at providing lists of English translations of all Greek and Latin

VLADIMIR NABOKOV IS A LEPIDOPTERIST!



Amy Lowell smoked cigars. Nabokov collects butterflies. Gertrude Stein studied medicine. *The Leatherstocking Tales* were written backwards.

Such little-known, unusual facts about literary figures add spice to Volume I of the new 11th edition of THE READER'S ADVISER, a biographical, critical, and bibliographical "Guide to the Best in Literature."

THE READER'S ADVISER is a most valuable source for almost everything you need to know about books. It covers the world's greatest authors. It describes the most useful and dependable reference and critical works, and indicates the specific information they provide. It includes a brief discussion of each author with attention to his time and our own, and presents a listing of his in-print works.

THE READER'S ADVISER revives the poets and other writers you loved in school, and tells exactly what you need to know about the interest in their own time . . . how they were regarded in their own time . . . how well they have lasted. It lists the best critical books on their works as well as the good, recent collections and anthologies.

THE READER'S ADVISER is a historical and critical commentary on world literature. It presents the literature of each major country and era against a background of influential political and cultural forces, such as censorship and its opposition in Communist countries. It tells not only how a given literary vein developed but why and under what particular circumstances. Its chronological arrangement dramatizes the influences of contemporaries upon each other and upon their successors.

THE READER'S ADVISER is a book-lover's book. Written in a down-to-earth style, it's a book for students, teachers, booksellers, librarians, publishers, and for every literate layman.

THE READER'S ADVISER, now in two volumes, is edited by Winifred F. Courtney. Volume 1: A Guide to the Best in Literature. \$18.50 in the U.S. and Canada; \$20.35 elsewhere. Published December 1968. Volume 2: A Layman's Guide to the Best in Print in General Biography, Bibles, World Religions, Philosophy, Psychology, the Sciences, Communications, the Lively Arts, Travel, Folklore, History. \$15.40 in the U.S. and Canada; \$15.95 elsewhere. Ready late 1969. In New York please add applicable sales tax.

R. R. BOWKER COMPANY  
1180 Avenue of the Americas, New York 10036  
Publishers to the Book World Since 1872

works down through 1965. Twelve people were involved in this compilation, which represents an achievement of impressive magnitude and which will prove extremely valuable both for scholars and nonspecialists. It includes sections on the history and theory of translation, collective bibliographies of English translations, backgrounds of Greek and Roman literature, literary studies, and individual authors. The Greek section covers the early period through 1453, the Latin from the beginnings through the 20th Century. Each entry gives full bibliographical information. There are appended bibliographies of scholarly and critical works of individual authors which the reader may wish to consult. In short, the book is indispensable for research. But, as might be expected in a work of this scope, there are flaws. For example, although it has entries for the contemporary Petrus Hoenen, it has none for Avitus, a literary source of some importance, parts of whose *Poemata* have been translated by Watson Kirkconnell. Nor is Mr. Kirkconnell's translation of Grotius' *Adamus Exil* cited. Marvin Herrick's translation of Robortellus is omitted as is A. O. and M. O. Anderson's parallel text translation of Adomnan's *Life of Columba*. And there are other omissions. Further, for the Latin of Dante, Boccaccio, and Petrarch, among others, the reader is referred to the as yet unpublished third volume dealing with romance literatures. But when weighed against the riches which the book contains, the omissions and inconveniences seem unimportant.—*John Roscelli, Department of English, University of Florida, Gainesville*

THOMPSON, Lawrence S. *A Bibliography of Spanish Plays on Microcards*. 490p. Shoe String Pr. 1968. \$14. 68-20280. BIBLIOG  
This is a bibliography of more than 6000 Spanish, Spanish-American, and Catalonian dramas from the 16th Century to the present. The original texts of all the entries are in the University of Kentucky library. The volume will provide useful bibliographic information for Hispanists, but its usefulness to the librarian is seriously limited, inasmuch as "no extensive bibliographical research has been undertaken to establish authorship or exact names of authors." The works are entered by author and are cross-referenced. Anonymous plays are entered by title, but there is no title index. In addition to this volume the library that is considering a balanced collection of Hispanic drama should consider the thousands of such titles now available on Microcard through University Microfilms.—*Ronald C. Turner, Computing Center, Washington State University, Pullman*

YONGE, Ena L. *A Catalogue of Early Globes: Made Prior to 1850 and Conserved in the United States*. 118p. illus. bibliog. (Library Series, No. 6). American Geographical Society, Broadway at 156th Street, New York. 10032. 1968. \$6. 68-56158. REF  
This inventory of early globes was carried out in questionnaire form by the American Geographical Society. With a few exceptions, none of the items listed was examined by the compiler. Each entry

lists the maker, date, size, and present owner of these early globes, with a brief description. The volume also separately lists early globe gores, armillary spheres, planetariums, orreries, and astronomical clocks. While this is a well-written and authoritative work, its rather limited interest and reference value, recommends it only for highly specialized geographical collections.—*Howard R. Downey, Bellingham Public Library, Wash.*

## ART

DEUCHLER, Florens. *A Short History of Painting: from Cave Art to Jackson Pollack*. 166p. illus., mainly color. Abrams. 1968. \$7.95. 68-18128. ART  
The history of painting is already well documented. Dr. Deuchler, who is lecturer in medieval art at the University of Zurich, is well qualified to write on this subject. But his book, while excellently illustrated and interestingly written, adds little new information to existing sources. In addition the page format of this book, by design or accident, is curious. The inner margin is five times the width of the outer. Presumably, this has been done for better examination of the prints. But most of the prints are of such a size that this technique subtracts substantially from aesthetic appreciation of the book. The index, while accurate is only for the plates. For one who is interested in a comprehensive history of art, Albert E. Elsen's *Purposes of Art; An Introduction to the History and Appreciation of Art*, 2d ed. (Holt, 1967), is to be preferred.—*Bernard Vavrek, Graduate School of Library & Information Sciences, University of Pittsburgh*

FLETCHER, Jennifer. *Peter Paul Rubens*. 89p. illus., mainly color. (Phaidon Colour Bks.). Phaidon, dist. by Praeger. 1968. \$5.95. 68-27418. ART  
Jennifer Fletcher in this well-researched and knowledgeably written book rescues the bombastic and sensual Rubens from himself and his times by pointing out the valuable and permanent aspects of his work. Rubens, a gifted classic scholar, diplomat, portraitist and brilliant painter, carved a permanent niche in art history. The author has divided the book into very craftsmanlike small chapters: "Rubens' Life," "Rubens and the Antique," the "Diplomatic Career," "Portraits," "Landscapes." The illustrations are generally good, although some are too vivid. A few rarely seen plates and magnificent sketches show Rubens' influence on the Romantics. A chronological table and notes on the plates round out this small but perspicacious study, an excellent introduction to this artist for young people and students.—*Peter Fingesten, Art Department, Pace College, New York*

ROH, Franz. *German Art in the 20th Century*. 516p. illus., some color. index. New York Graphic Society. 1968. \$30. 68-12367. ART  
German art, whether Gothic, expressionistic or abstract is an art of great intensity and inwardness. This book shows how the many currents of modern art which have swept over Germany have been trans-

formed by its creative genius. Germany was host to many foreign pioneers, from Kandinsky to Klee. Every modern movement had its German masters who are generously represented in this posthumous work of art historian Franz Roh. Astonishingly comprehensive, this ambitious book covers painting, sculpture and architecture in separate sections. All modern movements, from impressionism to objectivism are thoughtfully treated, including a few honest pages on the unfortunate Nazi episode. The chapters on sculpture and architecture are shorter but concise. Written in a descriptive style, this is a generously illustrated, authoritative one-volume survey.—*Peter Fingesten, Art Department, Pace College, New York*

SANDARS, N. K. *Prehistoric Art in Europe*. 350p. illus. index. (Pelican History of Art). Penguin. 1968. \$20. 69-31908. ART  
This volume is a new addition to the admirable series, "Pelican History of Art," under the overall editorship of Nikolaus Pevsner. Written by Nancy Sandars, fellow of the Society of Antiquaries of London and a corresponding member of the German Archaeological Institute, who has written several books on prehistoric art, it maintains the high standards of earlier volumes, both in lucidity of text and quality of figures and plates. Despite the scope of the book, which starts around 30,000 and ends with the last centuries B.C., Nancy Sandars keeps the mass of material under control and presents the sweep of the different periods with due respect to problems involved in the documentation of prehistory. The book includes many artifacts, paintings, and other objects not often reproduced and they are remarkably varied. Under Miss Sandars' well-worded guidance, the reader will find pleasure, and gain knowledge of a complex and fascinating part of mankind's development. A series of maps, a table of dates and periods, bibliography, and notes make this volume useful for students as well as the more casual reader. Most illuminating and readable, it is highly recommended.—*Julia Sabine, Newark Public Library, N.J.*

SCHULZ, Juergen. *Venetian Painted Ceilings of the Renaissance*. 244p. illus. index. (California Studies in the History of Art). Univ. of Calif. Pr. 1968. \$25. 67-63005. ART  
The paintings of Titian, Tintoretto, Veronese, and the other artists who created these masterpieces of the High Renaissance are well known, but they have rarely been studied or presented as part of a total concept of mural and vault decoration. Following an historical account, with detailed bibliographical footnotes, of *soffitto Veneziana*, Mr. Schulz provides a catalog of the painted ceilings divided into categories of types of buildings. Originally submitted as a doctoral thesis, his material has been thoroughly revised in view of later information. It is unfortunate that the book contains no color plates to provide a hint of the gorgeous colors of the original decorations. The volume is well printed on good paper and is sturdily bound. Recommended for art collections.—*Roy Nelson Van Note, Wisconsin State University Library, La Crosse*

## Drawings & Graphic Arts

BURCHFIELD, Charles. *The Drawings of Charles Burchfield*, ed. by Edith H. Jones. text, 15p.+57 illus. Praeger. 1968. \$12.50. 69-10514. DRAWINGS  
Small-town America, trees and fields and birds, old houses, landscapes—all were subject matter for Charles Burchfield (1893-1967). Today he stands as one of the few major American artists able to cope with common material in a truly imaginative, exciting, honest way. In later life he termed himself an abstractionist, yet he proved a member of that school from 1915 until his death. Of the 57 drawings beautifully reproduced here, usually with Burchfield's brief notes, none can be faulted for the cloying photographic treatment of a Wyeth. All will appeal to both art sophisticate and layman alike. A short introductory text by Mr. Burchfield is a remarkable testament to a great soul. Highly recommended for libraries.—*Bill Katz, School of Library Science, State University of New York, Albany*

DUBUFFET, Jean. *Jean Dubuffet: Drawings*, intro. by Virginia Allen. 34p. illus. Museum of Modern Art, dist. by New York Graphic Society. 1968. pap. \$2.50. 68-54919.

—, *Jean Dubuffet Edifices*. 46p. illus., some color. pub. by the artist for Museum of Modern Art. 1968. pap. \$2.95. 68-58413. DRAWINGS  
These two paperback titles are devoted to special areas in the work of Jean Dubuffet, one of France's foremost post-war artists. The first title reproduces 39 drawings executed between 1944 and 1961 with typical Dubuffet style and content: cows, graffiti, portraits. The book on edifices is something new for the artist and these monumental structures come under the heading of fantastic and personal architecture. The seven which the artist presents here along with floor plans, photomontages, descriptions and drawings consist of a chateau, a garden, a pavilion, and towers, one of which would soar to 80 feet. The model structures are of cast polyester resin and vinyl paint and are handsome pieces of sculpture regardless of their final architectural destiny. The artist had the assistance of an architect in creation of these works. As these titles take up the specialized interests of but one contemporary artist, they are not relative to general collections, but large art collections will particularly want *Jean Dubuffet Edifices*.—*William J. Dane, Newark Public Library, N.J.*

HORNUNG, Clarence P. *Portrait Gallery of Early Automobiles*. 224p. 100 color illus. Abrams. 1968. \$35. 68-13411.

GRAPHIC ARTS  
This is an extremely handsome collection of early automobile art prints that would make excellent wall decorations. They were originally issued in a limited edition portfolio which sold for \$500 and was made available to collectors and certain libraries. Heavy embossed paper is used which may account for slight gradations in tonal quality and occasional imperfections in thin lines. Colors are used with artistic license and do not necessarily

follow manufacturers' specifications. For this reason and the fact that the prints do not show great detail, the antique car restorer will not find this book an aid to him. It is definitely an art book that has used automobiles as the subject. The coverage is from 1853 to 1915 and includes early experimental models and prototypes. Along with each print is a short description of the automobile. James J. Bradley, head of the automobile historical collection, Detroit Public Library, documents the book and Professor John Bell Rae, Harvey Mudd College, has written a capsule version of automotive history. Recommended as a budget spender for art collections.—*R. E. Swinburne, Jr., Library Supervisor, Bell Telephone Laboratories, Whippany, N.J.*

HUTTER, Heribert. *Drawing: History and Technique*, tr. from the German by D. J. S. Thomson. 152p. illus., some color. bibliog. index. McGraw. 1968. \$12.95. 68-16484.

SOTRIFER, Kristian. *Printmaking: History and Technique*, tr. from the German by Francisca Garvie. 143p. illus., some color. bibliog. index. McGraw. 1968. \$12.95. 68-16485. GRAPHIC ARTS  
Both of these introductory texts are translated from the German, printed in Austria, and beautifully illustrated with 16 to 17 hand-mounted color plates, 57 to 78 black-and-white photogravure or monochromes, and some 21 line drawings. The illustrations, which nicely complement the text, are often little seen examples and are explained in detail. Most are full or half page. Emphasis is on technique rather than history, and explanations are purposefully clear and precise. Each ends with a general bibliography; Kristian Sotrifer has references at the end of the chapters, as well. Both works are fully indexed. In translation, the writing style is clear and terminology is primarily American. Though slightly oversized, the volumes are firmly bound. At low prices an excellent series for students and laymen alike. Highly recommended.—*Bill Katz, School of Library Science, State University of New York, Albany*

KARSHAN, Donald H. *Picasso Linocuts: 1958-1963*. 103p. illus., some color. bibliog. Tudor. 1968. \$7.95. pap. \$5. 68-56152. GRAPHIC ARTS  
Mr. Karshan, president of the Museum of Graphic Art in New York, has compiled a catalog of the Picasso linocuts in the Computer Applications Incorporated Collection. Other recent books on Picasso's graphic work have included but not emphasized the linocuts. The six-page text includes a detailed description of Picasso's original one-block, multicolor linocut technique, one which Mr. Karshan believes has not been employed by other artists perhaps due to a lack of familiarity with the unique method. However it seems more likely that it hasn't been used because it requires the sure hand of a master draughtsman. Nearly all of his linocuts, up to 1963, are illustrated. The color plates are not good, in fact, if the Berggruen catalog number listed for *Still Life Under Lamp* is correct, the black background is here reproduced in brown. Date, size, and the Berggruen catalog number

are listed for each plate. Color descriptions accompany each work reproduced in black and white. Recommended for specialized libraries as well as general libraries because of new material on one-block printing.—*Jacqueline Sisson, Fine Arts Library, Ohio State University, Columbus*

LASSAIGNE, Jacques. *Chagall: Unpublished Drawings*. 95p. illus., some color. (Taste of Our Time Series). Skira: World. 1968. \$7.50. 68-31877.

DRAWINGS  
As with all Skira art books this small volume is handsome, both in the excellent reproductions, all tipped in, and the sensitive layout of the type. All but two of the drawings have never before been reproduced. These drawings, all of which are owned by the artist himself, date from 1908 to 1967. The seven-page text by Jacques Lassaigue provides a brief, but meaningful introduction to the drawings. This book therefore provides a logical addition to the two major monographs on Chagall: *Chagall* by Lionello Venturi (Pierre Matisse, 1945) and *Chagall* edited by Franz Meyer (LJ, May 15, 1964).—*David Gebhard, Art Gallery, University of California, Santa Barbara*

MARINI, Marino. *Marino Marini Lithographs: 1942-1965*, text by Giovanni Carandente, tr. by Barbara Luigia La Penta, catalogue raisonné by L. F. Toninelli. 185p. illus., some color. Abrams. 1968. \$17.50. 67-26466. GRAPHIC ARTS  
Marino Marini, the Italian lithographer, is con-

## The Venice Biennale 1895-1968 from Salon to Goldfish Bowl

By Lawrence Alloway. "It is most heartening to see a major modernist critic taking the Biennale seriously and providing us with a study not so much of the show itself as of the ideas that have molded it over the years since it was founded... The major theme of his book is the Biennale as a communications-system; he is less concerned with trends and styles (although, as always, he characterizes them with brilliantly illuminating economy and point) than with the 'collision of ideas about art as autonomous and art as public information'."—*Alfred Frankenstein, San Francisco Chronicle*  
"Larger public libraries and art and college libraries will need this excellent social and art history."—*Library Journal*  
95 ills. 208 pp. 6 1/4 x 8 3/4 ins. \$7.50

New York  
Graphic Society Ltd.  
Greenwich, Conn. 06830

siderably livelier and more imaginative than Marini the sculptor. The static quality of his sculpture, which bothers a number of critics, tends to be repetitious and tedious. Not so here. In the present collection of 108 prints—including six tipped-in plates in full color—even the most casual viewer will discover movement, excitement, and an economy of line which would make the Chinese envious. Each series is introduced by a short description, there is a total catalog of his work for the period, and an addition of 13 book illustrations. The 43 pages of explanation by Mr. Carandente proves adequate, albeit overblown and badly in need of the simplicity associated with the art. The reproductions and format are of high quality. Recommended for larger art collections.—*Bill Katz, School of Library Science, State University of New York, Albany*

MEIGS, John, ed. *Peter Hurd: the Lithographs*. intro. by Andrew Wyeth. 58 illus. Baker Gallery Pr. P. O. Box 1920, Lubbock, Texas 79408. 1968. \$16.95. 68-9683.

GRAPHIC ARTS  
Among the graphic arts, lithographs have had a respected place since their first appearance about 160 years ago. Mr. Hurd's work in this medium appeared in the 1930's in the Depression's aftermath. The problem then was of making enough copies to pay well yet not leaving extras to glut the market. These constraints 30 years later mean there are not enough to go around. This volume shows Hurd in terms of his elders, Rockwell Kent, Glackens and Bellows, and with fellow workers Thomas Benton, Grant Wood, and John Steuart Curry among others. Mr. Hurd's scenes are mostly of New Mexico, and they are worth reproducing. Since a large enough collection of good works exist to make this well-rounded volume, it does deserve purchase as representative of a good American artist.—*Malcolm M. Ferguson, Supervisor, Library Services, Itak Corporation, Lexington, Mass.*

#### Sculpture & Plastic Arts

ALLISON, Philip. *African Stone Sculpture*. 71p. illus. bibliog. index. Praeger. 1968. \$10. 68-54465.

SCULPTURE  
This is a fine work, one of the few to attempt an explanation and description of the little-known stone sculptures of various African communities—in this case largely, but not exclusively, Nigerian. Stone sculpture, in contrast to the more familiar recent wood images, represents cultural remnants often of far greater age than most other surviving tropical African artifacts. They provide insights into cultural change and development that can be coordinated with the spoken tradition, leading students of ethnology and art history into bypaths that have been only partially evaluated. Mr. Allison theorizes in an interesting and cogent way, and his arguments will stimulate consideration of his ideas and earlier expressions of different specialists for reevaluation. This is a basic and important book for the study of unusual African art forms as well as cultural history. The quality of the photographs is consistently good throughout the book though experts might wish

for some greater detail in some of the figures.—*Lee Ash, Library Consultant & Editor, "American Notes & Queries"*

COFFIN, Margaret. *The History and Folklore of American Tinware, 1700-1900*. 226p. illus., some color. bibliog. index. Nelson. 1968. \$12.50. 68-25512.

TINWARE  
In a well-illustrated, beautifully produced and interestingly written history of American painted tinware, Margaret Coffin offers a book broader in scope than, but complementary to, the recently published *Tinsmiths of Connecticut* by Shirley S. Devoe (*LJ*, August 1968). Readers of the one will want to see the other. Mrs. Coffin has the advantage of color photography; the attractive bronze luster peculiar to certain painted tin can be caught only in color. From primary sources not previously published, and from old timers, Mrs. Coffin includes doggerel, a ballad, and some wonderful yarns about Yankee peddlers and tinkers. Purposely, to avoid duplication, she has omitted lists of tinworkers given in Mrs. Devoe's book.—*Sarah Chokla Gross, Editor "Broadside," Theatre Library Association, East Rockaway, N.Y.*

FALKINER, Richard. *Investing in Antique Jewellery*. 153p. 68-26884.

MORLEY-FLETCHER, Hugo. *Investing in Pottery & Porcelain*. 155p. 68-26883. ea. vol: illus., some color. index. Potter, dist. by Crown. 1968. \$7.95.

SCULPTURE & PLASTIC ARTS  
As in the two volumes of this series published earlier this year, *Investing in Clocks and Watches* by P. W. Cumhaill (*LJ*, February 1, 1968) and *Investing in Silver* by Eric Delieb (*LJ*, February 1, 1968), the illustrations in these books are numerous and the text concise. Mr. Falkiner covers jewelry from ancient Greece to the work of Faberge; Mr. Morley-Fletcher confines his work to English pottery and porcelain only. In both books points of values are mentioned in specific areas, however the value of these books is brief and guarded, as well it might be. The authors, who are on the staff of Christie's in London, soundly suggest gaining as much personal knowledge of this field as possible, and then calling in an expert for consultation before making an important purchase. Since the art field and collecting generally have developed into a market, these volumes will be called for in larger libraries.—*Paul von Khrum, New York University Libraries*

HAMMACHER, A. M. *The Sculpture of Barbara Hepworth*. tr. from the Dutch by James Brockway. 216p. illus., some color. bibliog. index. Abrams. 1968. \$7.50; pap. \$3.95. 68-22222.

HEPWORTH, Barbara. *Barbara Hepworth: the Tate Gallery, 3 April-19 May 1968*. text by Ronald Alley & others. 64p. illus., some color. dist. by Arno Press, Inc. 1968. \$5. LC number unavailable.

SCULPTURE  
Here are two more books on the important British sculptor Barbara Hepworth. A. M. Hammacher's work is a full-scale treatment of the artistic development of the artist with copious and well-chosen illustrations. The text has been translated

from the Dutch and it is a very detailed, somewhat plodding, study.

Ronald Alley has written a concise introduction to a catalog for an exhibit held at the Tate Gallery, London, earlier this year. The catalog has some 60 illustrations while the book has 173. The Tate Gallery catalog provides a good, if brief, introduction to this artist. Neither book is wholly satisfactory by itself, but both could be useful as additional material.—*Ruth Bertrand, Redwood City Public Library, Calif.*

HILLIER, Bevis. *Pottery and Porcelain, 1700-1914: England, Europe and North America*. 386p. illus. bibliog. index. (Social History of the Decorative Arts, Hugh Honour, gen. ed.). Meredith Pr. 1968. \$12.95. 68-27001.

CERAMICS  
Young Mr. Hillier's contribution to an eight-volume "social history of the decorative arts" is in the growing tradition of shining light into dark corners, linking cause and effect—trade in tea and cocoa; rise in making cups. Like James Laver's drawing clever analogies between the shapes of clothing and architectural forms, or Nicholas Bentley's *The Victorian Scene* (*Time-Life*, 1968) on illuminating grim kitchens, 27-year-old Mr. Hillier shakes up his reader. The status of the potter (dismal, unless he was a Wedgwood), British potting, baroque and rococo porcelain on the Continent, a superficial pass at American ceramics, the homosexuality of certain china collectors are the framework for this brilliant mosaic of quotes from disparate sources from Robert Walpole to John Betjeman. Unusual and often socially significant photographs illustrate the text of this beautiful volume.—*Sarah Chokla Gross, Editor, "Broadside," Theatre Library Association, East Rockaway, N.Y.*

KIDDER, J. Edward. *Japanese Prehistoric Arts: Jomon Pottery*. 308p. illus., some color. bibliog. index-glossary. Kodansha. 1968. \$35. 68-17458.

CERAMICS  
In recent years, there has been a large interest among the Japanese in learning about their prehistoric past. Systematic investigations are being conducted. This comprehensive volume on Jomon pottery (Neolithic pottery) is one aspect of the investigations into the past. Jomon means "cord-marked," a description of the pottery and a designation of the period. The volume is designed to provide understanding of the typology, chronology, and analysis of this pottery. Mr. Kidder, discusses recent developments in ideas and theories. The style of this pottery makes it of interest both to the archaeologist and art lover. The illustrative coverage is comprehensive. Recommended for libraries of archaeology and Japanese studies.—*Richard T. Doi, Art Department, Central Washington State College, Ellensburg*

MEEN, V. B. & A. D. Tushingham. *Crown Jewels of Iran*. color photogs. by Leighton Warren. 159p. index. Univ. of Toronto Pr. 1968. \$20. 68-134808.

STEINGRABER, Erich, ed. *Royal Treasures*. tr. by Stefan de Haan. photogs., some color by Claus & Liselotte Hansmann. 100p. bibliog. index. Macmillan. 1968. \$25. 68-26433.

JEWELRY  
The crown jewels of Iran are a part of the

state treasury and are on display at the National Bank of Iran. While certain jewels have been set as part of the imperial regalia and in ornaments, the vast quantity of diamonds, emeralds, and rubies remains unset and apparently has no precise catalog. V. B. Meen, chief mineralogist, and A. D. Tushingham, chief archaeologist of the Royal Ontario Museum, received permission to make a study of the collection, but under conditions frustrating to a scientific approach since examination of all pieces was not permitted, and even many of the photographs, which are superior considering the circumstances, were taken through the glass cases. Since this work is the most complete available on this gem collection it will be of interest to larger collections and to museums.

Mr. Steingraber, director of the Nuremberg German Museum has presented ten royal European treasuries each of which is given a brief introduction by as many authorities and with photographs of remaining jewels and regalia in the collections. For only three of the ten are there royal personages to use these historic pieces: in Denmark, Sweden, and England. Only the royal plate of England, not the jewels is discussed and illustrated. The collections in Florence, Paris, Madrid, Vienna, Munich, Dresden, and Moscow are museum collections.

These volumes are handsomely illustrated and the texts written by authorities, however, they tend toward the gift-books division, and as such they are excellent.—*Paul von Khrum, New York University Libraries*

MOORE, Henry. *Henry Spencer Moore*. ed. & photogs. by John Hedgecol. 524p. S. & S. 1968. boxed. \$35. 68-8313.

SYLVESTER, David. *Henry Moore*. 167p. illus. index. Praeger. 1968. \$10. 68-8254.

RUSSELL, John. *Henry Moore*. 231p. illus. Putnam. 1968. \$12.50. 68-31740.

SCULPTURE  
Here are three books with the same title and the same subject, yet each has its own intent and use. Henry Moore's 70th birthday was celebrated in 1968 with an important retrospective exhibit at the Tate Gallery and with numerous publications.

The volume edited by Mr. Hedgecol is primarily photographs with all of the text being commentary by Moore himself. It is quite a complete survey of the sculptor's works and life, and a slow perusal left me with the feeling of having participated in the evolution of Moore's art. This is an awkward and expensive book for most libraries, and not well bound for its weight, yet it is significant as a documentary.

David Sylvester is responsible for the Tate exhibit and has written other works on Moore. Here he has arranged his material by subject and by style, not chronologically. The book is well illustrated, most photographs by Moore, to convey his theories. Sources and influences are discussed and there is a very helpful chronology of the artist's development. An important study of a major artist.

John Russell has written a detailed chronological study of Moore's art. This

one too is liberally illustrated, although more details and other views of the pieces which he discusses would have improved his book. This is an acceptable work, but not outstanding; Mr. Sylvester's work is of importance for specialists and students; but the real gem for everyone is Moore himself as he and his works are portrayed by Hedgecol/Moore.—*Ruth Bertrand, Redwood City Public Library, Calif.*

PECK, Herbert. *The Book of Rookwood Pottery*. 184p. illus., some color. bibliog. index. Crown. 1968. \$7.50. 68-9062.

CERAMICS  
Readers who want to identify or date a piece of pottery they think to be Rookwood will find exactly the needed information in Mr. Peck's book. Attracted to this American pottery when his wife inherited a small collection, Mr. Peck began to research its history from the opening of the first Rookwood factory in Cincinnati in 1880. To persons familiar only with the flame-circled RP monogram and the warm earth colors or the mat finishes, the variety of Rookwood trademarks, the high glazes, the pastel tints, the wide use of its architectural tiles will be a revelation. Mr. Peck, formerly head of an advertising firm, knows how to dig out the facts and present a complete guide to an occasionally corny but more often beautiful American ceramic.—*Sarah Chokla Gross, Editor, "Broadside," Theatre Library Association, East Rockaway, N.Y.*

ROSS, Marvin C. *Russian Porcelains*. fwd. by Marjorie Merriweather Post. 427p. illus., some color. bibliog. index. Univ. of Oklahoma Pr. 1968. \$15. 67-15592.

CERAMICS  
Mr. Ross wrote *The Art of Karl Fabergé and His Contemporaries* (University of Oklahoma Press, 1965), a catalog of another part of the Marjorie Merriweather Post collections at Hillwood, and in this present work he has cataloged the porcelain at Hillwood, including the Rosso collection, made in commercial Russian factories and foreign factories exported to Russia in the 18th Century and 19th Century. A separate catalog will be compiled of the porcelains made at the Imperial Porcelain Factory. Chapters are devoted to works from 17 individual factories, with introductions giving the history and the characteristics of their porcelains. The illustrations, both black and white and color are above average and the descriptions are complete. Highly recommended for larger collections in the field of fine porcelains.—*Paul von Khrum, New York University Libraries*

SUPENSKY, Thomas G. *Ceramic Art in the School Program*. 111p. illus. Davis Pubs. 1968. \$8.25. 68-21502.

CERAMICS  
The title of Mr. Supensky's book is misleading since it does not actually describe the role of ceramics in a school curriculum. But it will provide teachers and amateurs with concise, well-written information on the materials and major techniques of ceramics. Pinch, coil, slab, mold, casting, and wheel-thrown clay construction as well as methods of decoration and firing finished pieces are described. Mr. Supensky illustrates the text with well-chosen examples of ceramic art created by ac-

complished international potters and excellent step-by-step photographs of the various techniques described in the text. Unusual crosscut shots of the pots in various stages of completion will be especially useful. This book resembles in format Henry Trevor's *Pottery Step-by-Step* (Watson, 1966), however the two books complement each other. The appendix includes a glossary, glazing recipes, and temperature conversions. Recommended for school libraries.—*Jacqueline Sisson, Fine Arts Library, Ohio State University, Columbus*

TRIER, Eduard. *Form and Space: Sculpture of the Twentieth Century*. rev. ed. tr. from the German by C. Ligota & Francisca Garvie. 339p. illus., some color. bibliog. index. Praeger. 1968. \$17.50. 68-14737.

SCULPTURE  
Mr. Trier's typological survey of modern sculpture was first published in English in 1962. Critical comment on the work of 24 sculptors not included at that time has been added to the present edition, while that on 12 others has been dropped. Text and illustrations have been revised accordingly, and a new chapter, "Form and Space: Variations 1967," has been added. Most of the new additions are sculptors of Pop or Minimal persuasion; they include Marisol, Oldenburg, George Segal, Robert Morris, and Donald Judd. There are 32 more illustrations in this edition than in the earlier one. The short biographies of the artists, including bibliographical references, that appear in the "Biography Index" have been brought up to date. Libraries that have found the first edition useful will do well to add the present one.—*Marchal E. Landgren, Art Department, University of Maryland, Baltimore*

#### BIOGRAPHY & PERSONAL NARRATIVE

BIAGI, Enzo. *Svetlana: an Intimate Portrait*. tr. by Timothy Wilson. 158p. illus. F.&W. 1969. \$4.50. 68-23737.

BIOG  
This well-known Italian journalist spent the summer of 1967 in Russia collecting material for Svetlana Alliluyeva's biography. After an introduction, about a quarter of the book is devoted to Stalin in his limited role of family man and his preponderant role as ruler. The last three chapters describe the years since Stalin's death, Svetlana's later marriages, her trip to India, and her life in the United States. Enzo Biagi portrays her as a person with certain talents but also certain weaknesses. Though he writes in a fluid style his references to some persons of Stalin's world and family are not always clear to the layman. Great emphasis is placed on material gathered from members of the family that he interviewed. He includes good family photographs. This is certainly not the biography of Stalin's daughter but it is generally helpful and informative. Though public interest in Svetlana Alliluyeva is slowly fading, this intimate portrait is suitable not only for the shelves of large collections on modern Russia but also for large public libraries.—*H. H. Bernt, Economics Department, Keuka College, N.Y.*

BIDDLE, George. *Tahitian Journal*. 207p. illus. index. Univ. of Minnesota Pr. 1968. \$8.95. 68-56112.

PER NAR These excerpts from the artist's journal cover the years from 1917 to 1922. The shorter segments offer accounts of World War I battlefields and of the New York art scene. Against this background are juxtaposed Mr. Biddle's keen observations of a society which had been no less disrupted. His description of the Tahitian landscape and society are etched in prose as carefully as his engravings. Anecdotes and observations on leading artists and writers contrast with interesting Tahitians of low and high caste. Included are 15 photographs of his Tahitian friends and eight illustrations of the artist's work. The three-page glossary of Tahitian terms is useful. This book is recommended for large public libraries and academic libraries with extensive Pacific collections.—*Charles R. Long, Nashua Public Library, N.H.*

BLANCH, Lesley. *Journey into the Mind's Eye: Fragments of an Autobiography*. 376p. Atheneum. 1969. \$6.95. 68-27668.

AUTOBIOG Who shall say that this delightful and absorbing book is autobiography, travel, or psychology? The traveler came to visit the English home of Lesley Blanch when she was young and he a friend of her parents. He brought with him the spirit of Siberia—history and legend. From the first of many visits through the years he planted the love and the longing for Si-

beria in her, and this is her search for a fulfillment. This is a tale of romance and realism, satire and tragedy and not lacking in history. Lesley Blanch, a distinguished writer, now reaches Siberia, Irkutsk, at last, and the denouement—like the novel—is rewarding. For general collections and those who enjoy the charm of reading.—*Katherine Tappert Willis, Greenwich Library, Conn.*

DANNENFELDT, Karl H. *Leonhard Rauwolf: Sixteenth-Century Physician, Botanist, and Traveler*. 321p. illus. bibliog. index. (Monographs in the History of Science). Harvard. 1968. \$7.95. 68-15634.

BIOG It is believed that Leonhard Rauwolf was born in Augsburg, Bavaria between 1535 and 1540 in a merchant family. He became a physician, obtaining his degree from the University of Valencia, after studying at the Universities of Wittenburg, and of Montpellier in southern France. Dr. Rauwolf was also a botanist, and had an opportunity to pursue this subject when he was sent as a physician to the Near East for the merchant firm of Manlich. He traveled extensively in the Near East and Mesopotamian area writing a book about the plants he studied and the society and government of his day. Mr. Dannenfeldt, academic vice-president of Arizona State University, has greatly added to our knowledge of the Renaissance by his interesting study of this 16th-Century doctor. Recommended for libraries.—*Grace Fuller Dole, University of Connecticut Library, Stamford*

HAN, Suyin. *Birdless Summer: China, Autobiography, History*. 347p. illus. Putnam. 1968. \$6.95. 68-25435.

AUTOBIOG In this book, Han Suyin completes an autobiography she began in *The Crippled Tree* (LJ, November 15, 1965) and continued in *A Mortal Flower* (LJ, November 1, 1966). It covers the period between 1938 and 1948, during which time she returned to China, married an officer of the Chinese Nationalist Army, and suffered from many ills. Hopefully, one does not have to read, much less to write, a bitter story like this very often. As a child of Chinese-Belgian parentage, Miss Han must have suffered in many hands; certainly, she remembers them well. For one who is not a political personality Miss Han's injection of numerous political comments into her life story seems excessive; when the stories she tells are one-sided or half-truths, a question may be raised as to her motives. Yet, the issue is much deeper than that: Is a person entitled to tell a story as he sees it without regard to historical perspectives when the telling is a personal matter? Sophisticated readers should find the book interesting; those not familiar with China and East-West relations in the early 1900's will probably find it difficult to follow.—*Wen Chao Chen, Library & Political Science Department, Kalamazoo College, Mich.*

RIHA, Thomas. *A Russian European: Paul Miliukov in Russian Politics*. 320p. bibliog. index. Univ. of Notre Dame Pr. 1969. 68-27582.

BIOG Paul Miliukov was an outstanding histo-

rian and a leading Russian politician of the early part of the 20th Century. He was a founder of the Constitutional Democratic (Kadet) Party, and was foreign minister in the first provisional government after the Revolution. This partial biography deals briefly with his early years, concentrates on his political career and ends with his forced resignation in 1917. Mr. Riha, editor of a three-volume study, *Readings in Russian Civilization* (University of Chicago, 1964), includes much material about the political situation in Russia during the first decades of this century and much on the history of the Kadet Party, since Mr. Miliukov participated in, or observed, many events during these years. This is an exhaustively, and exhausting, documented study. There are extensive, informative notes after each chapter and there is a long bibliography. The style is dry, but readable enough. I know of no other biography of Miliukov. College, and some public libraries will probably want it.—*John S. Robotham, New York Public Library*

SAGESER, A. Bower. *Joseph L. Bristow: Kansas Progressive*. 197p. illus. bibliog. index. Univ. Pr. of Kansas. 1968. \$6.50. 68-14434.

BIOG The progressive movement of the late 19th Century and early 20th Century has had long-ranging effects on the American political scene. This volume concerns the life and times of a Kansas liberal who was influential in state and national politics from 1886 until World War I. Mr. Bristow was the owner and editor of the *Salina Daily Republican* and at various times owned and edited several other Kansas newspapers contemporary with the more famous *Journalist*, William Allen White. He supported liberal issues of the day and was a leader among Republicans in Kansas. President McKinley appointed him fourth assistant postmaster general in 1896 and he held this post until 1905. He won a national reputation for the investigation of fraud in the postal service. From 1909 until 1915 Mr. Bristow served in the United States Senate and worked hard for progressive reforms. This first, full-length biography of Bristow is well written and well documented and should be a welcome addition to collections of American political history and biography. Mr. Sageser is professor of history at Kansas State University, a native of Nebraska, and a past president of the Kansas State Historical Society. The book is nicely designed, well printed and bound and should add to the luster of this relatively new university press.—*Frank J. Anderson, Wofford College Library, Spartanburg, S.C.*

SEROFF, Victor. *Modeste Moussorgsky*. 240p. index. F. & W. 1969. \$5.95. 68-56461.

BIOG Moussorgsky, at first an army officer for whom music was only an avocation, was one of the leading figures in the movement during the 19th Century to make Russian music less European and more Russian. Despite the fact that he was largely an autodidact who wrote relatively little music, he ranks today as one of the two or three finest Russian composers of his period. The present book is strictly a

biography with virtually no discussion of Moussorgsky's music. It reads well, and Mr. Seroff seems to have covered the material quite well. He wrote about Moussorgsky before, in *The Mighty Five: the Cradle of Russian National Music* (McLeod, 1948), and his work predominately in the area of Russian music is well known. This is not a scholarly work, however. Recommended for the general reader and informed layman.—*Allen B. Skei, Music Department, Georgia College at Milledgeville*

WILLISON, George F. *Patrick Henry and His World*. 504p. illus. index. Doubleday. 1969. \$7.95. 65-13976.

BIOG George F. Willison has written several eminently readable books on American history. This biography of Patrick Henry is a fine addition to his work. Henry was an extraordinary Virginian, a leader in the revolutionary movement, a governor of Virginia, an opponent of the Constitution of 1787. Mr. Willison's biography captures well the spirit and complexity of the times. He writes learnedly and interestingly about details most Americans have little knowledge of. For example, his discussion of the controversy over the Two Penny Act, a controversy which brought Henry his colony-wide fame, holds one's attention from beginning to end. The book is frequently enlivened with long quotes from Patrick Henry, who may well have been the greatest orator of his age. Recommended for libraries.—*Jerome Nadelhaft, History Department, University of Maine, Orono*

#### BUSINESS & ECONOMICS

ROBERTSON, Laura. *How to Start a Money-Making Business at Home*. 144p. Fell. 1969. \$4.95. 69-10764. BUS While it is true that there is no lack of good vocational guidance manuals and popularly written books on starting home businesses, it is also true that each of the ones with which I compared this present title covers slightly different fields and approaches each business from a different vantage point. This present book, written by Laura Robertson, is simply presented and should appeal not only to moonlighters but also to those individuals who, for one reason or another, prefer to be their own boss. She explores the potentials of such home businesses as an art rental agency, personal shopping service, dressmaking service for the physically handicapped, handicraft marketing, and other rather unusual possibilities. For public library clientele.—*Sylvia Mechanic, Brooklyn Public Library*

VLAHOS, Charles. *Fundamentals of Numerical Control*. 207p. illus. index. Chilton. 1968. \$8.95. 68-11896.

ECON/BUS Numerical control is considered a type of automation. This book illustrates the theory and practice of numerical control as applied to shop operations. But it also serves to awaken the reader's mind to the inherent advantages of numerical control in many other manufacturing fields, especially mass production. The text is

straightforward, and easy to understand, while the illustrations are clear and easily related to the text. Numerous examples are cited of actual situations involving numerical controls, for example, at Sara Lee Kitchens, Bendix Corporation, and Colt Industries. The book includes a useful glossary. Mr. Vlahos is an engineer and technical writer, presently managing editor of *Mill and Factory*. Recommended.—*Robert M. Brooks, Librarian, Donaldson, Lufkin & Jenrette, Inc., New York*

#### EDUCATION

ASHBY, Lloyd W. *The Effective School Board Member*. 171p. index. Interstate. 1968. pap. \$3.50. 68-9492.

ED Most school board members are likely to be leaders in their home communities, and as such to maintain a full schedule of activities. This concise handbook by Professor Ashby, division of educational administration, Lehigh University, "is intended as a ready reference for busy board members." He touches upon many topics—from delineating the characteristics of an effective board member to offering suggestions for a good public relations program—which are essential to an adequate educational program that the novice board member should find quite beneficial. Appropriately, much emphasis is placed on the clear distinction between policy making and administrative roles. Appendix C, "How to Appraise School Superintend-

ents," and Appendix D, "How to Tell if the Board Is Doing a Good Job," are two interesting checklists of evaluation data. Recommended for large education collections.—*Tom Cole, Education Department, Illinois State University, Normal*

CRILE, George, Jr., M.D. *A Naturalistic View of Man: the Importance of Early Training in Learning, Living, and Organization of Society*. 176p. bibliog. index. World. 1969. \$4.50. 69-12681.

ED Konrad Lorenz's theory of imprinting, which states that a young human or animal can be taught to respond to a situation in a certain way if it is exposed to the proper stimulus at the appropriate time, has had a profound effect on Dr. Crile. The Criles live in a country home, Unicorn's Lair, not far from Cleveland, and here they experiment with imprinting and raise their varied crew of animals. Education, particularly for young children, has created many unfortunate situations in this century. Dr. Crile feels there should be more attention paid to individuals rather than to labeled groups. A certain amount of violence is a part of the life process, but, he believes, a generation of children raised without incessant exposure to violence would when adult not engage in wars. This is a stimulating, although at times repetitious, book that should find a place in medium-sized and large public libraries.—*William Kaye Beatty, Northwestern University Medical School Library, Chicago*

FOR YOUR

## BIOGRAPHY

SHELF

### MARTIN LUTHER

**KING, JR.:** His Life, Martyrdom and Meaning for the World by William Robert Miller

"William Robert Miller, author of *Non-Violence: A Christian Interpretation*, again has written about men who exemplify love in action. Martin Luther King's life, like that of Gandhi, has provided mankind with a shining example for all to follow. If white America had listened to him, perhaps the black versus white confrontation might have been settled more peaceably. If America wishes future peace, the nation must give strong support to those who walk in Martin Luther King's footsteps. Recommended highly for any library."  
—*Library Journal*



WEYBRIGHT  
AND TALLEY \$7.95  
3 E. 54th St., N.Y. 10022  
Dist. by E. P. Dutton & Co.  
201 Park Ave. S., N.Y. 10003

**OFFICE HOURS: Day and Night**  
The "completely engaging"\* autobiography of JFK's personal physician  
**Janet Travell, M.D.**  
Wife, mother, teacher, staff doctor, scientific investigator, poet, author, she is the woman who was called in to see a young Massachusetts senator about his painful back—and stayed to become White House physician to two Presidents and their families. She now shares the story of her eventful life in a warm and candid book that is "like a long visit from a friend who is a good conversationalist and has 'been places' and 'done things'."  
—*Detroit News*. \$7.95  
\*Publishers' Weekly  
An NAL Book  
**WORLD PUBLISHING**  
TIMES MIRRORED  
New York and Cleveland

JAMESON, Kenneth. *Art and the Young Child*. 155p. illus., some color. index. Studio: Viking. 1969. \$6.95. 69-10629.

The contributions of painting and drawing in the development of the young child provide the framework of this book written by a practicing painter who gained experience with child art as a teacher in English elementary schools. He cites the importance of art in the creative life of the child but the connection between art and creativity is sketchily handled. Rich color and black-and-white illustrations show developmental phases in children's art work. Non-art minded teachers are encouraged to put their reticence aside and hints are presented for understanding the child's efforts at visual and emotional communication through painting and drawing. Despite its pedagogical tone and simple approach the book should be useful in schools. Recommended, with some reservations, for school and public libraries.—*Jerome Cushman, English Department & School of Library Service, University of California, Los Angeles*

#### Folk Whistler

Amongst the numerous classes of melodies which a people so music-loving as the Irish invented . . . there is, perhaps, no one of higher interest . . . than that class of simple, wild, and solemn strains, which the ploughman whistles in the field, to sooth or excite the spirits of the toiling animals he guides, as well as to fill his own ear with sounds expressive of peaceful and solemn thoughts. The accompanying songs of birds are scarcely so pregnant with sentiment—so touching to a sensitive human soul; and it would be difficult . . . for a mind not closed to the sense of beauty, to hear such strains without feeling a glow of admiration for the character of a people amongst whom . . . the primeval susceptibility to the impressions of melody was yet, despite of all destructive influences, so generally retained; and which susceptibility has preserved to us so many indigenous airs, which, in their fitness for the purposes for which they were employed, no mere intellectual art could rival.—*George Petrie in, "George Petrie & The Ancient Music of Ireland," by Grace J. Calder, (Dufour)*

## LJ says:

"Recommended for metropolitan area libraries of all types"

Campbell, R. F., ed. *EDUCATION AND URBAN RENAISSANCE* 184p. 1968. \$5.95. 68-56160.

"After elucidation of the Model Cities program . . . [involves] the nature of the client, including the race/poverty issue; the organization and governing of urban schools; and the path toward urban renaissance . . . Recommended."—LJ

Wiley/605 Third Ave., N. Y. 10016

## GEOGRAPHY

KEATING, Bern. *The Grand Banks*. color photos. by Dan Guravich. 96p. Rand McNally. 1968. \$9.95. 68-54710.

Most people associate the Grand Banks with fish and fog, but know little more than that about this interesting and economically important region. For hundreds of years fishermen have plied the dangerous waters (even the codfish get seasick here) of the continental shelf off the island of Newfoundland, until recently employing the time-honored methods of their fathers. But new technology in the fishing industry has quickly outmoded these old-time methods, and in doing so has efficiently depleted the once limitless quantities of fish. Mr. Keating went to Newfoundland to observe the fisheries as they are before they vanish forever. The well-written text includes a description of the Grand Banks, a rambling history of Newfoundland, an account of Mr. Keating's visit, and a graphic account of the peril of the Newfoundland fisheries. The book is illustrated with excellent colored photographs, which give detail to the text's descriptions of the fishermen and the rugged life they still lead. A bibliography of 31 items is included. Recommended for large public libraries and Canadiana collections.—*Nora T. Corley, Arctic Institute of North America, Montreal, Canada*

#### Travel, Exploration & Adventure

FINBERT, Elian-J. *Israel*. tr. from French by Patrick Evans. 251p. illus., some color. (Beaux Pays Series). Oxford Univ. Pr. 1968. \$10. 76-211. TRAV Even in translation the text is a fitting complement to the beautiful photographs in this book. Unlike many of his countrymen, Elian-J. Finbert has a very friendly attitude towards the state of Israel. Although he sometimes writes ecstatic nonsense, for example, his discussion of the sabra, he just as often brings new insight to an old subject. Basically the book is a description of the country, but he omits territories acquired in the Six-Day War. Though not an essential purchase, this book is recommended for any library and for both young people and adults.—*Marian Poller, formerly Adult Services Librarian, Greenburgh Public Library, White Plains, N.Y.*

GUNTHER, John. *Inside Twelve Cities*. 195p. index. Harper. 1969. \$6.95. 69-12833. TRAV

In the conventional Gunther style this latest volume offers sketches of London, Paris, Brussels, Hamburg, Vienna, Rome, Warsaw, Moscow, Beirut, Jerusalem, Tokyo and Amman. The emphasis is on politics, a general, superficial, but not inaccurate view, and on the more spectacular aspects of manners and customs, for example, an unnecessarily detailed account of the antics of B-girls in Hamburg's notorious Reeperbahn. The book adds little or nothing to the reference potential of even very small collections. The various chapters are comparable to the better travel essays in Sunday maga-

zine sections of provincial newspapers. The general reader may find Mr. Gunther's latest venture appealing.—*Lawrence S. Thompson, Department of Classics, University of Kentucky, Lexington*

## HISTORY

BECKMAN, George M. & Okubo Genji. *The Japanese Communist Party, 1922-1945*. 336p. bibliog. Stanford Univ. Pr. 1968. \$8.75. 68-26776. POL/SCI/HIST

This is the most detailed treatment of the early history and development of the Japanese Communist Party which has yet appeared in English. Previous studies, such as Robert A. Scalapino's *The Japanese Communist Movement, 1922-1966* (LJ, March 15, 1967) and R. Swearingen's and P. F. Langer's *Red Flag in Japan*, (Harvard University Press, 1952), concentrated largely on the postwar period. The Communist Party was not strong during the 1920's and 1930's, but it was influential in spreading the doctrines of Marxism and Leninism in Japan. Seven of the nine chapters here deal with the period from 1922 to 1932, so the authors are able to delve into the details of development and to clarify and amplify the struggles of the party, both internal and external, during this period. They have included translations of seven important party documents as well as biographical sketches of more than 50 leaders of the party during the period. Both authors are qualified men: George M. Beckmann is a professor of history at Claremont Graduate School and Okubo Genji is a political advisor to the Canadian embassy in Tokyo. This will be a useful addition to those collections which have the two works mentioned above and to collections which have an interest in the history of Communism.—*Curtis W. Stucki, University of Washington Libraries, Seattle*

BELL, J. Bowyer. *The Long War: Israel and the Arabs since 1946*. 544p. illus. bibliog. Prentice-Hall. 1969. \$10. 68-30968. HIST

Among the excessive number of books

WHAT IS  
THE FIRST BOOK  
YOU'D TAKE  
ON A DESERT ISLAND?

Considered  
THE READER'S ADVISER?

Now in two volumes edited by  
Winifred F. Courtney. Volume  
I: A Guide to the Best in Literature. \$18.50. Ready now.

R. R. BOWKER COMPANY  
1180 Avenue of the Americas  
New York, 10036

on Arab-Israeli relations this book is certainly one of the more substantial, at least as far as size is concerned. Mr. Bell, author of *Besieged: Seven Cities Under Siege* (LJ, June 15, 1966), has produced a factual history of the relations, mainly military, between Israel and the Arab countries in the period following World War II with about half the space devoted to the 1948 war. The book is based primarily on English language material, much of it of a secondary nature. It is a well-written, fairly objective work and is one of the better books on this subject. The book will mainly interest the more informed reader.—*David Shavit, University of Massachusetts Library, Amherst*

BEVERIDGE, N. E. *Cups of Valor*. illus. by Peter F. Copeland. 128p. Stackpole. 1968. \$6.95. 68-29595. HIST

This hymn of praise to the long suffering American serviceman, cruelly subjected to indignities of inadequate thirst-slaking rations, also pays tribute to his ingenuity and imagination in achieving victory over so sad a state of affairs. N. E. Beveridge first relays a humorous synopsis of this long struggle, then presents recipes for, and the history of, some of the strong waters that have sustained the warriors since 1776. The illustrations, lively cartoons by Peter F. Copeland, are outstanding. For the "veteran" reader, the book could be an *aide-memoire*. Although it will appeal mostly to former servicemen, general readers too will find it appealing.—*Edith R. Alexander, U.S. Naval War College Library, Newport, R.I.*

CONSTANTELOS, Demetrios J. *Byzantine Philanthropy and Social Welfare*. 356p. illus. bibliog. index. (Byzantine Series, No. 4). Rutgers Univ. Pr. 1968. \$17.50. 66-28131. HIST

Hospitals, orphanages, homes for the aged, and similar institutions existed throughout the long life of the Byzantine Empire; Byzantium led the medieval world in concern for the poor and the unfortunate. This book, the fourth volume but the first original publication in the Rutgers "Byzantine Series," is a work of careful and precise scholarship. Demetrios Constantelos, assistant professor of history at Holy Cross Theological School in Brookline, Massachusetts, and an ordained priest of the Greek Orthodox Church, has done an enormous amount of reading in primary and secondary sources to document the almost universal spirit of philanthropy that existed in the Byzantine Empire. His research covers the whole of Byzantine history, but is especially complete for the 10th Century to the 12th Century. While some of his sources are dubious, for example, he cites many credulous lives of the saints, he has nevertheless collected a mass of valid data that completely prove Byzantine devotion to the relief of poverty and pain. However, because of his narrow theme, his reluctance to translate his Greek citations into English, and his rather monotonous prose, this book will appeal only to scholars. Recommended for specialized collections.—*Paul F. Moran, U.S. Bureau of Mines, Research Center Library, College Park, Md.*

CROSS, Colin. *The Fall of the British Empire, 1918-1968*. 359p. illus. index. Coward-McC. 1969. \$8.95. 68-11877. POL/SCI/HIST

Colin Cross, author of three books on British politics and a staff member of Britain's influential Sunday newspaper, *The Observer*, has now produced his best work to date. He starts the book in 1918 when the British Empire covered a quarter of the earth's land surface. He ends in 1968 when only a still diminishing handful of possessions remains and the future of the Commonwealth seems uncertain. Essentially he concentrates on the key figures who influenced events. Many are well known—Churchill, Gandhi in India, Grivas in Cyprus, De Valera in Ireland—but many are the satraps who served the Empire in a benign if unsung manner. Mr. Cross has one quirk, the repeated quoting of the salaries paid to government officials, a generally meaningless piece of information without intimate knowledge of the purchasing power and perquisites in a particular community at a given point in time. Yet this is a fine example of narrative history written with style, compassion and, in the main, detachment. In popular history, such as this, one does not look for the full bibliographical apparatus of references and footnotes, but the publishers could make librarians happier in any reprinting by two things: one, reproducing the only two maps in the book elsewhere than on the endpapers, and, two, improving the present dreadful index. Despite these criticisms this very readable book

can be recommended for both public and academic libraries.—*Norman Horrocks, Graduate School of Library & Information Sciences, University of Pittsburgh*

EARL, Donald. *The Age of Augustus*. photos.; mainly color by Mario Carriero & others. 208p. bibliog. index. Crown. 1968. \$12.50. 68-31785. HIST The events immediately before and after the accession of Augustus to power, 27 B.C., mark one of those transitional periods of especial interest to historians and political scientists. For these years saw the end of the Roman republic and the birth of the empire. This is not the coffee-table book which its size, roughly 11¼" x 8¾", and its large colored and black-and-white photographs make it appear. Instead Donald Earl, author of *The Moral and Political Tradition of Rome* (Thames & Hudson, 1966), scholarly reappraises events and their meaning and includes a very good bibliographical essay on the literary sources for this period of history. The book should be in most academic and large public libraries.—*Rolland E. Stevens, Graduate School of Library Science, University of Illinois, Urbana*

EBAN, Abba. *My People: the Story of the Jews*. 534p. illus. index. Behrman House & Random. 1968. \$17.50. 68-27328.

FAST, Howard. *The Jews: Story of a People*. 338p. illus. bibliog. Dial. 1969. \$7.50. 68-55151. HIST

Neither Mr. Eban, the distinguished and eloquent Israeli diplomat, nor Mr. Fast,

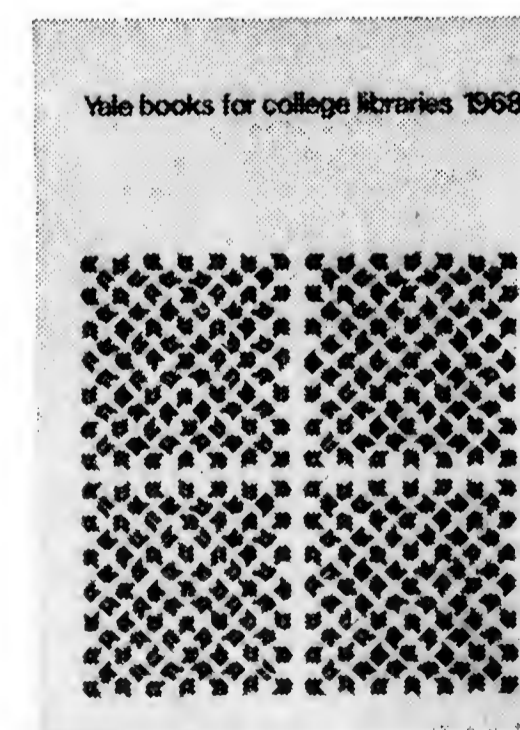
## Yale Books for College Libraries Special Offer for All Librarians

We are pleased to repeat our special discount of 25% on all orders for 25 or more books listed in our *Yale Books for College Libraries* catalog. This catalog represents Yale's list of over 300 in print titles which have been included by Melvin J. Voigt and Joseph H. Treyz in their *Books for College Libraries* published by the American Library Association. It also lists approximately 140 Yale titles which have been reviewed in the ALA's publication *Choice* since its inception in March of 1964.

Write for your copy of this catalog today. Use it to review your collections and send your order to us before July 1, 1969 when this offer will expire.

## Yale University Press

92A Yale Station, Dept. L  
New Haven, Connecticut 06520

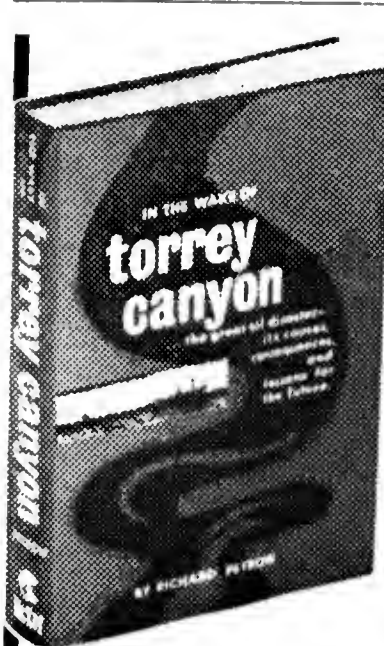


the popular American writer, needs any introduction. Though both cover the same four millennia of Jewish history in these books the differences in content and approach are predictable for each author.

Mr. Eban concentrates on the evolution of Jewish history and its implications for the present ("The problem can be illuminated, but never solved. I recall Kierkegaard's words: 'Life must be lived forward, but can only be understood backwards.'"). It is to Mr. Eban's credit that, considering his involvement and concern for the state of Israel, he nonetheless gives detailed accounts of other aspects of Jewish history. In addition, his eloquent style adds to his well-balanced narrative.

A critic of one of Mr. Fast's earlier works comments: "Sometimes his words are less an echo of history than they are of Hemingway." This reader concurs. Mr. Fast concentrates on the magisterial and grand events. This is evident from chapter headings in the present book—"The Wandering Jew," "Herod and Hillel," "They Discover America," and so on. His interest in ancient Jewish history crowds out any balanced account of more contemporary issues; thus very little space is given to the complex 20th-Century history and to the birth of the state of Israel.

Many readers will be attracted to these works by the names of the authors, yet this reader feels that in terms of a lucid historical account, enhanced by superb style, Mr. Eban comes out ahead.—*William Newman, York University Libraries, Toronto, Ontario*



"A surprisingly exciting story as well as sound history."  
—*Library Journal*

## IN THE WAKE OF TORREY CANYON

by RICHARD PETROW

In March, 1967, the mammoth oil tanker *Torrey Canyon* went aground off the Cornish coast of England. In the days and weeks that followed, the whole world was horrified by the destruction it caused: millions of gallons of oil washed onto the beaches, killing wildlife and ruining resorts despite frantic efforts by sea, land, and air to check the flood. Now in Petrow's book the whole story is told—its causes, its consequences, and (hopefully) its lessons for the future.

"Richard Petrow . . . has excellently compiled the facts. . . . This is good journalism and it makes a surprisingly exciting story as well as sound history that will hold the interest of both layman and expert."—*Library Journal*  
Illus. with photographs; index. \$5.95

DAVID MCKAY COMPANY, INC.

GRIFFO, Pietro & Leonard von Matt. *Gela: the Ancient Greeks in Sicily*. 223p. illus., some color. bibliog. index. New York Graphic Society. 1968. \$17.50. 68-29116.

Physically, this is an extremely beautiful book. It includes 153 photographs, 56 in color. Many are full page and some are hand tipped. The layout by Mr. von Matt, the printing, the quality of paper are excellent. These visual delights adorn an impressive text by the noted Italian archaeologist Pietro Griffo. Mr. Griffo traces the history of the Greeks in Sicily from the founding of Gela, which he dates as 693 B.C., to its destruction, sometime between 284 and 280 B.C. It is a fascinating story. Gela develops from a Greek outpost to become one of the principal centers of influence in Sicily before it is destroyed by the Mamertine. In addition to describing the fortunes of Gela, Mr. Griffo provides accounts of the religion, art, political and social institutions of the Greeks who colonized Sicily. This book sheds light on a chapter of ancient history that has been too long neglected.—*William John Roscelli, Department of English, University of Florida, Gainesville*

HALL, John W. & Marius B. Jansen, eds. *Studies in the Institutional History of Early Modern Japan*. 396p. index. Princeton. 1968. \$8.50. 68-15766.

Of the 21 papers included here, eight were especially written for the volume and the remaining ones were originally published as articles in various scholarly journals from 1952 to 1965. Together they represent a picture of the state of American studies of the institutions of Tokugawa Japan. The Tokugawa period from 1600 to 1868 has undergone a re-assessment in recent years, partly because of the new data which has been made available by Japanese local historians, and partly because of a shift of emphasis away from social and economic factors. Current scholars, as these papers illustrate, are more concerned with the interrelationships of political, institutional, and cultural history. Eleven of the papers were written by the two editors, who certainly are among the leading scholars of this period of Japanese history. Recommended even for those libraries which may have most of the articles in their original form.—*Curtis W. Stucki, University of Washington Libraries, Seattle*

KINROSS, Lord. *Between Two Seas: the Creation of the Suez Canal*. 306p. illus. bibliog. index. Morrow. 1969. \$6.95. 69-13304.

The centennial of the opening of the Suez Canal is the occasion for this well-written volume intended for the general reader. Lord Kinross, author of many books including *Ataturk* (Morrow, 1966), here-in gives us a full-dress account of the long and involved story of the planning and building of the Suez Canal, utilizing unpublished British and French archives. Beginning with Napoleon and the even earlier dreams of a shortcut to India, the narrative centers in the schemes and efforts of Ferdinand de Lesseps. Britain, which eventually profited most by the canal, the so-called "new Bosphorus between the

Red Sea and the Mediterranean." Long opposed the idea as impractical and a favoring France. The difficulties of building the canal actually proved to be more of supply and organization than of engineering. The digging was the work of forced native labor, but in the latter stages the most advanced dredging machinery was developed and utilized. Personalities play their part in this dramatic account which involves diplomatic maneuverings of the Great Powers, Turkey and Egypt. Of interest to scholars as well as laymen, the book is recommended for medium-sized, large public, and academic libraries.—*Edith P. Stickney, University of California Library, Santa Barbara*

LENDVAI, Paul. *Eagles in Cobwebs: Nationalism and Communism in the Balkans*. 432p illus. bibliog. Doubleday. 1969. \$6.95. 69-10952.

The lands south of the lower Danube which are generally and incorrectly identified as "The Balkans" and always mentioned with condescension are the subjects of an interesting study of their historical evolution. Mr. Lendvai, a correspondent for *Financial Times*, London, *Die Tat*, Zurich, and *Sonntagsblatt*, Hamburg, has the advantage of a wide personal acquaintance with this region which he welds with scholarly research into a most readable account. Contemporary developments are too much in flux for an objective observer, but an analysis of what caused today's reaction of governments to each others' power play is exactly what Mr. Lendvai gives in his book. The attempts of the countries to extricate themselves from Soviet leadership and Russia's internal power struggle as well as the Soviet-Sino antagonism is felt in these countries as in all countries within the Soviet sphere. Mr. Lendvai's concept is not unique but well taken. This book will be well accepted by a public eager to be informed.—*Kurt J. Frohlich, New York*

LUTFI AL-SAYYID, Afaf. *Egypt and Cromer: a Study in Anglo-Egyptian Relations*. 236p. illus. bibliog. index. Praeger. 1968. \$8.50. 69-11866.

From 1883 to 1907, Evelyn Baring, the first Earl Cromer, was British agent and consul general in Egypt and, to all practical purposes, the ruler of the country. A fervent believer in "England's divine mission of saving the downtrodden," Lord Cromer did not believe in self-rule for the Oriental nations only in good government, sound finances, and stability for the subject races. This study deals not only with Lord Cromer but also with the Egypt of his time, Anglo-Egyptian relations, and the new nationalist movement, led by such men as Mustafa Kamil and Saad Zaghlul, which began to develop during that period. Based on manuscript and printed materials in both Arabic and English, the book provides a new insight into the character, opinions, and policies of Lord Cromer and his accomplishments in Egypt. Afaf Lutfi Al-Sayyid, currently visiting assistant professor, University of California, has produced a well-written study that is recommended for academic and large public libraries.—*David Shavit, University of Massachusetts Library, Amherst*

METRAUX, Alfred. *The History of the Incas*. tr. from French by George Ordish. 206p. illus. bibliog. Pantheon. 1969. \$5.95. 68-20890.

The late Alfred Metraux' short but comprehensive history of the Incas, originally published in 1961 as *Les Incas*, has now been translated into English. Drawing upon his great knowledge of the Indian peoples and cultures of South America, Mr. Metraux, who in 1947 was assigned to UNESCO and became a permanent member at the department of social science, has written a very readable account of the development of Incan culture with emphasis upon its sociopolitical structure, religious beliefs and daily life of the people. He emphasizes the impact of the Spaniard upon the culture from the Conquest to the present time. Mr. Metraux believes, and rightly I think, that the great problems facing the Indians of Peru, Bolivia, and Ecuador today can be traced to the brutal suppression of these peoples and their culture, particularly during the Colonial period. However, there is hope as attempts are being made today, albeit slowly, to integrate them into the national picture of these countries. A chronology of Incan history and a bibliographic essay of the major sources add value to this work. Although reviewed from galleys the list of illustrations seem to be well selected. Highly recommended for purchase by libraries.—*Mary Gormly, California State College Library, Los Angeles*

MILLER, Hope Ridings. *Embassy Row: the Life & Times of Diplomatic Washington*. 296p. index. Holt. 1969. \$6.95. 68-12213.

In this sprightly, informative history of diplomacy in the nations' capital, Hope Ridings Miller, a consultant for Metro-media television in Washington, D.C., writes about diplomacy in early America, relates some stories of Jefferson and his democratic diplomacy, and tells much more about modern diplomatic work and society. She discusses the Russians, the British, and the French covering some early history and especially the World War II era up to the present. Descriptions of many of the embassies in Washington include their furnishings, the food served at diplomatic functions and so on. The mention of many diplomats and society leaders should attract a broad readership. For large library collections as an interesting social history covering a fascinating aspect of life in Washington.—*Gene J. Kubal, National Agricultural Library*

NORMAN, Aaron. *The Great Air War*. 558p. illus. bibliog. index. Macmillan. 1968. \$10. 68-10180.

The golden anniversary of World War I has brought forth many new books on aerial warfare during that conflict, but this lengthy work is probably the most comprehensive of them all. Mr. Norman, author, pilot, and designer-builder of flying scale airplane models, begins his account with the purchase by the United States Army of the initial service aircraft and carefully traces the growth of the air weapon in this country and in Europe. With the advent of war in 1914 the airplane entered combat amid an atmosphere

of misgiving and doubt. Mr. Norman tells of the forging of this weapon and its rapid development in an interesting way. Interwoven in this well-written history are all the triumph and tragedy of the aircraft, zeppelins, and heroes of the "war to end all wars." Much new information is included in these pages that are certain to entertain history and aviation buffs. Recommended for large collections.—*William N. Hess, Shreveport, La.*

OOST, Stewart Irvin. *Galla Placidia Augusta: a Biographical Essay*. 346p. illus. bibliog. index. Univ. of Chicago Pr. 1968. \$14.75. 68-25090.

Professor Stewart Oost is one of the leading ancient historians in this country. Recently he has turned his attention to the little known period of the decline of the Roman Empire in the West. This volume is a major contribution to our knowledge of that period because it treats a central figure in the drama. Galla Placidia was not only a daughter of Theodosius I, but because of the vicissitudes of her life as the wife as a Germanic king, later the wife of a Roman Emperor in the West, and finally the *de facto* ruler of Italy for more than a decade. Though this volume is well written it will appeal primarily to specialists because of the wealth of detail and the discussion of scholarly problems. For graduate students and specialists the excellent bibliography and index are most welcome adjuncts. This volume should be a fine addition to university and research libraries. It will be the standard account of the life of Galla Placidia.—*Howard L. Adelson, Department of History, City College, New York*

PRESCOTT, Orville. *Princes of the Renaissance*. 416p. illus. bibliog. Random. 1969. \$7.95. 69-16441.

Since the rediscovery of the Italian Renaissance by Burckhardt, Symonds, and other scholars and writers in their wake, the unsurpassed drama of *virtù* and *sceleratezza*, as presented by the character and the deeds of the great men of this creative age, has never ceased to attract the interest of those who see in history the reflection of our own quests and problems. In this new study, Orville Prescott, author and former *New York Times* book critic, without claiming his work to be one of scholarly research, reveals a lifelong contact with the primary sources. He offers a lively picture of the dynasts, both temporal and spiritual, who shaped, and often misshaped, Italian politics in that century when Italy was a pawn in the ruthless game of the great powers. The reader sees, like actors on the stage, the Popes, culminating in the great personality of Julius II, and the long series of thrilling, if not always pleasant, rulers of the houses of the Sforza, the Gonzaga, the Este, the Baglioni, the Malatesta, and the Rovere. Beside representative men such as Lodovico il Moro, Francesco Gonzaga, Alfonso d'Este, Federico da Montefeltro the reader finds their female counterparts in Isabella d'Este, Caterina Sforza, Elisabetta Gonzaga, and Lucrezia Borgia. In spite of the emphasis on the individuals surrounding the princes and their courts, Mr. Prescott succeeds in conveying much of

the general cultural, political, and social atmosphere. Thus this book will be welcome as a side reading both to students of history and to those who have traveled, or intend to travel, in Italy.—*Felix M. Wassermann, Department of Classical & Modern Languages, Marquette University, Milwaukee*

RUNCIMAN, Steven. *The Great Church in Captivity: a study of the Patriarchate of Constantinople from the Eve of the Turkish Conquest to the Greek War of Independence*. 454p. bibliog. index. Cambridge Univ. Pr. 1968. \$9.50. 68-93302.

Sir Steven Runciman is possibly the greatest living Byzantine historian writing in English. His new book is a remarkably sympathetic and impartial religious history that is divided into two parts. The first part, "The Church on the Eve of the Turkish Conquest," brilliantly describes a period of Byzantine history that has been often covered by previous historians. But in the second part, "The Church Under the Ottoman Sultans," his subject is the fresh and little known story of the Eastern Orthodox Church under Moslem domination. It is a story that is often sad and sordid, but that is also a tribute to the spirit of a devout people determined to survive centuries of oppression with its religious beliefs intact. Under the Turkish sultans, Christian education was almost eliminated. There were repeated attempts by other religious groups to subvert or to influence the patriarchate.

## FOR YOUR HISTORY SHELF

### THE LAST GREAT CAUSE: The Intellectuals and the Spanish Civil War by Stanley Weintraub

"Because of the ideologies and the consequences at stake, the Spanish Civil War became the focusing point of the intellectual community during the 1930's, and has remained until the present what Stanley Weintraub terms this century's 'Last Great Cause'. Mr. Weintraub presents a trenchant analysis of the motivations, experiences, and reactions of the European and American literary personalities who became involved in the struggle . . . A book which illustrates well the influence of intellectuals upon history and vice versa. . . . Recommended for public and university libraries."  
—*Library Journal*

WEYBRIGHT AND TALLEY \$8.50  
3 E. 54th St., N.Y. 10022  
Dist. by E. P. Dutton & Co.  
201 Park Ave. S., N.Y. 10003



But all these efforts failed, and the Holy Orthodox Church was able to retain its uniqueness and its integrity into our own times. Or, as Sir Steven puts it, "The Gates of Hell have not prevailed." This superb and splendidly written book is recommended for libraries.—Paul F. Moran, U.S. Bureau of Mines, Research Center Library, College Park, Md.

SALISBURY, Harrison. *The 900 Days: the Siege of Leningrad*. 576p. index. Harper, 1969. \$10. 68-28215. HIST

The number of civilian casualties of the siege of Leningrad has been variously estimated between 0.6 and 1.1 million, that is, higher than the entire American loss of life during World War II and higher proportionately than the losses from the Stalin-sponsored Great Famine from 1932 to 1933. Exactly like the latter of these events it went unheralded and unsung. The city's "heroic ordeal went so long untold for several reasons . . ." (Mainly propaganda ones!) Now one can state with some confidence that the situation has been changed with the appearance of this book. Harrison Salisbury mentions the horrors of this apocalyptic holocaust, the hunger and the cold, the abduction of children for cannibalism, the black-market traffic in human meat, and the murder for the sake of ration cards and firewood. The human story is all here, with its heroism and sacrifice, its horror and depravity, its bull-headed obstinacy and its tender touches. Mr. Salisbury raises some vital questions: "whether the siege had to be endured, whether it could have been lifted, whether it could have been avoided," but does not attempt to answer them. And rightly so. A single minor irritation is the breathless Now-you-are-here style of the opening chapters, too crammed with names and kaleidoscopic incidents. Picayune blemishes notwithstanding, this is a major work, which should be widely read. Most enthusiastically recommended for libraries.—Oleg Ivitsky, Prince George's County Memorial Library, Hyattsville, Md.

SIEMES, Johannes. *Hermann Roesler and the Making of the Meiji State*. 252p. illus., some color. Sophia Univ., Tokyo, in coop. with Tuttle, 1968. \$8.50. 68-57055.

SKRZYPCZAK, Edmund, ed. *Japan's Modern Century: a Special Issue of Monumenta Nipponica, Prepared in Celebration of the Centennial of the Meiji Restoration*. 207p. illus., mainly color. Sophia Univ., Tokyo, in coop. with Tuttle, 1968. \$11.75. 68-57139.

HIST  
The Meiji Restoration refers not only to the political changes that returned power to the throne from warlords, but also an important movement of the cultural enlightenment and social mobilization that promoted old Japan to a modern state.

Most Japanese historians consider Hermann Roesler, a German advisor to Japan from 1878 to 1893, as a strong antiliberal reactionary whose ideal of Prussian state theory was influential in the making of the Meiji constitution. However, early in 1882, Premier Hirobumi Ito declared that "he (Roesler) is an adversary of Prussian politics." In *Hermann Roesler and the Making of the*

*Meiji State*, Mr. Siemes examines carefully Roesler's early years in Germany, his activities in Japan, and the ideas behind his commentaries on the Meiji constitution with a remarkable conclusion that Roesler was not a reactionary thinker nor was he an advocate of the *status quo*. The key to Roesler's conception of the constitution could be traced in his idea of "social state," derived from his fundamental philosophy of the "social law" as the "order of social freedom." The Meiji leadership's supernationalism of the *kokutai* ideology has been the decisive cause preventing the actuation of the constitution in the social freedom direction which Roesler had envisaged as his goal for making modern Japan. A full text of Roesler's commentaries on the Meiji constitution has occupied approximately four-fifths of the whole volume.

In celebration of the centennial of the historical event, the *Monumenta Nipponica* has published *Japan's Modern Century*, a special issue bringing witness to the development of Japanese culture and the formation of her modernization during the late 19th Century. After an appraisal of some political figures in the Meiji era, this volume goes on to a discussion of modern Japanese novels, literary translations, and artistic trends in connection with the assimilation of traditional and Western ideas, and concludes with a significant chapter on Japan as a model for non-Western developing nations. As Joseph Pittau writes in the foreword: "They [the authors] do not seek and do not reach common answers; but they have a common interest in the phenomenon of the emergence of a rejuvenated Japanese culture." The reader will find that this work is a fine interpretation of modern Japanese history and her role in today's world. Both books are recommended for Asian history collections in public and academic libraries.—William S. Wong, Northwestern University Library, Evanston, Ill.

SPAULDING, E. Wilder. *The Quiet Invaders: the Story of the Austrian Impact upon America*. 324p. index. Ungar, 1968. \$8. 68-119299. HIST

This book is long overdue, and librarians had better hurry to order copies. Books have appeared dealing with many immigrant groups, but Austria has been neglected, even though the Austro-Hungarian empire sent more than four million emigrants to the United States in a century's time, and was thus one of the main suppliers of "new" Americans. Not all of the four millions were of Austrian nationality proper, the empire being multinational until World War I, after which Austria became a small German-speaking country. Mr. Spaulding is an American historian who served as cultural attaché in Vienna and fell in love with Austria. In the first part of his book he deals with American-Austrian relations over the years. In the second part he catalogs the Austrians who achieved success in the United States. Americans, who tend to think of Vienna only as city of wine, music, and psychoanalysts, will be astonished by the great number of prominent ex-Viennese and other Austrian immigrants in various professions who have

enriched American life. Mr. Spaulding's only fault is his repetitive use of the adjective fine. Otherwise, he is fair, remarkably accurate, and handles well the difficult problem of who should be considered an Austrian.—John Neufeld, Michigan State Library

TATE, Merze. *Hawaii: Reciprocity or Annexation*. 303p. bibliog. index. Michigan State Univ. Pr. 1968. \$8.50. 68-15011.

HIST  
This book portrays the domination of the sugar industry and the leasing of Pearl Harbor as revealed in treaties made between the United States and the Hawaiian Kingdom during the last half of the 19th Century. All of the introduction is in essence taken from the first chapter of Mr. Tate's book, *The United States and the Hawaiian Kingdom: a Political History* (LJ, October 1, 1965). The balance of this work is an excellent piece of scholarly research based upon archival materials and government documents. This book is recommended for large college and university collections of Hawaiiana. Other libraries will find that the subject is adequately covered by Ralph S. Kuykendall's, *The Hawaiian Kingdom* (University of Hawaii, 1947-1967).—J. Carlyle Parker, Stanislaus State College Library, Turlock, Calif.

TAYLOR, A. J. P. & others. *Churchill Revised: a Critical Assessment*. 256p. index. Dial, 1969. \$5.95. 68-11621. HIST

Among the more painful obligations I have had as a reviewer for LJ has been the melancholy task of reviewing a variety of ill-considered books on Winston Churchill. Never, or rarely, has one person been so sentimentalized by so many. I am pleased to report that the present volume is a modest exception to the trend toward the production of nonbooks on Churchill. All the contributors—A. J. P. Taylor, Robert Rhodes James, J. H. Plumb, Basil Liddell Hart, Anthony Storr—are men of proven scholarship and originality. One would expect little else but thoughtful, responsible, and stimulating reflections in their essays. The essay by Anthony Storr is an especially fascinating psychoanalytic study of Churchill's personality. Generally speaking, the essays are less critical and less revisionist than the book's title suggests. They appear to be sketches for longer studies of Churchill. I personally look forward to those longer, detailed scholarly studies. But for the time being the present volume is a balanced first step in portraying Churchill without tears.—Henry J. Steck, Political Science Department, State University of New York, College at Cortland

THOMAS, Gordon & Max Morgan Witts. *The Day the World Ended*. 410p. illus. Stein & Day, 1969. \$6.95. 68-31680.

HIST  
On May 8, 1902, nearly 30,000 people died on the French West Indian island of Martinique—almost all of them in a period of not more than ten minutes. The cause of this disaster was a "ball of fire" which blew out the side of Mount Pelee and moved down into the city of Saint Pierre, the most important city on the island. That this could happen after a month of

# 5,232 Library Journal reviews in one indexed volume!

Now, for the first time, all the adult book reviews published in *Library Journal* in a single year are reprinted in full in THE LIBRARY JOURNAL BOOK REVIEW, 1967.

This unique new reference volume covers 5,232 titles in 24 subjects ranging from art to sports. The arrangement is by subject with author and title indexes.

What better way to keep an inexpensive subject file of a year's worth of *Library Journal* reviews! Because THE LIBRARY JOURNAL BOOK REVIEW, 1967 covers both recommended and non-recommended titles, you and your staff will find it handy when ordering backlist titles or selecting a basic collection. Borrowers too will browse through it for reviews of recent books in their favorite subjects.

*Library Journal*, one of the oldest book review media, provides the most extensive review coverage of books for the educated layman. LJ reviews are written and signed by professional librarians and/or subject specialists. All give a clear indication whether or not the book is recommended for a particular collection.

Order your copy of this convenient book review source today. THE LIBRARY JOURNAL BOOK REVIEW, 1967 is edited by Margaret Cooley. Postpaid price: \$12.75 net in the U.S. and Canada; \$14 elsewhere. In New York please add applicable sales tax. February.

 R. R. BOWKER COMPANY  
 1180 Avenue of the Americas, New York 10036  
Publishers to the Book World Since 1872

increasingly explicit warnings from the long-dormant volcano was a monument to the stupidity and short-sightedness of too many men, especially the governor of the colony and the mayor of the city. The people died, but many diaries and letters, and newspapers survived. Even a few people survived, most of them having fled the town. From these survivals the authors have put together an extremely interesting book. Organized after the fashion of George Stewart's *Storm* (Modern Library) the threads weave into an increasingly horrifying tale. The observations on the geology of the situation are sketchy at best. The book stands as a work of journalism with a good overlay of social history. Public libraries will want it, and many academic libraries should buy it.—*Walter C. Allen, Graduate School of Library Science, University of Illinois, Urbana*

WATT, Donald C., ed. *Contemporary History in Europe: Problems and Perspectives*. 344p. Praeger, 1969. \$10. 69-11281.

There is now a tremendous interest in contemporary affairs and a great demand for well-written history, stimulated in part by the availability of vast amounts of German archives captured at the end of World War II by the Allies. These facts in turn influenced the British decision to change the rule forbidding access to official papers for 50 years to a 30-year limit. In response to all these considerations the Institute of Contemporary History, London, called a conference on the writing of contemporary European history in October 1966. This present collection of working papers is the result. Historians, researchers, archivists, and librarians will be extremely glad to have this helpful volume, which is divided into the following sections on countries: Britain, France, Italy, Germany, Netherlands, Spain, Sweden, Czechoslovakia, Hungary, Poland, Yugoslavia, and the USSR. In each case one or two experts discuss current research, publications and availability of archives, competently in all cases, and most brilliantly for the British section. One article, slightly beyond the scope of the volume, deals with contemporary American historiography. Useful appendixes on European archives, particularly in the Netherlands, Austria, and the Soviet Union, are included. This is a superb reference.—*Agnes F. Peterson, Hoover Institution, Stanford University*

WATT, Richard M. *The Kings Depart: the Tragedy of Germany, Versailles and the German Revolution*. 608p. illus. bibliog. S. & S. 1969. \$11.95. 68-22973.

When the Germans sent Kaiser Wilhelm into exile and asked Woodrow Wilson for an armistice to end World War I, they believed Germany would become a stable parliamentary democracy and would receive the compromise peace settlement apparently promised in Wilson's Fourteen Points. The next eight months brought revolutionary upheaval in Germany and a harsh treaty imposed by the victors. German hopes were dashed, and the Weimar Republic was shackled with a burden it proved unable to overcome. Richard Watt skillfully retells this story, giving more

time to Woodrow Wilson than to the departing kings of the German principalities. His conclusion is widely recognized as correct: in retrospect the events of 1918-1919 were tragic failures for all concerned. The book is good popular history. Mr. Watt, author of *Dare Call It Treason* (S. & S., 1962), is well read in English language literature, his judgment is sound, and his narrative is colorful and attractive. For public and undergraduate libraries.—*Gordon R. Mork, Department of History, University of California, Davis*

WINTON, John, ed. *The War at Sea: the British Navy in World War II*. intro. by Earl Mountbatten. 416p. illus. index. Morrow, 1968. \$7.95. 69-9808.

This is the first of a projected series of three books on "Britain at War." It is not intended as a serious work of naval history, but it is an anthology of some of the best writings on the war at sea. In general the selections are excellent; accounts are vivid, and mostly by eyewitnesses. If tragedy and loss dominate the selections, it is simply because these descriptions seem so much more readable: a report on a safely delivered convoy cannot match the loss of a battleship. In such a book omissions are inevitable, but there is little to quarrel over the accounts chosen. This is a well-printed book with well-selected illustrations. It will be needed in most public and better high school libraries.—*P. W. Filby, Maryland Historical Society Library, Baltimore*

WOOD, Forrest G. *Black Scare: the Racist Response to Emancipation and Reconstruction*. 219p. illus. bibliog. index. Univ. of Calif. Pr. 1968. \$6. 68-26066.

Racial prejudice or white backlash existed within American society before and during the Civil War but, Mr. Wood believes it was "the war and reconstruction [that] polarized it for the first time into a psychological force of massive national proportion." He examines the influence of racist thought on various political and social aspects of the Civil War and reconstruction period. He uses a wide variety of original printed sources, including newspapers and travel accounts, to document the degeneration of the Negro as a social equal through the creation of a vicious anti-Negro press which developed pejorative terms still found in racist tracts. Unfortunately the book lacks a chapter of conclusions tying together various strands, and occasionally it places too much reliance on a few travel accounts. But Mr. Wood's contribution to the understanding of this confused period of American history and to the development of racist thought is significant. Together with C. Vann Woodward's *The Strange Career of*

One informality that should not be allowed is that of letting the youngsters call their parents by their first names, or cute nicknames. This is happening more and more today, and is indicative of, and contributes to, the lack of respect many teenagers feel for their elders.—*"Emily Post's Etiquette," 12th rev. ed. (Funk & Wagnalls)*

*Jim Crow* (Peter Smith, 1963), which deals with the development of legal barriers to integration at the end of the 19th Century. *Black Scare* should be on the shelves of most serious libraries.—*Erwin K. Welsh, University of Wisconsin Library, Madison*

#### Archaeology

CLARKE, David L. *Analytical Archaeology*. 684p. illus. bibliog. index. Barne & Noble, 1968. \$23.50. 68-143156.

DANIEL, Glyn. *The First Civilizations: the Archaeology of Their Origins*. 208p. 68-26868.

—*The Origins and Growth of Archaeology*. 298p. 68-27316.

ea. vol. index. Crowell, 1968. \$8.95.

PLACE, Robin. *Introduction to Archaeology*. 168p. illus. index. Philosophical, 1968. \$6. 68-7951.

Mr. Clarke, director of studies in archaeology and anthropology at Peterhouse College, Cambridge, describes and evaluates the many changes taking place in archaeological methodology, with especial attention to the use of the computer. Regarding archaeology as a particularly effective contributor to the social sciences, he has taken care to integrate European and North American archaeological analysis. This is a distinctive study.

Glyn Daniel's works are always a pleasure to read, for example, *Man Discovers His Past* (LJ, October 1, 1968). *The First Civilizations: the Archaeology of their Origins* is based on eight lectures given in 1965; the purpose is to illustrate the light archaeology throws on the origins and interrelations of the first seven civilizations of man. The seminar notes are very instructive. Interesting to note is that Mr. Daniel prefers the word "synecism" to "urban." In *The Origins and Growth of Archaeology* he chooses a delightful series of extracts from the original writings of archaeologists and expands them with meaningful commentary of his own. Scholarly though it be, the work is at all times easy to read and, like *Analytical Archaeology* will appeal to a wide class of readers.

Mr. Place, a teacher of archaeology at the University of Manchester, slants his small, slightly overpriced volume toward British archaeology and shows that one does not have to dig to learn about the past.

Mr. Clarke's book belongs in larger public, academic, and special libraries; the other three are recommended for any library.—*Francis D. Lazenby, Classics Department, University of Notre Dame*

#### HOME ECONOMICS

BARROWS, Claire M. *Living Walls: How To Appreciate and Install Wallpaper and Wall Coverings*. ed. & intro. by William Justema. 207p. illus., some color. bibliog. Wallcoverings Council Inc., 969 Third Ave., New York 10022. 1968. pap. \$1. LC Number unavailable.

HOME EC  
In this informative account, Miss Barrows, A.I.D., N.S.I.D., and former director of the Wallpaper Institute in New York,

begins with a history of wallpaper and describes how modern papers are made. She emphasizes ideas and actual usage in modern homes and apartments and highlights her text with a careful selection of black-and-white and color photographs. In a brief but detailed chapter of instructions she gives the do-it-yourself layman all he needs to know for expert installation. Homemakers will find this book highly practical. The glossary and annotated bibliography will be useful to a beginning art or interior design student. Unfortunately, the paper format makes the book impractical for public libraries where it will probably quickly disappear.—*Carolyn A. Hough, H. W. Wilson Company, New York*

GILBERT, Edith. *All About Parties*. 251p. illus. index. Hearthsides, 1968. \$6.95. 68-8522.

HOME EC  
Mrs. Gilbert, whose widely syndicated column appears in the *Philadelphia Daily News*, the *Baltimore Sun*, and other papers, writes extensively about party giving and partygoing. In this book she gives much information about the keys to successful entertaining and tips on planning parties from the simplest to the most elegant. Every woman interested in such matters should enjoy reading it. She discusses teas, brunches, lunches, informal cocktail suppers and formal dinners and includes a section that tells how to choose a caterer and where to buy unusual items for parties. Her book has a most original point of view and is entertaining as well. It is recommended for all ages from the college freshman to the older, more experienced hostess.—*Grace Fuller Dole, University of Connecticut Library, Stamford*

POST, Emily. *Emily Post's Etiquette*. 12th ed. rev. by Elizabeth L. Post. 721p. illus. index. F. & W. 1969. \$6.95. 68-55996.

HOME EC  
This book replaces the 1965 edition, also revised by Elizabeth Post. Emily's granddaughter-in-law. It is issued simultaneously with a facsimile of the first edition of *Emily Post's Etiquette* which is priced at \$10. This 1969 edition has not been changed a great deal, but it has been improved in both content and style. A little more informality is allowed. For instance in the section on restaurants, the 1965 edition says a lady never orders for herself when she is with a gentleman; this edition sensibly says it isn't always practical for the man to do all the ordering (as, with a group). Two new pages with material on confirmation and Bar Mitzvah have been added, and an additional six new pages give new and useful information on celebrating anniversaries. In the section about invitations, the new edition now allows the names of both divorced parents to appear on wedding invitations and recommends return addresses. A new chapter on gifts and giving includes suggestions for various occasions. The section on women's clothes now has advice on when to wear furs and slacks. This edition repeats most of the earlier information on running a house, but in the past tense as the way the "house of 50 years ago" was run. Young Mrs. Post also discusses baby-sitters, nurses, and

houseworkers. Her section on courtesy for teen-agers, their parties and such things as blind dates is better than the old chapter on the teen-ager. This book was reviewed from the galley proof so that there was no opportunity to examine the index. It is hoped that this, too, has been improved as the old index was not always adequate. From the standpoint of replacing a poor revision with a better one, this book is recommended, but the 1965 edition of Amy Vanderbilt remains equally good.—*Lelia B. Saunders, Assistant Director, Arlington County Department of Libraries, Va.*

#### Cookbooks

BARNETT, Harriet & James Barnett. *Game and Fish Cookbook*. including recipes from *Game Cookery* by Raymond Camp. 162p. illus. index. Grossman, 1968. \$7.95. 68-30775.

COOKERY  
Obviously the authors of this attractive volume are devoted not only to hunting and fishing but also to the cooking of their catch. "Our book" they say "is dedicated to the proposition that the delight, effort and skill of getting the game must never culminate in something ghastly at the table." The Barnett's believe that every detail is important, from the preparation of stock from scratch to the "ring" technique for charcoal to prevent flaming grease, and, depending on your mood or taste, be it for Beery Hare or Barstable Coot Stew, there's a wide variety of recipes to suit your bag. The illustrations have been taken from woodblocks by Thomas Bewick (1753-1828) and his school, depicting game of the north of England of that era, and serve to make this an excellent gift for a sportsman friend, and a good choice for libraries with specialized cookbook collections.—*Gillian Olechno, Los Angeles County/University of Southern California Medical Center Library*

CARNACINA, Luigi. *Luigi Carnacina's Great Italian Cooking: La Grande Cucina Internazionale*. ed. by Michael Sonino. 851p. illus., some color. index. Abradale Pr.: Abrams, 1968. \$25. 68-28378.

COOKERY  
The subtitle is appropriate for this big, beautiful book. The recipes, although certainly Italian in the main, range from bird's nest soup to Idaho potatoes. Because these dishes are haute cuisine, the recipes are frequently elaborate, but they are clearly written. Each one is numbered, so that both Italian and English indexes refer to the number of the recipe, not the page. Chapters cover preparations, anti-pasti, soups, pastas, eggs, fish, all meats, game, vegetables, desserts, wines, cheese and menus. Amounts are given in United States terms, and recipes usually make six servings. The desserts are magnificent. Charts for wines, cheese, and a gastro-

This writer foresees the day . . . when the Vatican will cease functioning as a religious institution and take up, on a full-time basis, the duties of a large scale-business corporation—*Nino Lo Bello, "The Vatican Empire" (Trident)*

#### LANGUAGE ARTS

HOGAN, Elizabeth R. *The Power of Words in Your Life: Self-Understanding and Insight through Language*. 160p. F. & W. 1969. \$4.95. 68-31634.

LANG ARTS  
First of all this is an inspirational book for the home since it is filled with word-recall tests with a space for writing in words. However since it offers a new approach to self-help through developing a vocabulary and really applying the meaning of the words to one's own situation, many libraries may want to examine it. Miss Hogan has a simple, direct, and anecdotal style suited to the semiliterate (regardless of their years of schooling) at whom her book is aimed. She promises that an extensive vocabulary can do much for one including helping one "adopt more reasonable attitudes toward life; clarify vague feelings of conflict and frustration." After each chapter she appends a group of definitions of words related to its content and to help the reader guess the word she gives the first two letters. After spending some time reading these and filling in the spaces provided I decided that a chapter on the use of a dictionary and thesaurus should have been included. I agree fully with Miss Hogan that words are important in every aspect of our lives, and I found her list of ideas for which we have no single words in English intriguing, but I believe *The Power of Words in Your Life* will be more comprehensible to seasoned word watchers than to word seekers.—*Eleanor T. Smith, formerly Coordinator of Adult Services, Brooklyn Public Library*

#### LITERATURE

BIENEN, Henry. *Violence and Social Change: a Review of Current Literature*. 119p. bibliog. index. pub. for the Adlai Stevenson Inst. of Int. Affairs by Univ. of Chicago Pr. 1969. \$4.50; pap. \$1.25. 68-56012.

LIT  
This volume is an expansion of the working paper presented by a Princeton scholar to his colleagues in the study group of the Adlai Stevenson Institute of International Affairs on violent politics and modernization. The critical essay in published form still reads like a working paper due not only to the acknowledged difficulties of charting courses and defining terms in a new and explosive area of study, but also to Professor Bienen's choppy style. Despite these drawbacks this selective bibliography can prove immensely useful to students in this vital field, particularly because he distinguishes between fruitful and less promising directions in the existing literature relating violence and change. The book is divided into the four major areas within which most of the contemporary writing falls: violence in the ghetto, guerrilla war, rev-

olution and totalitarianism with an index and valuable bibliography which can serve as a buying guide for libraries. Recommended for academic libraries.—*Janet Freedman, Salem State College Library, Mass.*

BLAKE, Nelson. *Novelists' America: Fiction as History, 1910-1940*. 279p. illus. bibliog. index. Syracuse Univ. Pr. 1969. \$6.95. 68-31563. LIT

Nelson Blake, professor of history, Syracuse University, seeks to illustrate that the historian and the novelist have more in common than is usually supposed. He examines certain books by Sinclair Lewis, F. Scott Fitzgerald, William Faulkner, Thomas Wolfe, John Steinbeck, John Dos Passos, James T. Farrell, and Richard Wright. "Good novelists," he says, "capture the quality of events"; and to the student of history, "the novelist is a witness testifying about the past." In Richard Wright's life and writings, for example, are to be found a capsulization of the American Negro experience in the period considered. Mr. Blake has given us a book that will be valuable to both historians and literary critics.—*William K. Bottorff, Department of English, University of Toledo, Ohio*

BOWEN, Catherine Drinker. *Biography: the Craft and the Calling*. 192p. index. Little. 1969. \$5.95. 69-11259. LIT

Sixteen years ago Mrs. Bowen gave a lecture published as *The Writing of Biography (Writer)*. Nine years ago she wrote *Adventures of a Biographer (LJ, October 15, 1959)*. Now she presents an objective analysis of the obligations and techniques of a biographer, drawing freely upon 25 years of active publication in the field, with several best sellers as milestones—*Yankee From Olympus*, (*LJ, April 15, 1944*); *Miracle at Philadelphia (LJ, October 1, 1966)*. Mingled with many useful hints and admonitions for aspiring biographers, are subjective reflections on Mrs. Bowen's pains and pleasures as a writer. How widely a book of this sort will be used by other writers must depend upon individual taste and talent for learning at secondhand. In the closing 20 pages quotations from writers and others on biographical writing are given with brief comments. This work is likely to be read by Mrs. Bowen's many admirers and by other writers and is recommended.—*Frank N. Jones, Southeastern Massachusetts Technological Institute Library, North Dartmouth*

BUCHEN, Irving H. *Isaac Bashevis Singer and the Eternal Past*. 239p. bibliog. index. New York Univ. Pr. 1968. \$6.95; pap. \$2.25. 68-29427. LIT

Writing in Yiddish about Jews, for later translation into English, Isaac Singer transcends ethnic and religious parochialism with his universally appealing, deceptively simple style and themes. Irving Buchen, English professor at Dickinson College, here presents the first extended study of this writer whose belated recognition—his first book in translation appeared in 1950 when he was 46 years of age—has coincided with a general wide public and critical interest in Jewish fiction. This is an atypical scholarly literary

evaluation, neither laden with jargon nor ponderously tendentious, and deserves attention from both Singer's readers and critics. Large public and all academic libraries should purchase this first study in depth of this popular author.—*Eli M. Oboler, Idaho State University Library, Pocatello*

CARNOCHAN, W. B. *Lemuel Gulliver's Mirror for Man*. 226p. Univ. of California Pr. 1969. \$6.95. 68-26524. LIT

More criticism has been written about Jonathan Swift's problematic Book IV of *Gulliver's Travels* than any other 18th-Century conundrum. Mr. Carnochan, associate professor of English, Stanford University, goes into the famous last book as well as the first three. He examines the Augustan theory of man and the ensuing doubts of the neoclassicists about his nature. Mr. Carnochan also explores the currently fashionable periodic theories of satire. In addition to these concerns he glances at more contemporary authors who deal with the arrogant ignorance, absurd pretensions, and human failures of man in relation to others and himself. The endeavor is overly ambitious. Mr. Carnochan proposes an ingenious hypothesis that Swift is ridiculing Locke's epistemology. There are so many things covered in the *Mirror for Man* that one's mind boggles occasionally keeping pace with the number and varieties of ideas in this hopper. The *mélange* is by turns intriguing and irritating. The speculation on why Gulliver is so concerned with truth is excellent. The epilogue in which one is asked to look back at Swift under the aspects of Joyce and Nabokov smacks of a Laputan scene. The work is such that it must be read by anyone who undertakes a study of Swift.—*Terence Tobin, Department of English, Purdue University, Calumet Campus, Hammond, Ind.*

DICKENS, Charles. *Charles Dickens' Uncollected Writings from "Household Words" (1850-1859)*. 2 vols. ed. & intro. by Harry Stone. 768p. illus. bibliog. index. Indiana Univ. Pr. 1969. \$20. 68-15551. LIT

The magazine *Household Words*, founded and edited by Dickens at the apex of his career, was at once a forum for his views on contemporary social issues and an extension of his literary person. With growing critical interest in Dickens' craftsmanship, the appearance now of more than 80 previously uncollected magazine pieces to which he is known or believed to have contributed is particularly opportune. Because of the difficulties of attribution, these have, for the most part, been excluded from editions of Dickens, but Harry Stone, professor of English, San Fernando Valley State College, makes skillful use of surviving proofs, correspondence, and the famous "Office Book" kept by W. H. Wills both to identify composite pieces to which Dickens contributed and to annotate the extent and nature of the collaboration. An addition of major importance to the Dickens canon, this collection will be essential for libraries serving students of Victorian literature.—*Thomas J. Galvin, School of Library Science, Simmons College, Boston*

GRAVER, Lawrence. *Conrad's Short Fiction*. 234p. bibliog. Univ. of California Pr. 1969. \$7.50. 69-14302. LIT

In this excellent study of Conrad's short fiction, Lawrence Graver, associate professor of English, Williams College, discusses the stories in relation to the "nut and bolts" of magazine publication at the turn of the century and in terms of the thematic clash of egoism and altruism. His use of publishing history is persuasive and illuminating, helping to ground verifiable literary criticism in day-to-day reality which at the same time explains the failure of many of the stories. This evidence shows conclusively that the unevenness of Conrad's short work is partly attributable to attempts to produce formula fiction that could be placed in best-paying magazines. Mr. Graver quotes a previously unpublished letter Conrad wrote to the *New York Times* in 1901 to justify the emphasis on Conrad's treatment of egoism and altruism and his belief that Conrad's best work deals with this theme. Of course no new document is necessary to demonstrate the novelist's preoccupation with this moral question. It is so central to all of his work that Mr. Graver's emphasis is unobtrusive and functions merely as a useful framework. All the stories are treated chronologically, and the book includes a table with the date of completion and publishing history of each. Despite the mixture of publishing history and literary criticism, Mr. Graver's argument flows smoothly and is readable. *Conrad's Short Fiction* authoritatively fills a genuine need in Conrad criticism. Academic collections and large public libraries should own it.—*Keith Cushman, Department of English, Princeton University*

KAHN, Lothar. *Mirrors of the Jewish Mind: a Gallery of Portraits of European Jewish Writers of Our Time*. 272p. bibliog. index. Yoseloff. 1968. \$6. 68-10317. LIT

The self-identification of the Jew since the onset of the era of Emancipation has been a puzzling and perplexing problem, for instance, how does a Jew reconcile the concepts of nationality and religion? The theme of Dr. Kahn's well-written, informative book is the manner in which this dilemma is reflected in the writings of noted European-Jewish writers of the present century. Some of the authors will be relatively unfamiliar to the American public; others, such as Arthur Koestler and Elie Weisel are better known. The impact of both the Holocaust and of the establishment of the State of Israel—two momentous happenings of our time—on these writers is another major focus of Dr. Kahn's book. Recommended for literature collections and for collections featuring Jewish themes.—*Carol R. Glatt, formerly Librarian Keshet Zion Synagogue Library, Reading, Pa.*

MILLER, Henry & J. Rives Childs. *Collector's Quest: the Correspondence of Henry Miller and J. Rives Childs, 1947-1965*. ed. & intro. by Richard Clement Wood. 216p. index. Univ. Pr. of Virginia. 1968. \$5.75. 67-28795. LIT

This is a book that academic libraries will wish to purchase because it deals with a significant American writer; otherwise it

## 500 SPECIAL JUVENILE COLLECTIONS NOW IDENTIFIED FOR THE FIRST TIME!

Which libraries have battledore collections? Are they available on interlibrary loan or photocopying? Who has the largest Kate Greenaway collection? What special collections does the Toronto Public Library have?

SUBJECT COLLECTIONS IN CHILDREN'S LITERATURE has the answers. This brand-new guide to juvenile collections in the U.S. and Canada represents the work of a committee appointed by the Children's Services Division of the American Library Association to coordinate and plan for special collections in children's literature.

This first edition of SUBJECT COLLEC-

TIONS IN CHILDREN'S LITERATURE is the result of the committee's attempt to identify and publicize existing special collections in children's literature.

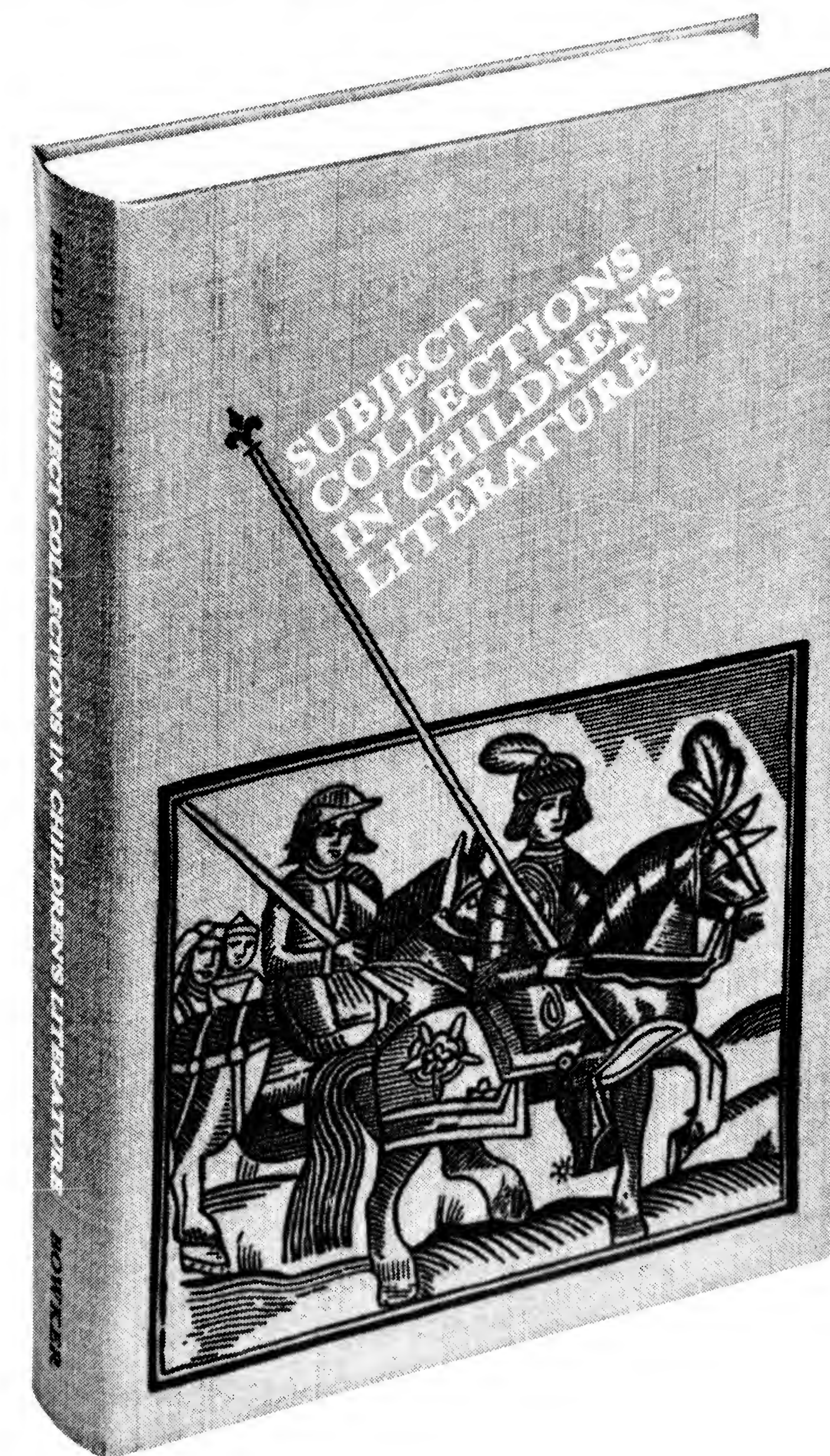
The 500 collections are arranged under 175 headings covering such areas as chapbooks, elocution, harlequinades, Dr Seuss and valentines. Entries give location of the collection, number of volumes, whether cataloged, availability on interlibrary loan or photocopying.

A directory to the 156 institutions and individuals indicates the headings under which their collections are listed. A bibliography, compiled by Virginia Haviland, lists books

and articles relating to the special collections.

SUBJECT COLLECTIONS IN CHILDREN'S LITERATURE is edited by Carolyn W. Field, Coordinator of Work with Children, Free Library of Philadelphia. Consultants: Virginia Haviland and Elizabeth Nesbitt. Clothbound. Comprehensive author-title-subject index. Postpaid price: \$6.50 net in the U.S. and Canada; \$7.15 elsewhere. In New York please add applicable sales tax. First edition, March 1969.

R. R. BOWKER COMPANY  
1180 Avenue of the Americas  
New York 10036



will appeal strictly to those especially interested in Henry Miller. The letters trace the growing interest of Mr. Childs, American ambassador to a number of countries, in acquiring as many of Miller's books as possible, and reveals the growth of a warm epistolary friendship, climaxed by one face-to-face meeting in Nice in 1961. Admiration such as Mr. Childs' for Miller's work was more rare during the 1940's and 1950's than it is now, and he felt Miller needed no defense. Mr. Childs' collection of Miller's work, now at Randolph-Macon College, is listed at the end of the book. The book does not contain a great deal of biographical or bibliographical interest, but collectors will find it engaging. One curiosity ought to be noted: the documentation and footnotes could not have been more awkwardly arranged, a strange fact since this book more than most will be of real interest to specialists, who will want to use the footnotes.—*Duane Schneider, Department of English, Ohio University, Athens*

SONTAG, Susan. *Styles of Radical Will*. 288p. Farrar, 1969. \$5.95. 69-15404.

LIT  
The styles are Miss Sontag's. The book contains essays, some previously published, arranged in groups. The first group of three is aesthetic and philosophical; three deal with film; and the last set is a contrast—a reply to a *Partisan Review* questionnaire about America and a long essay on a trip to North Vietnam. In every essay but the one on Godard, I found myself pausing to flip ahead and see how much longer the essay was. Miss Sontag tends to expand around one idea. This is consistent with her feeling that the intellectual must be anti-intellectual, expressed in the essay on Cioran, but is wearing on the reader. Recommended for libraries that think Miss Sontag is an important member of the intellectual establishment.—*Elaine Bender, English Department, Nassau Community College, Garden City, N. Y.*

ZULLI, Floyd. *An Invitation to Great Reading*. 350p. (Ulratype® Edition). Watts, 1968. \$4.95. LC number unavailable.

LIT  
Professor Zulli, the original and very exciting Sunrise Semester television teacher, has written the introductory volume to a new series of classics called "Ulratype® Editions." Although Mr. Zulli's volume provides the expected tasty appetizer enjoyed or needed by many before going directly to the classics, it is the series itself which is the good news. To be beautifully bound with larger than ordinary 14 point type, the books promise immediate joy to the eye. The first 11 titles in the projected open series give a good indication of the intended coverage. The list—*Gulliver's Travels, The Adventures of Huckleberry Finn, Jane Eyre, Madame Bovary, The Odyssey, Pride and Prejudice, The Return of the Native, The Scarlet Letter, Selected Stories and Poems* by E. A. Poe, *A Tale of Two Cities*, and *Walden*—suggests that most of the books considered great may eventually be included. This indeed is a welcome thought, because existing editions of the classics don't compare in the number of attractive qualities prom-

ised in these books. Outstanding is the large print, which is also clear and well leaded on fine, permanent paper. Buckram library binding and bright modern jackets will make the comparatively low price, all either \$4.95 or \$5.95, hard to believe. Each volume will have a critical and biographical profile of the author which will be reprinted from the *Encyclopedia Americana*. This feature will be attractive to some, perhaps appropriate in the home library, but its educational value will strike teachers and librarians as debatable since it standardizes information; the planned profiles are generally too short to give much more than ready reference-type facts. This series should become preferred over the several more dated-looking classics series now available if (this is an interesting if) the 14-point-type size, which is attractive and pleasurable at first sight, does indeed provide easier, faster reading. The print undoubtedly will be received enthusiastically by the elderly with failing sight and by the reluctant teen-ager with a school assignment, and this is reason enough for libraries to have these books, but librarians with tight budgets do not often buy additional editions they may think are for a special audience. This series however, does represent an admirable effort to put the classics in what could easily be the most attractive format possible at a reasonable price. Both school and public libraries should give readers every opportunity to see them and try them; highly recommended.—*Bernice MacDonald, New York Public Library*

#### MUSIC

ASHBROOK, William. *The Operas of Puccini*. 269p. illus. index. Oxford Univ. Pr. 1968. \$7.50. 68-8407.  
MUSIC  
William Ashbrook, professor of English and humanities, Indiana State University, studies Puccini's 12 operas in chronological order, giving enough biographical background to place and account for each. He studies the librettos and the scores in considerable detail. Even the Puccini buffs may be surprised at the amount of care, and often pain, that went into the selection of each libretto, then the perfecting of it with the composer in close collaboration with the librettist. Mr. Ashbrook gives the successive steps by which the final results were obtained. He analyzes the music, showing the composer's thematic methods (not in the Wagnerian tradition) and his deft use of orchestral colors. He has researched thoroughly, correcting numerous misconceptions and falsifications that have persisted in the various Puccini biographies. Numerous footnotes give details of casts and productions. The book cannot fail to help establish Puccini's true stature in the history of opera.—*Philip Miller, formerly Chief, Music Division, New York Public Library*

BOOKSPAN, Martin. *101 Masterpieces of Music and Their Composers*. 511p. bibliog. index. Doubleday. 1968. \$7.95. 68-22525.  
MUSIC  
Books of this type have been written before and will be written again. This one is a gloss of the best-known concert pieces

with short analyses and recommendations of available recordings. It is, by its very nature, a most subjective work and man will disagree with much of its content. Its main value is to the neophyte music lover who is overwhelmed by the plethora of available recordings of a given work and seeks guidance in building a record library. Most of the articles appeared originally in the journal *HiFi/Stereo Review*, where Mr. Bookspan is a contributing editor. Mr. Bookspan has also been an annotator and commentator for the Boston Symphony Orchestra concerts on WQXR. For libraries with music clientele.—*Joseph Boonin, Library Consultant, Alexander Broude Music Publishers, New York*

BORNSTEIN, Larry & Bill Russell. *Preservation Hall Portraits*. paintings by Noel Rockmore. unpag. Louisiana State Univ. Pr. 1968. \$5.95. 68-28494.

MUSIC  
Preservation Hall is a large, old and unattractive room in New Orleans' French Quarter where the sounds of early jazz have been played for almost a decade. When traditional jazz was almost forgotten the hall began showcasing the vanishing jazzmen who were born around the turn of the century. Visual portraits in this book are by Noel Rockmore who has painted and sketched more than 100 Preservation Hall jazzmen. Although the artist feels his work reproduces well in black and white, a couple of good color plates would have been worth the expense to show his emotion's more dramatically. Most of the paintings powerfully reflect much sadness and tragedy. Each painting is accompanied with text by Larry Bornstein and Bill Russell describing the musician. Mr. Russell is a leading early jazz scholar and presents much useful information. The text is an excellent addition to the index of New Orleans jazzmen compiled by Samuel B. Charters, *New Orleans: 1885-1963* (Oak, 1963). Mr. Charters' book lists more musicians, but those that are discussed by Mr. Russell are more adequately described. Mr. Bornstein gives the story of Preservation Hall in the introduction. The book gives an emotional (paintings) and factual (text) view of significant Negro-American musical culture.—*Charles M. Weisenberg, Los Angeles Public Library*

BRAGARD, Roger & Ferdinand J. De Hen. *Musical Instruments in Art and History*. tr. by Bill Hopkins. 281p. illus., some color. bibliog. index. Studio: Viking. 1968. \$18.50. 68-15484.

MUSIC  
In this beautiful book the authors discuss and illustrate, mostly from the unique collection of the Musée Instrumentale de Bruxelles, the history of musical instruments from prehistoric to modern times. The plates are beautiful and the text is informative. The authors are well qualified: Mr. Bragard is curator of the Museum of Instruments of the Royal Conservatory of Music in Brussels and an authority on early musical instruments and medieval music; F. J. De Hen is a scientific attaché in the same museum and a specialist in Oriental instruments. Recommended.—*Baird Hastings, Trinity College, Hartford, Conn.*

CHIAPUSSO, Jan. *Bach's World*. 416p. bibliog. index. Indiana Univ. Pr. 1969. \$12.50. 69-10350.

MUSIC  
Jan Chiapusso, professor emeritus of music history and piano, university of Kansas, has written here a scholarly reconstruction of all of the various influences on Bach's life—musical, religious, political, social, family environment. This is more than a biography of Bach because it is a historical treatise of the time and of the 18th-Century German city-states. It is well written and documented, containing an index and bibliography. Some musicologists will quibble over minor technical points but the book is recommended for public libraries of any size and college libraries where there is a musical curriculum. The price is a bit high.—*William Deakynce, Darien Library, Conn.*

GOLDOVSKY, Boris. *Bringing Opera to Life: Operatic Acting and Stage Direction*. 424p. illus. index. Appleton, dist. by Meredith Pr. 1968. \$10. 68-15228.

MUSIC  
I do not know how to start describing this book unless it is to refer to it as a "Bible of the Opera" which should prove indispensable to professionals and amateurs alike, to opera lovers and opera haters, who may well become opera lovers once they read it. Reading this book makes one have no fears for the future of opera. Boris Goldovsky, as millions of radio listeners know, and as the profession has long since recognized, is not only knowledgeable, but articulate. Here he provides us with the second book for every opera shelf to be acquired right after the plot summary book.—*Baird Hastings, Trinity College, Hartford, Conn.*

JANSON, H. W. & Joseph Kerman. *A History of Art and Music*. 342p. illus., some color. index. Prentice-Hall & Abrams. 1968. \$12.95; pap. \$7.95. 68-26864.

ART/MUSIC  
This well-written survey for the general reader is in good taste, and its spirit is splendid. H. W. Janson, department of fine arts, New York University, and Joseph Kerman, department of music at the University of California, Berkeley, define their subject, then present it. In 300-odd pages no one could hope to do justice to all the great artists, movements, and works of art and music, but to illuminate as many subjects as brilliantly as the authors do here is indeed remarkable. The illustrations are well chosen, as are the musical examples, 21 of which are available on a specially prepared record (for \$4.95 extra). Recommended.—*Baird Hastings, Trinity College, Hartford, Conn.*

LONGYEAR, Rey M. *19th Century Romanticism in American Music*. ed. by H. Wiley Hitchcock. 224p. bibliog. index. (History of Music Series). Prentice-Hall. 1969. \$5.95; pap. \$2.45. 69-10485.

MUSIC  
Comprehensive studies in English of 19th-Century music are rare. Alfred Einstein's *Music in the Romantic Era* (Norton, 1947) is dated and not truly comprehensive, and Gerald Abraham's *A Hundred Years of Music* (3rd ed., Aldine, 1964) deals with music only after 1830.

Mr. Longyear, author of *Schiller and Music* (University of North Carolina, 1966), has written here a book which fills an important need. It begins with Beethoven and ends with Mahler, Strauss, Fauré, and d'Indy. His judgments generally seem fair, and he does justice to the many important but minor composers of the period. He writes well, and he is sympathetic to the music he writes about. The book is graced by many musical examples, and an annotated bibliography follows each chapter.—*Allen B. Skei, Music Department, Georgia College at Milledgeville*

#### PHILOSOPHY & RELIGION

ABBAGNANO, Nicola. *Critical Existentialism*. tr. & ed. by Nino Langiulli. 320p. index. Anchor: Doubleday. 1969. pap. \$1.45. 68-27105.

PHIL.  
Nicola Abbagnano is an outstanding Italian thinker who will be introduced to the English reading public by this collection of his essays, only two of which have appeared previously in English. His work is to be understood as an antithetical development to the romantic idealism of Croce and Gentile as well as toward other more scientific and empirical philosophies prominent in the 20th Century. Perhaps no one in the tradition of existentialism has emphasized the centrality of the concept of possibility as he has. His exegesis of this fundamental concept actuates virtually all these essays, and, according to Mr. Langiulli's excellent introduction, all of his published books.—*Robert L. Perkins, Department of Philosophy, University of South Alabama, Mobile*

BASSETT, William W., ed. *The Bond of Marriage: an Ecumenical and Interdisciplinary Study*. 265p. index. sponsored by the Canon Law Society of America, pub. by Univ. of Notre Dame Pr. 1968. \$6.95. 68-27588.

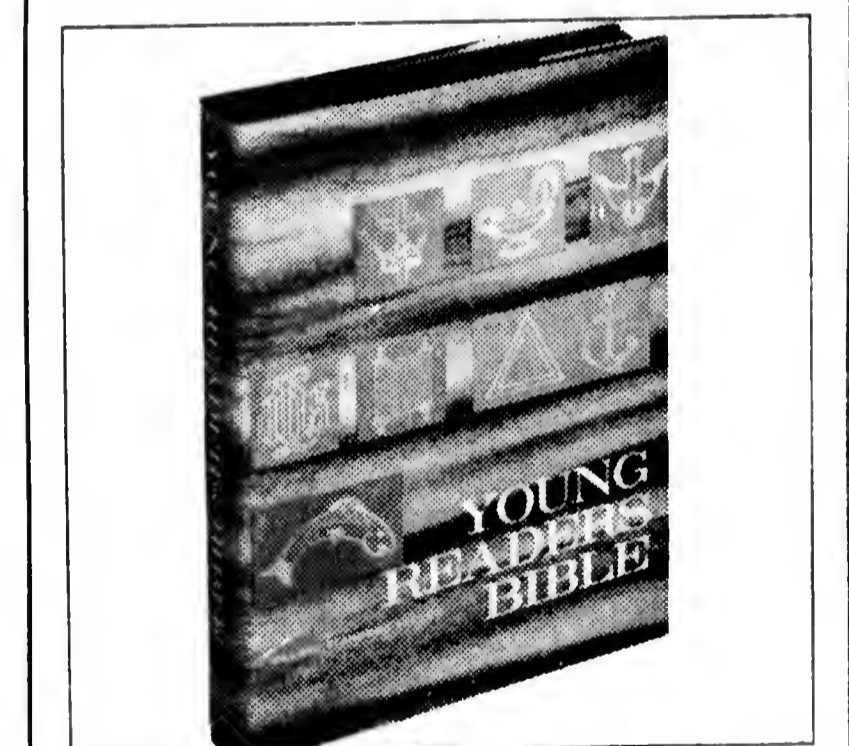
REL.  
Although we have had almost too many books dealing with Catholic marriage in the light of the Ecumenical Council, this is a narrative with a difference. The Canon Law Society of America sponsored an ecumenical interdisciplinary study which produced seven papers dealing with such subjects as the evidence in the New Testament for the indissolubility of marriage, what the early church thought about it, particularly Justinian, and how the church has treated the sacrament of matrimony through the centuries. These papers, some of which are brilliant, are reproduced here along with the comments and discussion which emerged from the symposium. Only one woman, Sister Jeanne Reidy of Marycrest College, participated in the symposium and only four male laymen were included. Nevertheless the consensus seemed to be that there should be more latitude in the resolution of marriage cases in canonical law, not based on the sex of the appellant. This is an interesting collection of papers on an important subject which large public and Catholic college libraries will want to add to their shelves.—*Eleanor T. Smith, formerly Coordinator of Adult Services, Brooklyn Public Library*

# Another Edition of the Bible?

YES INDEED! And a very special one too. This unique Bible is designed especially for young people. In two years it has sold over a quarter of a million copies—proof of its wide acceptance by teachers, parents, and young people. But, the many exciting features of the *Young Readers Bible* appeal to all ages.

On large 8½x11-inch pages is the whole of the popular RSV text with narrative and poetry printed in large, readable type . . . genealogies and lists set apart in smaller type. Verse numbers in margins and capsule titles make it easy to find the right place. Plus over 600 two-color illustrations, and a quickly grasped time chart. Dictionary-like format, extra-strong opaque paper, durable cloth binding are other outstanding features.

Once you see it, you'll agree—the *Young Readers Bible* is a revolutionary concept in Bible publishing. \$6.95



## YOUNG READERS BIBLE

Published by A. J. Holman Co.  
Distributed exclusively by Abingdon Press

**ABINGDON PRESS**  
NASHVILLE • NEW YORK  
In Canada: G. R. Welch Co., Ltd.  
In Australasia: Thomas C. Luthian, Melbourne

BUECHNER, Frederick. *The Hungering Dark*. 125p. Seabury. 1969. \$3.95. 68-29987. REL.

Frederick Buechner is a Presbyterian clergyman, the author of four novels, and a collection of meditations. *The Magnificent Defeat* (LJ, January 15, 1966). Like this earlier book, *The Hungering Dark* is a superb collection, this time based upon the hope of achieving goals that are sought after. Using Bible texts as meditation points, employing poetic imagery and psychological insight, and ending with prayers (really much better than Malcolm Boyd's), the 13 meditations in *The Hungering Dark* are highly recommended for the general adult and YA collections.—Sigmund W. Wojtowicz, *Bayonne Free Public Library, N.J.*

CARR, Jo & Imogene Sorley. *Bless This Mass: & Other Prayers*. 112p. Abingdon. 1969. \$2.50. 69-12018. REL.

This book comes close to being a housewifish counterpart, in poetry, of Malcolm Boyd's *Are You Running With Me, Jesus?* (LJ, November 1, 1965). In free, and often slangy, verse, the authors, both mothers of sizable families, give expression to the things they muse about, that distress them, or give them joy. The prayers are by turns ecstatic or rueful; they reflect a tone of concern, a search for purpose and guidance in chaotic times; they recognize the necessity for "dogged perseverance on the here-where-I-am tasks." The book will be enjoyed by women of all faiths, since it voices common concerns, and not a particular dogma. It is recommended for public and parish libraries.—Ruth R. Gambee, formerly, *Assistant Editor, "Bookmark," Chapel Hill, N.C.*

D'ARCY, Martin C. *Humanism and Christianity*. 256p. index. (Perspectives in Humanism). World. 1969. \$6.50. 69-10749. PHIL/REL.

This tightly reasoned little book is the first in a new series which is intended "to affirm that the world, the universe, and man are remarkably stable, elementally unchanging." The authors in this series will attempt to develop "a new humanism in place of the inhuman system currently confronting us." In this initial volume Professor D'Arcy, author of several religious books, considers the major problems of church and state in our day. He has read widely in modern theology and his text is peppered with quotations from Teilhard de Chardin, Heidegger, Harvey Cox, and Dietrich Bonhoeffer. Humanism, he writes echoing Chardin, cannot subsist without the assistance and the stimulus of religion. Thus discussion is pitched at a very high level, however, quite beyond the capacity of most laymen. For this reason it is recommended only for seminary, university, and large public libraries.—Jack Clarke, *University of Wisconsin Library School, Madison*

FRIES, Heinrich. *Revelation*. 96p. Herder & Herder. 1969. \$3.95. 68-55085. REL. This book by Heinrich Fries, author of *Aspects of the Church* (Newman, 1966), is singularly puzzling, principally because of its structure. The introduction does not introduce, there being no evident connection between introduction and body.

Part I, "The Catholic Concept of Revelation," has the tone and form of apologetics; Part II is a lengthy explication of revelation as presented in scripture. At the end of the book one is still left wondering what Heinrich Fries meant to say; the general impression is one of having read chapters from three or four different books. Part I, section A is entitled "The Catholic Understanding of Revelation after Vatican I" which amounts to commentaries on Romans 1:18-24, a text from the First Vatican Council, and a treatment of the relationship between natural and supernatural revelation. The "after Vatican I" is entirely misleading since nothing is said of any Catholic thought after that council; notably missing is any reference to Vatican II's statement on revelation. I fail to see the value or the need for such a book.—Richard Walz, *O.S.B., Subiaco School of Theology, Ark.*

GANNON, Thomas M., S.J. & George W. Traub, S.J. *The Desert and the City: an Interpretation of the History of Christian Spirituality*. 256p. Macmillan. 1969. \$5.95. 69-10502. REL.

This study of some important movements in the history of Christian spirituality seeks to provide guidelines for developing an authentic spirituality for modern apostolic Christians. Special attention is given to the desert fathers, the monks of the West, the mendicant friars, the mystics of the late Middle Ages, St. Ignatius and the Jesuits, Catholic post-Reformation writers, the Jansenists and Quietists, and to recent trends. The authors admit their selectivity, and they are perhaps a little overready to dismiss the contemplatives and they are somewhat superficial in their treatment of St. Thomas, but they write well and have some very good insights. Their book is recommended reading for serious students of the spiritual life.—W. Charles Heiser, S.J., *School of Divinity Library, St. Louis University*

HUXLEY, Francis. *The Invisibles*. 256p. illus., some color. McGraw. 1969. \$6.95. 68-17506. ANTHROPOLOGY/REL.

Francis Huxley, an anthropologist, has presented a revealing well-written study of voodoo as practiced by the descendants of African slaves in Haiti. Utilizing the personal and informal approach, he documents the various ways in which this "religion" permeates Haitian society, its patterns of socialization, curative procedures, ethnobotanical lore, and psychosocial implications. Although the text reads like a novel it is based on empirical observation and participation casting new light on the lives and world view of the voodoo practitioners. Not only do personalities emerge clearly, but interpersonal relations and the entire subculture become intelligible through this exposition. Photographs and a glossary of native terms are included. Recommended for sociologists, anthropologists, students of folklore and religion.—Harold Blau, *Department of Anthropology, New York City Community College, Brooklyn*

LAYMON, Charles M. *The Lord's Prayer in Its Biblical Setting*. 160p. index. Abingdon. 1968. \$3.50. 68-25362. REL. Charles Laymon has aimed at writing a

book that would fall between the exhaustive commentary and the devotional meditation. He makes no apology for a historical-interpretive study laymen may find demanding: "the life of the spirit can rise no higher than the roots of understanding will allow." Accordingly, Old Testament prayers are sampled and early synagogue influences reconstructed as an introduction to the thought-world to which Jesus contributed in ways both traditional and original. Mr. Laymon handles not only obvious difficulties like "deliver us from evil" but more obscure problems like "daily bread" which are often overlooked. The only comparable study is Joachim Jeremias' *Prayers of Jesus*. (Allenso, 1967) and Mr. Laymon seems to take issues with it somewhat, preferring the Matthew version of the prayer to the Lucan and emphasizing existential interpretations along with eschatological. If he sometimes sounds like a college professor in his classroom, this is probably unavoidable, the result of his long experience in teaching religion in college.—Genevieve Kelly, *California Baptist Theological Seminary Library, Covina*

PAULSON, J. Sig. *Your Power To Be*. 144p. Doubleday. 1969. \$4.95. 69-10976. REL.

Everyone will not read this book by J. Paulson, head of the department of world unity, Unity School of Christianity, but everyone should. It is nonsectarian, dealing in spiritual enlightenment and individual spiritual unfoldment. There are "do-it-yourself" drills and revelations of the unlimited powers of man. The divine potential in every man is explored. This book goes far beyond Norman Vincent Peale's *Power of Positive Thinking*. It concentrates entirely upon the reader. With it, each man can be his own Guru. Church and public libraries, large and small, should have one copy; other libraries, as applicable.—Edith French Waterman, *Montgomery Junior College, Library, Takoma Park, Md.*

SHEPHERD, William C. *Man's Condition: God and the World Process*. 272p. Herder & Herder. 1969. \$5.95. 68-55091. REL.

In this fine study of the Catholic interest in the theology of grace, Mr. Shepherd, department of religious studies, Smith College, examines the post-Tridentine debate over the interrelation between the gratuity of creation and that of elevation to a supernatural finality, and discovers, implicit in Karl Rahner's unitary theological insight, a solution to that dilemma. He wishes to speak of the condition of man, rather than of his being, finding in the latter term a reminiscence of the static and dismembered loci theology which Rahner transcends. In the final chapter he presents a summary interpretation of Rahner's theology of grace which is not entirely satisfactory, but which will repay careful study. It is questionable whether the substitution of "condition" for "being" is appropriate to Rahner's theology, which is certainly an ontology as well as it is Christocentric anthropology. For pertinent collections.—Donald J. Keefe, S.J., *Department of Religious Studies, Canisius College, Buffalo*

WOODCOCK, George & Ivan Avakumovic. *The Doukhobors*. 382p. illus. bibliog. index. Oxford Univ. Pr. 1968. \$7.50. 79-351156. REL.

This detailed scholarly account of the Doukhobors, a Russian pacifist and millenarian sect, will be of interest primarily to students of the history and sociology of religion. The Doukhobors, who emigrated to western Canada in 1898 in search of a religious haven, have long been the center of controversy in their adopted homeland and the object of sensational, if not lurid, journalism. George Woodcock, lecturer in English, University of British Columbia, and Ivan Avakumovic, professor of political science, University of British Columbia, bring to their account a deep understanding of the difficulties facing all minority groups in North America and to this is added a mastery of the complex inner life of the Union of Spiritual Communities of Christ. This study will undoubtedly become the standard authority on the sect.—Laurence S. Fallis, *History Department, University of West Florida, Pensacola*

## POETRY

CARLISLE, Olga. *Poets on Street Corners*. bilingual ed. text in English & Russian. 352p. Random. 1969. \$6.95. 67-12718. POETRY.

The only feature of this anthology of contemporary Russian poetry deserving less than the highest praise is its title, which is at once nondescriptive and misleading. Mrs. Carlisle, granddaughter of the playwright Andreyev, and an articulate and perceptive critic, meant to stress her poets' involvement with "the flow of everyday life as it is symbolized by the street." In actuality, her selections tend strongly toward the lyrical and introspective, and are only infrequently concerned with social themes or urban realism. Thirteen 20th-Century poets are generously represented here, both in Russian and in free English adaptations by such noted poets as Robert Lowell, Richard Wilbur, W. S. Merwin, and Denise Levertov. Mrs. Carlisle contributes revealing critical introductions to each poet's work. A fascinating sampler of a most exciting area of literature, with George Reavey's *New Russian Poets: 1953-1966* (LJ, December 1, 1966), it has a place in even the smallest collections.—Rosemary Neiswender, *University of California Library, Los Angeles*

CARROLL, Paul. *The Poem in its Skin*. 262p. illus. Follett. 1968. \$4.95; pap. \$2.95. 68-18506. POETRY.

In this delightful book Paul Carroll writes an essay about ten poems from each of ten poets. What distinguishes this volume from standard critical exegesis is the willingness, indeed the insistence, of Mr. Carroll to examine each poem on its own terms. To use his own metaphor, the poem in its skin is alive, growing, changing, becoming, and dying. But without its skin, it remains a dissected specimen. It is his virtue, though one may disagree with some of his interpretations (which he invites the reader to do), that captures the

life of the poems. As well as showing us how one reader reacts to difficult poems, this book also serves as an introduction to a new generation of poets. Recommended.—John T. Demos, *Ohio State University Libraries, Columbus*

ENRIGHT, D. J. *Unlawful Assembly*. 64p. 68-133211.

LOWBURY, Edward. *Daylight Astronomy*. 48p. 68-141380.

MACCAIG, Norman. *Rings on a Tree*. 62p. 68-133734.

TILLER, Terence. *Notes for a Myth and Other Poems*. 63p. 68-131621.

ea. vol. (Phoenix Living Poets). Wesleyan Univ. Pr. 1968. \$3.

ROSS, Alan. *Poems: 1942-67*. 208p. Dufour. 1968. \$6. 68-84728.

WEBER, Richard. *Stephen's Green Revisited: Poems*. 64p. Dufour. 1968. \$3.95. 68-54471. POETRY.

These six books by contemporary English poets are remarkable in the singularity of their tone—quiet, reminiscent, almost dispassionate. The contrast with the exciting new forms and the explosively poetic non-poetry of another generation made for some ennui. But the fault is mine. These poets are hardworking professionals and the variety and continuity of their output indicate a respectable readership.

In *Unlawful Assembly*, D. J. Enright is concerned with politics, war, and changing times. His words are harsh in their plain irony. "The sour breath of the underfed/Stood in the overloaded roads./ The farmers sold their daughters/Daughters sold their flesh and blood."

In a tone of gentle contemplativeness Edward Lowbury cites nature's triumph over man in *Daylight Astronomy*. Children are central to the poems in this book and the mood is a nostalgia for family and spiritual renewal.

Norman MacCaig does not waste words. *Rings on a Tree* is a Scottish distillation served up with a wry economy. "Because I see the world poisoned/by cant and brutal self-seeking,/ must I be silent about/the useless waterlily/the duncock's nest/in the hedgeback?"/ His lines about Picasso's "Goat" at the Metropolitan Museum tell what art is about. "This is the lie of art/telling its great truth;/ a shape of iron, destructible and/ created, being a revelation about life./ that is destructive and/ indestructible."

*Notes for a Myth and Other Poems* have the fragility of a mediaeval reliquary. The archaic flavor of the language is rich in symbol. These are religious poems but the terms are symbols and unspoken mysteries.

The declamatory tone and sparse coloration of Mr. Ross's poems make them flavorless. The war reminiscences recount unpleasant realities but they seem bloodless and without life. Perhaps we are victims of the supercharged media that shovels horror at us in big scoops. The travel poems, "Africa" and "Italy" in particular are sharp observations of place and persons. Irish poet Richard Weber looks at life self-consciously but there is plenty of room for the celebrations of love. Uncertainty of love belongs to the man in these poems, because he is the one who betrays, and who philosophizes while, "The girl yawned into the dawning day."

Recommended for university libraries and large college collections.—Jerome Cushman, *English Department & School of Library Service, University of California, Los Angeles*

GOMRINGER, Eugen. *The Book of Hours and Constellations*. ed. and tr. by Jerome Rothenberg. unpag. Something Else Pr. 1968. \$4.50. 68-31588.

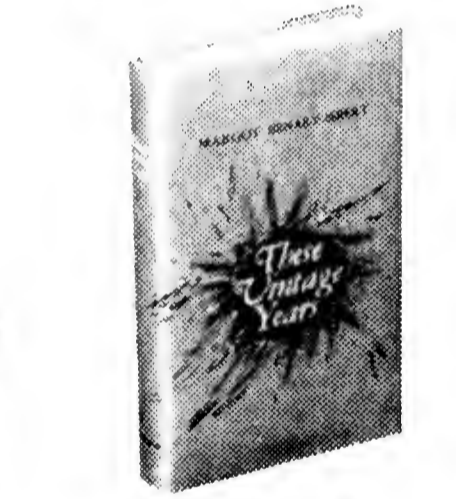
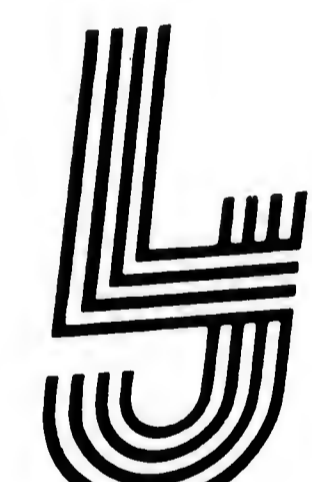
HITCHCOCK, George. *A Ship of Bells*. wood-block illus. by Mel Fowler. 61p. Kayak Bks., dist. by City Lights. 1968. pap. \$1.50. LC number unavailable.

LOEWINSOHN, Ron. *The Step*. 59p. Black Sparrow Pr., P. O. Box 25603, Los Angeles, Calif. 90025. 1968. pap. \$4. 68-7371.

ROTHENBERG, Jerome. *Poems 1964-1967*. 100p. Black Sparrow Pr., P. O. Box 25603, Los Angeles, Calif. 90025. 1968. pap. \$5. 68-7197. POETRY.

Eugen Gomringer, a founder of the concrete poetry movement, said, "... the context of a sentence is often carried by a single word." There is a play element in the words of "Constellations," a work in progress, that gives lightness and yet does not prevent a powerful and cumulative extension to many possible meanings: "mist / mountain / butterfly / mountain / butterfly / missed / butterfly / meets / mountain/."

Sensuous and subtle color pervades the nature-oriented work of George Hitchcock. The mood is quietly introspective, the tone intellectual. "Soon, the blue wind will flatten the roads/with a metallic palm."



recommends

"... Mrs. Benary-Isbert, 75 years young... sums up her formula for growing old graciously... Beautifully and inspiringly written... these sensitive essays are directed to older people, but they can give the younger generation food for thought also. Of interest to public and church libraries and to people working in the field of geriatrics."—*Library Journal*

**THESE VINTAGE YEARS**  
**Margot Benary-Isbert \$3.75**

ABINGDON PRESS

Nashville • New York

In Canada: G. R. Welch Co., Ltd.  
In Australasia: Thomas C. Lothian,  
Melbourne

the glitter of granite will blind the eyes . . ." The wood-block illustrations by Mel Fowler are strong and poetic.

Ron Loewinsohn indicates a contemporary interest in words by making an interesting poem out of the words found in a seed catalog. Technology and travel are takeoff points for his celebration of the body electric. His "Another State" is one of the most beautiful love poems I've read in a long while.

In Jerome Rothenberg's volume he uses silence in "Sightseeing" as an equivalent area around each line. Reading the poem aloud is an experience that provides its own echo chamber. His Gorky Poems, written as a result of contact with the paintings and writings of the artist Arshile Gorky, have something of the primeval outburst of passion that characterized the work of this increasingly important artist.

*The Book of Hours and Constellations* is recommended for any library, including high school, because it is the work of a founder of a significant poetry movement. The other items are recommended for college, university, and those public libraries which attempt to keep up with all phases of contemporary poetry. Conservative libraries might but shouldn't be put off by a few short words now commonplace in today's anatomical and emotional parlance.—*Jerome Cushman, English Department & School of Library Service, University of California, Los Angeles*

HILBERRY, Conrad. *Encounter on Barrows Hill*. 64p. Ohio Univ. Pr. 1969. \$4.50. 69-10511. POETRY

Although slightly academic in tone, these poems have an emotional quality that is pleasing. Mr. Hilberry has a knack of capturing the essence of everyday life in the Midwest. He has also a genuine feeling for nature. Occasionally he becomes infatuated with words as words, but usually he is clear and precise in his poetry, cutting quickly to the heart of the event. Recommended for poetry collections in even the smallest-sized library as this is a fine representative of contemporary verse.—*Marcia M. Miller, New Mexico State Library*

HUNTING, Constance. *After the Stravinsky Concert, and Other Poems*. 96p. Scribners. 1969. \$3.95. 68-57067. POETRY

Here in poetry is today's world and the world of yesterday's remembering—the remembering of an adult who looks back wistfully if not always factually at past days. Most of the book is composed of long poems. Since long poems are difficult to write and read successfully, some of these are effective and some are not. The best is "The Gathering": "The tall black clock lets fall/eleven wafers into the crack of time." This shows the clever, pleasing, and intellectual manner in which Constance Hunting deals with words. I have only one criticism regarding her use of words and that is a preoccupation with the word "rosy" which appears often enough to call attention to itself. But that is really a minor flaw in a very good collection of contemporary poetry. The book is recommended for poetry collections.—*Marcia M. Miller, New Mexico State Library*

JARRELL, Randall. *The Complete Poems*. 507p. index. Farrar. 1969. \$10. 68-29469. POETRY

Containing nearly 300 poems written over a period of 40 years, this volume represents the first complete edition of Jarrell's poetry, including poetry never published before and his translations of Rilke. Whether future generations of readers will keep his poetry alive is too early to tell, but the respect of contemporary readers and of his fellow poets has always been his. The reason becomes clear when reading his poetry *en masse*. His is not a poetry of delicate grace, the well-turned phrase, or the memorable line; one finds, instead, a scrabbling intelligence eking out a bare existence in a post-atomic world where nothing grows straight, where "The man is falling./But cure while you can; you too are falling." As Jarrell scrabbles, he turns and offers the reader a hand. Highly recommended.—*John Demos, Ohio State University Libraries, Columbus*

PHILIPPI, Donald, tr. *This Wine of Peace, This Wine of Laughter: a Complete Anthology of Japan's Earliest Songs*. photogs. by Kuzunishi Sosei. 236p. illus. (Mushinsha Series). Grossman. 1968. \$12.50. 68-27534. POETRY

The poetry of the pre-Nara and Nara Japanese (through the 8th Century A.D.) has until now been only sporadically and indifferently translated. In this collection is contained the whole known body of this verse, lucidly translated and with notes on the origin, author, source, and circumstances of each. The archaic references, although here rendered into modern terms, sometimes ring strangely to the ear, but the full range of human emotions is clearly discernible across an ocean and for more than a millenium. The volume is enhanced by the beautiful soft-toned photographs of Japanese landscapes, and the notes and finding list increase its scholarly usefulness. A unique work, not likely to be quickly superseded.—*Donald J. Pearce, University of North Dakota Library, Grand Forks*

RAFFEL, Burton, ed., tr. & intro. *From the Vietnamese: Ten Centuries of Poetry*. 75p. October House. 1968. \$4.95; pap. \$1.95. 68-21518. POETRY

However undistinguished this poetry might be, it is assuring to know that everyone responds to things of beauty and truth gathered from war-torn Vietnam. The collection, preceded by a brief introduction of the history and techniques of the poetry, includes lyrics and folk songs written during a ten-century span by the Vietnamese. The poems, which appeal more to the heart than to the mind, use simple language. Included in the book are 11 poems by Ho Chi Minh written when he was in prison. A brief biographical sketch on each poet included might have been helpful.—*Chuewoon Koh Stout, Lewis Amster Medical Library, Bronx, N.Y.*

SIEGEL, Eli. *Hail, American Development*. 194p. index. Definition Pr. 1968. \$4.95; pap. \$2.45. 68-56296. POETRY

Eli Siegel seems to describe his own school of aesthetic realism in one of his notes,

"The Poems Looked At": "The particularity of sound is separation; the relation of sound is junction. When, in sound, we hear separation and junction, at once, we . . . hear music." The notes really are an adjunct poetry, occupying 65 pages and continuing the poet's obsession with temporal juxtapositions, endless permutation of facts and words. In a decorous, vernacular free verse, Mr. Siegel exhorts (I.B.J. against the war); fixes moments in time ("What Now Coheres of 1861-1865"); introduces "found" poems (a passage in Kant arranged as verse); translates Baudelaire, Verlaine, Catullus, Omnivorous ("This seen now: a fly"), undauntedly idiosyncratic, his book is for exploratory collections.—*Ray Smith, School of Library Science, Immaculate Heart College, Los Angeles*

#### POLITICAL SCIENCE & INTERNATIONAL AFFAIRS

BOSCH, Juan. *Pentagonism: a Substitute for Imperialism*. tr. by Helen R. Lane. 141p. Grove. 1969. \$5. 68-29446. INT AFFAIRS

This book may well rank as one of the worst of 1969. Written by the first freely elected president of the Dominican Republic, a poet, professor, and liberal anti-American, the book is purported to be an exposé of the massive industrial-military complex which has enslaved the American taxpayer, visited the world with American arms and military power, and developed the stability and success of capitalism to a post-Marxian high which is neither imperialism nor colonialism, but, if you will, "Pentagonism." Mr. Bosch makes wide use of statistics and facts designed to support the argument, but, it seems to this reviewer, he does nothing more than to exhibit his naïveté and profound ignorance of economics. By the same token, Mr. Bosch, now living in exile in Spain, has good human reason to resent the United States for its intervention in the developing world; he certainly implies his own incompetence to run a nation which was the case in the Dominican Republic. The book is heavy on implication, premise, emotion, and naïveté. It is not a work worthy of an intellectual; it will, however, find its supporters along the untutored radical fringe.—*Robert F. Delaney, Murrow Center, Fletcher School, Tufts University, Medford, Mass.*

CRANSTON, Maurice. *Political Dialogues*. 192p. bibliog. Basic Bks. 1968. \$5.95. 68-54144. POL SCI

The dialogue has long been recognized as an excellent vehicle for the exploration of ideas. Maurice Cranston, in this unique collection of imaginary dialogues, employs this format to bring together various philosophers in a confrontation of conflicting opinions. The text of the dialogues, written from the actual words of the participants, involves discussions between Machiavelli and Savonarola on the state, Locke and Shaftesbury on toleration, Voltaire and Hume on morality, Burke, Paine, and Wollstonecraft on revolution, Marx and Bakunin on anarchy, Mill and Stephen on liberty, and Maine, Arnold,

and Morley on democracy. The dialogues provide brilliant insights into the nature of man and the functions of the state. Recommended for academic and public libraries.—*William W. MacDonald, History Department, Lamar State College, Beaumont, Texas*

DEUTSCHER, Isaac. *The Non-Jewish Jew: and Other Essays*. ed. & intro. by Tamara Deutscher. 164p. Oxford Univ. Pr. 1968. \$5. 68-57295. POL SCI

Nine essays by the late Isaac Deutscher are lovingly introduced and edited here by his wife. Mr. Deutscher, the biographer of Stalin and Trotsky, was of Jewish heritage but non-Jewish. These pieces are about Israel, Marc Chagall, the Russian Revolution, and Jewish identity, and they are reprints from such sources as the *Economist*, and from interviews and lectures. Revealed in them is the reasoning of an old-line, learned socialist who saw economic determinism as the root cause of just about everything. According to Mr. Deutscher, for example, the Nazi-caused holocaust did not make a deep impression on Europeans because decaying capitalism has morally dragged mankind down. Israel, an agent of neo-colonialism, makes its neighbors the victims of imperialism and can never settle its conflicts under these conditions. The point of view is so self-limiting that it restricts interest in the volume.—*Henry M. Kapenstein, Free Library of Philadelphia*

KAPLAN, Frederick I. *Bolshevik Ideology and the Ethics of Soviet Labor, 1917-1920: the Formative Years*. 521p. bibliog. index. Philosophical. 1968. \$10. 67-17636. POL SCI

This is a philosophical approach to a crucial issue of early Soviet history: how was the Russian worker, in whose name and interest the Bolsheviks had made their Revolution, to be integrated into the new order and ultimately directed by it? The methodology of the study is heavily philosophical; as such it is not always easy for the untrained reader to make his way through the text. Chapter I for example is devoted to a discussion of Lenin's epistemology and theories of history, "the unknown and the unknowable, Berkeley and Lenin's theory of reflection" and more—all of which prompt doubts as to their relevance. But Frederick Kaplan, an authority of Russian studies, and a professor of history and humanities, Michigan State University, competently handles his subject; his bibliography can only be described as exhaustive.—*Robert H. Johnston, Department of History, University of Calgary, Alberta, Canada*

KOLKO, Gabriel. *The Politics of War: the World and United States Foreign Policy, 1943-1945*. 900p. Random. 1969. \$12.95. 68-28560. POL SCI

It is quite normal and proper that World War II, that most disastrous of wars, should be the subject of research and review long after its conclusion. In fact, with the passage of time, the confusions and passions of the struggle give way to the calm and careful shifting of the historian. This is what Gabriel Kolko, professor of history, State University of New York, Buffalo, has done in this large,

impressively documented political history of World War II from 1943, the year of the military turning against the Axis, to victory in 1945. The book obviously contains no surprises; the script is far too familiar, but Mr. Kolko's emphasis on the growing but still uncertain political consciousness of the American presence helps set the stage for a better understanding of the postwar world. He relates the American policy evolution and its insistence on total military victory to fear of postwar chaos and revolution, anxiety about Stalin and Soviet Russia's objectives, and mixed feelings about the economic relations, rivalries if you will, between victorious Britain and America. Mr. Kolko does his reader a service in tracing Allied political concerns against the backdrop of slaughter, inhumanity, and fear. A student's book, not for light reading.—*Robert F. Delaney, Murrow Center, Fletcher School, Tufts University, Medford, Mass.*

KYRE, Martin & Joan Kyre. *Military Occupation and National Security*. 198p. index. Public Affairs Pr. 1968. \$6. 68-57333. POL SCI

In a little over 150 pages Joan and Martin Kyre, a husband-wife team from Texas Technical College, present a clear, if not profound, picture of one important but often neglected area of American military political affairs, that of the administration of occupied territories. While many books have been written on the subject by men such as General Clay, Professor James Pollock, the late Professor Edward Litchfield, and so on, this is the first attempt to treat the subject matter comprehensively, and in an academic manner. In essence, the Kyres are saying that past practices in military government/civil affairs programs were not well organized, that many factors, such as national mood, national interest, political pressures, and so on, influence the direction of occupation policies, that the need for combined military/civil programs will be on the increase in the future, and that there is need for better methods of determining policies as well as of staffing agencies. Though not profound this book is recommended. *Wen Chao Chen, Library & Political Science Department, Kalamazoo College, Mich.*

LANDECKER, Manfred. *The President and Public Opinion: Leadership in Foreign Affairs*. 133p. index. Public Affairs Pr. 1968. \$4.50. 68-31163. POL SCI

The President of the United States makes foreign policy but he must almost always be cognizant of public opinion in doing so. Mr. Landecker asks, does he lead or follow public opinion? By means of two case studies, Franklin Roosevelt from 1939 to 1941 and Truman from 1945 to 1949, with very little quantitative methodology and social science jargon, he shows that the President does both but that he should lead and educate the public, regardless of prestige or political consequences. "Democratic government can only function successfully if there is a reciprocal faith between leaders and followers." This is an important and timely study and is highly recommended for larger academic and public libraries.—*Perry Armin, History Department, Bemidji State College, Minn.*

LARSON, Thomas B. *Disarmament and Soviet Policy, 1964-1968*. 288p. Prentice-Hall. 1969. \$6.95. 69-11362. INT AFFAIRS


Thomas B. Larson, formerly chief of research on the USSR in the State Department and now a senior fellow in the Russian Institute, Columbia University, presents an admirable and well-documented text on the complicated international dispute on disarmament and arms control. Though the book was intended to cover only four years in this aspect of international relations, it provides satisfactory background information as well. The root of the problem and the reason for the marathon-like discussions lie in the insurmountable difficulties presented by widely differing national interests. Agreements were reached only in areas of no real significance to either party involved, like the Antarctic region or prohibition of nuclear weapons in outer space, while significant agreements in essential areas are still rather unrealistic goals to be achieved in the future. This book is one of the best reference and textbooks on this complicated and never-ending topic. It has a good bibliography, an excellent chronology of events, and an appendix on Chinese disarmament policies. For academic and public libraries.—*Andras H. Pogany, Seton Hall University Libraries, South Orange, N.J.*

MAO Tse-tung. *Mao Tse-tung: on Revolution and War*. ed. & intro. by Mostafa Rejai. 360p. index. Doubleday. 1969. \$6.95. 68-18082. POL SCI

In recent years many authors and publishers have capitalized on Mao Ts-tung's popularity by bringing out books, articles, collections, and so on, by or on him. This one is "organized around the writings" of Mao, plus five other documents the editor considers "exceedingly important" to the completeness and unity of the volume. Since most of the materials are available elsewhere only a library that does not have more extensive holdings in this area should buy this book. The editor's introductory remarks are well written but do not add much to the understanding of Mao's thoughts. Stuart Schram and others are more helpful.—*Wen Chao Chen, Library & Political Science Department, Kalamazoo College, Mich.*

**IT'S HARD TO BE HIP OVER THIRTY AND OTHER TRAGEDIES OF MARRIED LIFE**

"The best poet of her type since Dorothy Parker."  
—Barbara Walters, TODAY SHOW



**JUDITH VIORST**

25,000 copies in print  
**\$4.95** An NAL Book. **WORLD**

RIVKIN, Arnold, ed. *Nations by Design: Institution-Building in Africa*. 400p. index. Anchor: Doubleday, 1968. pap. \$1.45. 68-14189. POL SCI

In 1967 a colloquium was held at the University of California bringing together African scholars and graduate students who met once a week for ten weeks to discuss papers that took up many facets of institutional development in the new nations of Africa. Revised, edited, and in some cases, updated, the results are now published. Editor Arnold Rivkin is a well-known African scholar now connected with the World Bank. His introductory essay covers the general problems affecting the growth of institutions in Africa. Three countries, the Sudan, Senegal, and Nigeria, are then selected and examined. Leonard W. Doob, Yale professor and also a well-known Africanist, closes the studies with a consideration of how change may come in Africa and how it can best be accelerated. Throughout the essays there is consideration of the roles of the elite, the army, the politicians, the traditional chiefs, and others will have in the new developments. For African collections and large libraries.—*Mary Darragh Herrick, Boston University Libraries*

SCOTT, James C. *Political Ideology in Malaysia* 302p. (Southeast Asia Studies, No. 3). Yale, 1968. \$8.75. 68-27766. POL SCI

This is an excellent and well-written study on political beliefs in a newborn, multi-racial state. The use of the name Malaysia in the title is somewhat inaccurate, because the study only covers Eastern Malaysia and makes no mention of the other constituent states of Sarawak and Sabah. The sample Mr. Scott, assistant professor of political science, University of Wisconsin, used for his provocative analysis is a broad section of the government bureaucracy in the federal capital Kuala Lumpur. Based on the results of some 500 interviews, he writes what one might call a psychological analysis of a young nation. The emphasis is not on the particular characteristics of Malaysia, but rather on those experiences and beliefs which are common to many other new nations. Therefore the book should be of value not only to students of Malaysian affairs, but to all those interested in the

**LJ says:**

"Recommended for libraries serving college students"

Lindgren, H. C. *THE PSYCHOLOGY OF COLLEGE SUCCESS: A Dynamic Approach* 136p. 1969. \$4.95. 68-36164

Mr. Lindgren . . . desires to aid students in improving their learning techniques and understanding the learning process . . . contains practical guidance far above the average . . . Recommended"—LJ

Wiley/605 Third Ave., N. Y. 10016

political problems of young nations in Asia and other parts of the world.—*Giok Po Oey, Cornell University Library*

SEALE, Patrick & Maureen McConville. *Red Flag/Black Flag: French Revolution 1968*. 252p. illus. index. Putnam, 1968. \$6.95. 68-57448. INT AFFAIRS

This book, the work of two British journalists, surveys the French riot of 1968 and its major components: the student revolt, labor unrest, and the recovery and electoral victory of the Gaullist regime. The consideration of the student revolt gets most attention, yet the importance of this theme makes the reader wish that the authors had more to tell. Stress is placed upon the roots of French student activism in the Algerian war, and causes the reader to ponder the similarity—and dissimilarity—of the radicalization of French youth to the radicalization of American youth in the wake of the Vietnamese conflict. The consideration of labor unrest appears more satisfying, and in the discussion of de Gaulle's recovery, the authors' judgment extends beyond France: "Modern states are not so vulnerable to the Cohn-Bendits of this world as the dramatic nature of the barricades might make one suppose. Indeed, every fire lit in the streets is a vote cast for the right at the next election." The authors also note the non-revolutionary role of the French Communist Party and the hostility to the traditional Communist movement displayed by both the student radicals and labor activists. This is a valuable book and is recommended for both academic and general collections.—*Birdsall S. Viault, Department of History, Winthrop College, Rock Hill, S. C.*

TOWNLEY, Ralph. *The United Nations: a View from Within*. 353p. index. Scribners, 1969. \$6.95; pap. \$2.95. 68-17357. INT AFFAIRS

Ralph Townley, a senior official of the United Nations Development Program, received the rather complicated task of writing a popular handbook on the United Nations for the general reader. Mr. Townley, an Englishman, an economist and a faithful, but seemingly somewhat disheartened one-worlder, surprises the reader by promising to show in his book how the United Nations "became progressively less imperfect and less dispensable" today than ever before. Having seen the United Nations action in Iran and in Korea and comparing that with the UN performance in Hungary, in the Congo, Goa, and in Czechoslovakia to mention but a few, the reader's expectation for this book rises. Unfortunately the book is only a readable account of the operation, agencies, claims of, and actual performance of the United Nations narrated by a biased and shamelessly admiring official of this self-adoring international body. The book still could be useful if we were spared Mr. Townley's readiness to spread his political philosophy, opinions, and the statements of many: Adlai Stevenson and Hugo Grotius, Karl Marx and Swift, and Freud, to mention a few. This handbook written in popular style still gives helpful insights into the operation of an international organization if the reader will absorb the

shocking observations and statements of Mr. Townley. As an example, in our days when the need for minorities protection were never more urgent or needed, Mr. Townley explains the lack of minority protection in the United Nations' legislation as follows: "And for the international community to place under special and public scrutiny the condition of minorities would be to give international recognition to their existence and thus, possibly introduce domestically and internationally divisive influences." Touche, Mr. Townley! Congratulations! This is a fine, humanistic and realistic approach indeed, so fitting for a United Nations enthusiast.—*Andras H. Pogany, Seton Hall University Libraries, South Orange, N.J.*

WYMAN, David S. *Paper Walls: America and the Refugee Crisis, 1938-1941*. 312p. bibliog. index. Univ. of Massachusetts Pr. 1969. \$6. 68-19676. POL SCI

This is a scholarly analysis of the workings of America's immigration policy from 1938 to 1941. Its implementation, influenced by the domestic unemployment situation, the underlying anti-Semitism of a segment of the population and an un-moving bureaucracy, eased the path to the Nazi gas chambers for many thousands who might have been saved. Who was at fault? "One may level the finger of accusation at Franklin Roosevelt for having done so little and at Congress for having done nothing. But . . . viewed within the context of its times, the United States refugee policy from 1938 to the end of 1941 was essentially what the American people wanted." Abundantly documented, factual, and judicious in tone, this retrospective examination of American immigration policy toward refugees is a valuable contribution to the understanding of a difficult period in our recent past. Highly recommended for college and university libraries.—*William Gihelman, Assistant Director, Division of Research & Statistics, New York State Department of Labor*

#### PSYCHOLOGY & PSYCHIATRY

BERMAN, Louis A. *Jews and Inter-marriage: a Study in Personality and Culture*. 707p. bibliog. index. Yoseloff, 1968. \$12. 68-14411. SOC/PSYCH

Written by a psychologist, this book is intended to be a "psychologist's approach to the question of what it means to be Jewish." To this end, Mr. Berman has combed many sources, although few tra-

Groove with It

The turned-on person recognizes that continuous change is the nature of the universe. Everything is part of a constantly flowing pattern of particles. Nothing stands still or is ever repeated. All systems are temporary. There is nothing to cling to. We, as part of it all, change and shift, move and evolve, level beyond level. So, he says, groove with it. The only way of life that makes sense builds on acceptance of change.—*Rasa Gustaitis, "Turning On" (Macmillan)*

ditional Jewish ones, to cull the voluminous amount of case studies, statistics, charts, and footnotes that are included in his book. Despite this, he never does make clear "what it means to be Jewish." Also, he has taken the curious attitude of treating Jewish interfaith marriage as a social phenomena, to the exclusion of the deep religious implications inherent in such action. His concern with history as an influence on character (he devotes much space to Jewish character traits) is limited to the *shetel* environment of Eastern Europe—a very brief period indeed when compared to the totality of Jewish history. For comprehensive psychology and sociology collections.—*Carol R. Glatt, formerly Librarian, Keshet Zion Synagogue, Reading, Pa.*

CALIGOR, Leopold & Rollo May. *Dreams and Symbols: Man's Unconscious Language*. 307p. index. Basic Bks. 1969. \$7.50. 68-54132. PSYCH

This extravagant title masks a complicated study of the therapy of Susan, a sophisticated patient with four previous experiences with therapy. Dr. Caligor gave Dr. May a transcript of Susan's accounts of her dreams. In Part I Dr. May describes his study of this material and develops further his own dream theory. Then after reading of Susan's background he tests his dream theory against Susan's case history. In Part II Dr. Caligor presents verbatim the clinical background and therapy sessions which Dr. May studied. All the details, including when Susan paid her bill

and sat up or used the couch, are related. Session 263 is long, and the reader might be inclined to terminate before Susan does. This is a technical treatise, for those interested in the mechanics of analysis or dream theory.—*Sally H. Poundstone, Maranoneck Free Public Library, N.Y.*

KEHM, Freda S. & Joe L. Mini. *Let Children Be Children: Questions and Answers about Raising Children from Infancy through the Pre-Teen Years*. 160p. Association Pr. 1968. \$4.95. 68-9311. PSYCH

The former director of the Association for Family Living and host of the Chicago radio program "Dr. Kehm on Child Care" has collaborated with the superintendent of the La Salle County, Illinois Schools in answering common questions posed by parents during the period from infancy to adolescence. The familiarity of the authors with current child development theories and practices is revealed in their thoughtful responses to questions on family relationships, sex education, and school adjustment. Where serious problems are revealed professional services are suggested. Although the material covered is adequately treated in such easily available works as Spock's *Baby and Child Care* and *Problems of Parents*, and the Gesell Institute's *Child Behavior*, this volume is recommended to public libraries in areas receiving Dr. Kehm's program and to others requiring supplementary material.—*Jane S. Freedman, Salem State College Library, Mass.*

#### SCIENCE & TECHNOLOGY

EMDE, Heiner. *Conquerors of the Air: the Evolution of Aircraft, 1903-1945*. illus. by Carlos Demand. 201p. index. Studio: Viking, 1968. \$30. 68-9283. AERONAUTICS

This richly illustrated work is devoted to the story of flight and to the description of some of the renowned aircraft during the period covered. Mr. Emde, formerly a writer for *Der Spiegel*, and currently a feature writer for *Twen*, in clear, non-technical language tells of the evolution of the airplane in a way that makes the reader feel the excitement of the progressing technology that helped man to fly farther, longer, higher, and faster. As a weapon the airplane became deadlier. The reader also shares the achievements and disappointments of such air conquerors as Santos-Dumont, Farman, the Wright brothers, Fokker, and Sikorsky. Individual aircraft covered reveal the aviation history of Germany, England, France, Italy, Japan, the United States, and the USSR. Stories of the perilous transatlantic flights, the pioneering polar flights of Byrd, and the fast Schneider cup races all promise a rewarding voyage through the portals of aviation history for the general reader, both young and old, and the aviation enthusiast. *Conquerors of the Air* is a title that is recommended for large public libraries and college and university libraries.—*Alexander Birkos, ABC-Clío Press, Santa Barbara, Calif.*

## MATHEMATICAL PUBLICATIONS FROM POLAND

INSTITUTE OF MATHEMATICS OF THE POLISH ACADEMY OF SCIENCES  
Polish Scientific Publishers (PWN), Warsaw

Helena Rasiowa, Roman Sikorski :  
THE MATHEMATICS OF METAMATHEMATICS *second revised edition*  
Monografie Matematyczne (Mathematical Monographs), VOL. 41 *In English—520 pp., cloth.* \$15

Karol Borsuk : THEORY OF RETRACTS  
Monografie Matematyczne (Mathematical Monographs), VOL. 44 *In English—251 pp., cloth.* \$12

Krzysztof Maurin : METHODS OF HILBERT SPACES  
Monografie Matematyczne (Mathematical Monographs), VOL. 45 *In English—552 pp., cloth.* \$15

Krzysztof Maurin : GENERAL EIGENFUNCTION EXPANSIONS AND UNITARY REPRESENTATIONS OF TOPOLOGICAL GROUPS  
Monografie Matematyczne (Mathematical Monographs), VOL. 48 *In English—367 pp., cloth.* \$15

Marek Kuczma : FUNCTIONAL EQUATIONS IN A SINGLE VARIABLE  
Monografie Matematyczne (Mathematical Monographs), VOL. 47 *In Eng.—383 pp., cloth, jacket.* \$10

Stefan Banach : OEUVRES, avec des commentaires  
Volume I: TRAVAUX SUR LES FONCTIONS RÉELLES ET SUR LES SÉRIES ORTHOGONALES  
Edited by Stanislaw Hartman and Edward Marczewski *In English, French and German—382 pp., cloth.* \$12  
Volume II in preparation.



Order from:

**ARS POLONA** FOREIGN TRADE ENTERPRISE  
7 Krakowskie Przedmiescie, Warsaw, POLAND • Cable: ARSPOLONA-Warsaw

### Natural History & Zoology

DE CAYEUX, André. *Three Billion Years of Life*. tr. from the French by Joyce E. Clemow. 256p. illus. (Boundaries of Knowledge Series). Stein & Day. 1968. \$5.95. 68-31739.

**NAT HIST**  
This history of the earth, which is divided into three parts, is well written in a light style that makes it interesting to read. André De Cayeux, an eminent French scientist, covers the geological history of the planet earth and discusses the solar system, the history of living matter from unicellular organisms through larger life forms. He bases most of this data on fossil evidence gathered from all over the world. He also deals with man and evolutionary acceleration. He shows how scientists' views change with the discovery of new ideas, often ideas that have lain dormant only to be rediscovered when the time is right. This book would make good supplementary reading for a college level biology or anthropology course. The book is recommended for the informed layman. Since it contains a glossary of terms it will be helpful to the reader who is not scientifically oriented.—R. E. Swinburne, *Bell Telephone Laboratories, Whippany, N.J.*

DURANT, Mary. *In Pursuit of the Mous, the Snail, and the Clam*. 128p. illus. Meredith Pr. 1969. \$4.95. 68-56862.

**NAT HIST**  
"This book," says Mary Durant, editor and staff writer with *American Heritage*, "is a roving sample of those names [biological] which have ancient, hidden . . . meanings, each entry followed by comments or observations made over the centuries by naturalists or travelers." Arranged alphabetically from Aardvark to Woodchuck, the mammal, fish, and bird names are followed by well-written statements regarding the origin of the names and a quotation or two from a wide range of sources—Marco Polo, Audubon, *Encyclopedia Britannica*, and Roger Troy Peterson. Attractive as it is, this is a good volume for the coffee table or browsing room, a pleasant romp in etymology and natural history, a book for the amateur; it is not a contribution to the learned world, but is recommended for the general reader.—Bernard P. Brennan, *English Department, Pace College, New York*

## LJ says:

"Highly recommended"

Smart, W. M. **THE RIDDLE OF THE UNIVERSE**. 228p illus. index. 1968. \$5. 68-25830.

"... presents a standard study of the universe, the planets, the stars, and beyond... also possesses that extra ingredient, readability, which makes this a worthwhile purchase for libraries... Highly recommended for libraries." LJ

Wiley/605 Third Ave., N.Y. 10016

HOCKING, Brian. *Six-Legged Science*. 199p. illus. index. Schenkman Pub., dist. by Pitman Pub. 1968. \$4.50. 67-29324.

**ZOOI.**  
As one may gather from the title, this is a "cute" introduction to the science of entomology. In a neo-Victorian style, with the aid of whimsical line drawings and borrowed and original poetry, Mr. Hocking parades selected topics on the lives of insects past his readers' eyes. As one may expect in a six-legged parade things occasionally get out of step. Mr. Hocking, chairman of the University of Alberta department of entomology, has erected such a magnificent facade of whimsy that the reader comes to expect more of a lighthearted treatment than he receives. In his compromise between humor and didacticism Mr. Hocking creates the illusion of the former while emphasizing the latter. I am not sure what its effect will be on the general reader. It would be a shame not to have this where some embryonic scientist might find it.—John D. Buffington, *Environmental Biology Task Force, Fort Detrick, Frederick, Md.*

VENABLES, Bernard. *Baleia! Baleia! Whale Hunters of the Azores*. illus. by the author. 256p. Knopf. 1969. \$6.95. 68-23959.

**NAT HIST**  
I read this book with mixed emotions. The first third of it is a travelogue of the Azores, and the description seems just too purple. As I read it, I felt like an ant crawling across a ten-acre wide Venus-Fly-Trap covered with Karo syrup while the James A. Fitzwhatsis voice droned on about the sweet beauty of it all. In the part about whaling; whalers, their customs, hopes, dreams, fears, and courage, Mr. Venables, who is a noted English nature writer and artist, tells about the whaleboats, the gear, the history of the equipment, the systematics. He describes the whales, the hunt, the chase, the "fastening-on," the lancing to kill, the hauling up from the depths by hand of a 40-ton whale that had sounded to die! This left me with a word-painting of ancient hunting with hand weapons that I could feel. I could smell the factory, gag at the blood, wince at the butchered carcass, retch at the guts being towed out to sea, but more importantly I could understand the honesty of this "small segment of Nature's remorseless cycle." For me, this book began "all wrong," yet I finished it with a renewed love of hardy men, the sea, and most of all, the whales.—Daniel M. Simms, *Technical Information Specialist, Field Research Laboratory for Mobil Oil, Dallas*

### Eve's Friend

... The splendid colors and intricate patterns, beauty of line and motion, with which nature has endowed the snakes so generously, are sufficient to attract anyone who has a love of beauty and a reverence for life. . . . As one grows to know them better, snakes become more and more wonderful and satisfying—not only to the aesthetic sense, but to the intellectual as well.—Carl Kauffeld, *"Snakes: the Keeper and the Kept"* (Doubleday)

### SOCIAL SCIENCE

FREEMAN, Orville L. & Michael Frome. *The National Forests of America*. 191p. illus., some color. pub. in assoc. with Country Beautiful Foundation by Putnam. 1968. \$12.95. 68-22261.

**CONSERVATION**  
Although Orville Freeman is listed as senior author of this impressive book, it seems probable that the noted conservation writer Michael Frome wrote it; he would agree with its objectives. One would not then expect an impartial book, but few writers are impartial about our national forests. USFS Chief Edward Cliff is credited with a 900-word epilogue, the last paragraph of which well describes the book and its objectives: "This attractive book has recounted the past, reported the present, and forecast the future [of the national forests]. It opens the door to appreciation of the national forests. . . . This really is a beautiful book; its vivid prose and glorious pictures make one want to visit our national forests.—Carl S. Johnson, *School of Natural Resources, Ohio State University, Columbus*

HAPGOOD, David & Meridan Bennett. *Agents of Change*. 256p. index. Little. 1968. \$5.95. 68-25905.

**SOC SCI**  
Objective and self-critical, this examination of the Peace Corps carefully distinguishes between popular image and reality. The authors have had experience in evaluating a wide variety of the agency's programs on three continents. They draw on this background to cite examples of success and failure in education, public health, rural action, and community development projects, and they describe the evolution of training philosophy and goals in the Peace Corps over a seven-year period. They conclude that the most significant change a successful volunteer brings about may well be in himself: his idealism will become "tempered with a pragmatic sense of the possible and . . . a taste for involvement." This enlightening book is for the clientele of any library.—Henry J. DuBois, *California State College Library, Long Beach*

LAMSON, Peggy. *Few Are Chosen: American Women in Political Life Today*. 256p. illus. index. Houghton. 1968. \$5.95. 68-30801.

**SOC SCI**  
These are the especially readable and objective accounts of ten politically successful women, the better known of whom might possibly be Margaret Chase Smith, Esther Peterson, and Francis Bolton. Present also is Judge Constance Motley, whose efforts on behalf of James Meredith's enrollment in the University of Mississippi are related here. Mrs. Lamson, a freelance reporter, says of her chosen: "Nine of the ten are married, two are widowed and these two both entered public life by replacing their husbands in office. The other six who have held elective office won them entirely on their own merits. Six are Democrats, four are Republicans. All but two are college graduates; five hold higher degrees. The women range in age from 82 to 39, they came from nine different states, and between them they have 16 children. For what it is worth, not one

of the ten was ever elected to a school committee." Recommended for any general and college library.—Audrey Cahill, *Special Services Department, Delaware State Library Commission*

MARGOLIUS, Sidney. *The New Adult Guide to Independent Living*. 213p. bibliog. index. Macmillan. 1968. \$5.95. 68-28894.

**SOC SCI**  
By 1970, points out Mr. Margolius, half the nation's population will be age 25 or younger. It is to this group of young adults that he directs his attention and his advice. I found this book unusually clear in its descriptions of the many rights and privileges as well as the many challenges and responsibilities which come as an individual passes from the status of a minor into legal adulthood. Mr. Margolius is well qualified through extensive research to write in this particular area; he is the author of many periodical articles and books dealing with consumer buying and consumer interests. While it is true that the book is aimed specifically at the "new adult" the material is presented so well that all who read it must come out the wiser for having done so. It is highly recommended for public library collections.—Sylvia Mechanic, *Brooklyn Public Library*

NIERENBERG, Gerard I. *The Art of Negotiating*. 256p. Hawthorn. 1968. \$7.95. 68-30720.

**SOC SCI**  
Mr. Nierenberg has been involved in negotiations for many years as a member of a law firm, and has also written extensively on the topic in popular and technical journals. He offers this book for use by the business man as well as the layman. Its content incorporates personal, large organizational (including business and union) and international negotiation. In treatment, it is a clearly written and pragmatic step-by-step approach oriented to identify each of the issues and the common-sense logic of each stage in the process. During the course of the volume, assumptions are examined, the need to determine the opponent's perspective is detailed, and strategy and tactics are fully explored. Many illustrations are provided. The book should prove a useful addition to the how-to-do-it shelf on a topic about which there is not too much information generally available.—Paul Wasserman, *School of Library & Information Services, University of Maryland, College Park*

RIIS, Jacob. *Jacob Riis Revisited: Poverty and the Slum in Another Era*. ed. & intro. by Francesco Cordasco. 440p. Anchor: Doubleday. 1968. pap. \$1.95. 68-27112.

**SOC SCI**  
Jacob Riis, Danish-born journalist and social reformer, wrote of conditions in the New York slums at the turn of the century. Now Mr. Cordasco, professor of education, Montclair State College and fellow of the American Sociological Association, brings together generous samples of three of his books: *How the Other Half Lives*, *The Children of the Poor*, and *A Ten Years' War*. The editor cites these writings as examples of "the very genesis of a philanthropic compassion out of which new attitudes were born and new social responsibilities were defined." Riis

chronicled an age in which epidemics, abandoned children, and the flagrant abuse of building and child labor laws were commonplace. He traced the philanthropic and legislative reform: which resulted, offering a parallel to similar confrontations in our time. Although occasionally it is repetitive and ponderous with statistics, the book gives a historic and enlightening view of the quality of life in another era.—Henry J. DuBois, *California State College Library, Long Beach*

ROSENBERG, Morris. *The Logic of Survey Analysis*. 288p. index. Basic Bks. 1968. \$6.95. 68-54152.

**SOC SCI**  
This book deals primarily with the interpretation and analysis of the data after a survey has been made. Although Mr. Rosenberg's aim is to satisfy the needs of research sociologists, the methods he cites are applicable to the much broader field of social science and are useful in interpreting the results from any sample survey. Drawing upon his extensive experience in sociological research to illustrate his points, Mr. Rosenberg shows that testing of theory by empirical research and the derivation of theory from empirical surveys indicate the interrelationship between the two sides of the coin. He then discusses exhaustively the pitfalls in ascribing causation to the relationships which apparently appear in comparing two variables and the need for examining the interrelationships of each of the variables with other pertinent variables. Every research worker should become familiar with the contents of this book. It is therefore recommended for large public and university libraries.—Abraham J. Berman, *New York State Department of Labor, New York*

SCOTT, Ann Herbert. *Census, U.S.A.: Fact Finding for the American People, 1790-1970*. charts & graphs by Randolph Chitwood. 288p. index. Seabury. 1968. \$5.95. 68-24734.

**SOC SCI**  
This is a sympathetic account for the general reader of the development and work of the Census Bureau. "Fact Finders for the Nation," from the first census taken in 1790 to the one planned for 1970. Mrs. Scott, formerly a census taker on Indian reservations, stresses the human, rather than the technical aspects of the statistics, and discusses briefly important statistical measures produced by the Census Bureau. She gives a step-by-step account of the procedures that will be followed in taking the 1970 census, and shows that the "invasion of privacy" issue is largely without factual basis. This nontechnical and interestingly written story of one of America's great service institutions is particularly timely. It is recommended for high school libraries but should also be considered by libraries serving the general public.—William Gihelman, *Assistant Director, Division of Research & Statistics, New York State Department of Labor, New York*

SEARS, Paul B. *Lands Beyond the Forest*. 300p. illus. Prentice-Hall. 1969. \$7.95. 68-8126.

**CONSERVATION**  
Mr. Sears, one of America's best known botanists and conservationists, is concerned in this book with the misuse of the plant

and animal life on the great prairies of the world. He discusses the kinds of open space, how they evolved, the types of life to be found there, and the conditions necessary to support this life. He then shows the effect of various factors such as too much or too little water, encroachment by forests, and settlement by man on the life of the prairie. Professor Sears' ability to visualize and present the whole picture while raising some challenging questions is ably demonstrated in this book which is heartily recommended for purchase by libraries generally.—Robert J. Greene, *Kennesaw Junior College Library, Marietta, Ga.*

STILL, Henry. *Man: the Next Thirty Years*. 288p. bibliog. index. Hawthorn. 1968. \$5.95. 68-28136.

**SOC SCI**  
Prognosticating the future is always a fascinating pastime, and this book, in which the author shows exceptional skill in prognosticating, makes interesting reading. Mr. Still, assistant director of public relations for the Northrop Corporation, takes a quick backward glance at the scientific and technological developments of the last 30 years, and, believing that such developments will proceed at a highly accelerated rate during the next 30, tries to foresee what man's world will be like in the year of the millennium, 2000. Man being what he is, Mr. Still does not anticipate any perfect society filled with sweetness and light, and limits his surmising to the world of material things and methods. He sees an ever increasing popu-

# Angel in Armor

A Post-Freudian Perspective on the Nature of Man

## Ernest Becker

This new book by the author of *Beyond Alienation* and *The Structure of Evil* is in effect an eloquent plea for a merger of art, science, and society as the most meaningful basis for a genuinely cumulative knowledge about ourselves. It ranges from an insightful interpretation of literature and film to the problem of creating a unified science of man. "Becker's brilliant, stimulating, often unorthodox essays make exciting reading for anyone interested in man's central study—himself... Wonderfully contemporary reading."—*Publishers' Weekly*

Just published 208 pp./69-12803/\$5.95

George Braziller, New York



lation and new ways with which we can cope with it; a decreasing food supply offset by the better utilization of present sources and the discovery of new sources of food; greater use of the products of the sea, even algae and bacteria; better utilization of water resources and desalting of sea water; a much improved system of rapid transportation; communication devices such as three-dimensional color television; teaching machines which will revolutionize education; automated kitchens; disposable clothing; and many other wonders. He adds a note of warning, however. Without proper planning and control, our dream of the future may turn out to be a nightmare. Highly recommended.—*Shirley L. Hopkins, Department of Librarianship, San Jose State College, Calif.*

TAYLOR, Fred E. *How to Avoid Automobile Accidents!* 144p. illus. index. Crown. 1968. pap. \$3.95. 68-9090.

soc sci  
In his effort to tell us how to avoid accidents the author of this softcover book has touched upon every phase of automobiling. Mr. Taylor, a former racing car driver, writes about road engineering and its failures to keep us alive during even minor accidents. He delves into driver education, the psychology of drivers, the guilt of auto makers in withholding safety equipment, crash studies. In short, there's a little here of everything and the book's tenor is that of an irate citizen. This might not be a bad approach, but it isn't going to tell the old hand at this game anything new and Mr. Taylor is not an expert in the field of auto safety. The book will be useful, however, in high school libraries and in driver training courses.—*Frederick B. Davenport, Cuyahoga County Public Library, Cleveland*

VICKERS, Sir Geoffrey. *Value Systems and Social Process.* 216p. index. Basic Bks. 1968. \$6.50. 68-8983. soc sci  
This book contains nine thoughtful essays written over a period of years by a prominent British management expert and social analyst. Their focus is on the "process by which men and societies develop and change the values by which they live." The essays are grouped under three major subjects of which the "Ecology of Ideas" deals largely with the absence of

shared systems of interpretation as a factor in world crisis. The section entitled "Tower of Babel" discusses problems relating to making choices involving collective action. The final section, "Beyond Descartes," focuses on appreciative behavior. A provocative paper, "Limits of Government," casts doubt on the utility of the planning-programming-budgeting process in assisting policy makers in multi-valued social situations in which it becomes impossible to compare either the costs or benefits of alternative solutions. Sir Geoffrey voices the suspicion that in some areas the "emergence of time thresholds (and other factors) create . . . a wild and growing disparity between the least regulation the situation demands and the most that it permits." Consequently, he suggests, we may have passed the point of no return in an ecological trap of our own devising. These essays constitute a jolting intellectual exercise presenting refreshingly novel viewpoints on the concepts and values that we select to interpret our experience, on the central role of communication, and on problems of decision making in the political process. Highly recommended for academic libraries and for larger public libraries.—*William Gibelman, Assistant Director, Division of Research & Statistics, New York State Department of Labor, New York*

WEBER, Max. *On Charisma and Institution Building: Selected Papers.* ed. & intro. by S. N. Eisenstadt. 350p. (Heritage of Sociology Series, Morris Janowitz, ed.). Univ. of Chicago Pr. 1968. \$13.50; pap. \$3.95. 68-54221. soc sci  
This book consists of the classical essays of Max Weber selected from a variety of sources and edited. Mr. Eisenstadt presents an introduction to the compilation which not only sets the stage for perceiving the common factors and patterns running through a half dozen fields of specialization within the sociological frame, but adds to the merit of this work his own perceptive commentary. Original sources and supplementary works are cited in the text which includes the relationship between the notion of charisma and social structure, political organization, the law, capitalism, comparative stratification, the city, and religion. This is an essential book for social scientists.—*Harold Blau, Department of Anthropology, New York City Community College of Arts & Sciences, Brooklyn*

WHELDON, John. *Machine Age Armies.* 237p. illus. bibliog. index. Abelard. 1968. \$5.95. 68-16451.

MILITARY AFFAIRS  
John Wheldon, a British tankman during World War II, and now an art teacher, has written an excellent, understandable, and reasonably comprehensive survey of the evolution of mechanized armies. His aims in the book are to describe the world situation brought about by machine warfare, and to show how mankind has falteringly attempted to cope with resulting problems. Among his main theses is his viewpoint about armed group conflict as an aspect of human behavior. In the first parts of the book Mr. Wheldon considers the early development of the tank and its often reluctant use by field commanders during

and directly after World War I. In 15 later chapters he demonstrates the appalling slowness of high government officials and particularly army leaders to adapt military ideology to technical innovations. In his overall development he also stresses the need for more investigation into the psychological aspects of strategy. In conclusion, he presents the weapons of today's wars, but he also asks why we hold on to our obsolete ideas on the conduct of war, and why we do not educate ourselves to regard war as a part of everyday intergroup competition that is relevant to many daily life. He states at the end that we have to see these matters clearly, or we shall someday be repeating an awful slaughter similar to the one caused by the 1914 impasse in World War I. Refreshingly and perceptively written, *Machine Age Armies* is a worthwhile addition to understanding modern battlefield techniques. The illustrations, battle maps, selected bibliography and appendixes are of the highest order.—*Glenn O. Carey, Department of English, Eastern Kentucky University, Richmond*

WOLFGANG, Marvin E., ed. *Crime and Culture: Essays in Honor of Thorsten Sellin.* 462p. bibliog. Wiley. 1968. \$11.50. 68-30925. CRIMINOLOGY

For over half a century the sociologist Thorsten Sellin has been one of the most influential figures in American criminology. However, as indicated by the fact that the 21 contributors to this volume are from more than ten countries, his influence has extended far beyond the United States. His work has spanned the field of criminology from historical criminology and penal philosophy to criminal statistics and the explanation of crime. The papers in this volume pay tribute to Professor Sellin and at the same time provide new ideas, insights, and empirical data on such diverse topics as the subject matter of criminology, the theory of culture conflict, clinical criminology, recidivism, the history of penology, and trends in penal methods. Also included is a bibliography of Professor Sellin's publications in criminology from 1917 through 1968. This is an important book. It should be read by every criminologist and included in every university library.—*Morris A. Forslund, Department of Sociology, University of New Mexico, Albuquerque*

#### Regional & Cultural Studies

BROWN, Donald R., ed. *The Role and Status of Women in the Soviet Union.* 139p. bibliog. Teachers Coll., Columbia Univ. 1968. \$6.25. 68-27326.

REGIONAL STUDY  
This book is a collection of papers read at a symposium recently held at Bryn Mawr College and attended by some 15 American scholars. Almost half of the volume is given to Professor Mark Field's demographic study and associated tables on the economic, educational, social, and political role of the Soviet woman. Other major papers are on the image of women in Soviet literature and the Soviet family. The childbearing functions of the family, the woman student, and marriage and the family are the topics of shorter papers. As valuable as the articles themselves, are

the comments by symposium participants and the bibliographies attached to most articles. Useful as a brief and up-to-date introduction to the topic, the book is recommended for college, university, and larger public libraries.—*Philip E. Leinbach, Harvard College Library*

FISCHER, George. *The Soviet System and Modern Society.* 199p. index. Atherton. 1968. \$7.50. 68-16408.

REGIONAL STUDY  
Mr. Fischer, a sociologist lecturing at Columbia University, explains in his introduction to this book that Soviet Russia has, since the 1950's, become a truly modern society. He also contends that the power structure of the West tends toward the pluralist model, while that of Russia tends toward the monist model. The main part of his book is a systematic empirical analysis, using quantitative methods, of the Russian power group, especially members of the central committee of the Communist Party in 1958 and 1962. These he examines according to background, social origin, education, former work, current standing, and other criteria. In conclusion Mr. Fischer contests the frequently advanced opinion that modern industrial society could not continue under a monist setup, though he sees this at least as a possibility. To a great extent he has overcome the difficulties of Russian source material and presents in a thoroughly documented work a good case for his views. While limited to specialists in Russian society, his book is strongly recommended for collections serving such readers.—*H. H. Bernt, Economics Department, Keuka College, N.Y.*

JARVIE, I. C., ed. *Hong Kong: a Society in Transition.* 340p. illus. index. Praeger. 1968. \$10. 68-19843.

REGIONAL STUDY  
This collection of 14 essays, most of which have not been published before, is a substantial contribution to an understanding of the unique environment that is the Crown Colony of Hong Kong. Most of the authors have a past or present association with the University of Hong Kong and all can claim more than a superficial familiarity with the region. The volume is arranged in three parts: the first deals very generally with social evolution in the last half century or so, the second focuses on the role of savings and wealth among Hong Kong Chinese, and the third discusses specific problems such as narcotics, housing, and tuberculosis. The two most important trends which emerge are urbanization and the extension of urban influence into the rural sector, and the introduction of Western thought and practice into the colony's way of life. Some minor reservations should be expressed at this point; a number of important topics, immigration, corruption, the Communist presence, for example, are treated incompletely or not at all; and there are disturbing manifestations of the dichotomy between social science and Sinology. Most of the contributors are identified with the former category, and some of the papers show a misunderstanding of such Chinese social phenomena and historical events as the status of merchants in imperial China and the impact of the May Fourth Move-

ment. However, these matters do not detract greatly from the book's essence; for academic libraries and specialized collections.—*Nicholas E. Omelutsk, University of British Columbia Library, Vancouver*

KATCHER, Leo. *Post-Mortem: The Jews in Germany Today.* 267p. Delacorte Pr. 1968. \$6.95. 68-54248. REGIONAL STUDY

At the end of World War II it was generally assumed that no Jews would remain in Germany, a country in which Jews had lived continuously for 2000 years until Hitler killed the largest part of Central European Jewry and forced the rest into exile. The survivors of the extermination camps wanted to get out of Germany as soon as possible, and some of the very few Jews left at large also wished to leave. Yet Jews still live in Germany; among them are returnees from England and the United States, refugees from East European Communism and anti-Semitism, Israelis, and even Iranians. Leo Katcher, a newspaper man and novelist, who undertook this much-needed study of Jews in Germany, tells why they are there, how they feel about their Gentile neighbors, how their neighbors feel about them, and discusses their economic, social and religious conditions, and future prospects. He talked to members of every group, rich and poor, student and pensioner, and so on, and most of the book is taken up by these interviews. Unfortunately Mr. Katcher's achievements fall short of his goals. Readers will find much repetition in the interviews, the overall treatment superficial, and many historical inaccuracies and mistakes.—*John Neufeld, Michigan State Library*

LINDSAY, Jack. *The Ancient World: Manners and Morals.* ed. by Richard Friedenthal. 312p. illus. bibliog. index. Putnam. 1968. \$7.95. 68-8977.

REGIONAL STUDY  
What was the position of the married woman in ancient Athens? How did the Romans dress? In Byzantine Greece how were schoolboys treated? These are some of the questions Mr. Lindsay, a Latin and Greek scholar and a fellow of the Royal Society of Literature, answers in a series of chapters that run from "Minoans and Mykenians" to "The Byzantine World." He writes well and has brought much unfamiliar material together in this book. He frequently quotes excerpts from ancient writers, but, while the author is usually identified, the work often is not, and the specific section never is. The index and other reference sections are so meager as to be of little use. The book is nevertheless recommended because of its content and good presentation.—*Rolland E. Stevens, Graduate School of Library Science, University of Illinois, Urbana*

SIMIRENKO, Alex. ed. & intro. by. *Social Thought in the Soviet Union.* 448p. index. Quadrangle. 1968. \$12.50. 68-26449. REGIONAL STUDY

Professor Alex Simirenko, whose previous publications included a community study of Russian immigrants in Minnesota and a full-length book on Russian sociology, has here collected essays on the evolution of Soviet social thought by 11 leading American authorities, while contributing

the introduction and Chapter 12, himself. There is a chapter each on ideology, philosophy, political science, law, historiography, economics, education, psychology, psychiatry, linguistics, and ethnography. Despite attempts to instill unity, the individual contributions do not blend completely, and the whole remains somewhat disjointed. The standards of scholarship are kept uniformly high. The consensus seems to be that by 1917 the Russian social sciences came into their own on the international scene, and then underwent three decades of decline, if not outright debacle. Since Stalin's death there has been a vigorous renewal of intellectual activity with corresponding flexibility of thought and liberalization from dogma. However, specific disciplines followed highly idiosyncratic paths of development, as outlined in individual contributions. No knowledge of the Soviet situation is necessary, but familiarity with the subjects is assumed. Recommended for any academic or large public library.—*Oleg Ivsky, Prince George's County Memorial Library, Hyattsville, Md.*

SLATER, Philip E. *The Glory of Hera: Greek Mythology and the Greek Family.* 448p. bibliog. index. Beacon Pr. 1968. \$11.35. 68-24373.

LIT/REGIONAL STUDY  
This book is an attempt to apply the insights gained from modern studies of intra-family relationships to the society of Athens in the classical period. It is known that women of that age were not encouraged to take active part in the life of the community, but were largely confined to the women's quarters and the duties of house tending and child rearing. Dr. Slater, professor of sociology at Brandeis University, draws the obvious inference from this situation: with an absent father young children were largely under the dominance of women for their early years. He then proceeds to point out that in modern families with weak or absent fathers, strong stresses, both positive and negative, are likely to arise between mothers and sons. Boys may be expected to show fear and hostility toward mature women, and to develop what he calls male narcissism, that is, egotism combined with insecurity about their masculinity. On the assumption that mythology mirrors the people's fantasy life, Dr. Slater seeks for cases of hostility between sons and mother images, such as Orestes and Clytemnestra, or Meleager and Althea. His thesis is supported by Medea's punishment of her husband by destroying his sons. The title of the book is a translation of the name of Herakles (the Glory of Hera). The book is eminently readable, but easily vulnerable to exacting historical and philological scholarship. The psychoanalytical interpretations of the classical Greek mythology and social organization are doomed to remain inconclusive and constitute a kind of high level intellectual parlor game.—*Joseph Bram, Department of Sociology, New York University*

STEPHENSON, John B. *Shiloh: a Mountain Community.* 248p. index. Univ. of Kentucky Pr. 1968. \$7.50. 68-55044.

REGIONAL STUDY  
Shiloh is a small, thinly populated area

## Technological Man

Victor C. Ferkiss

An insightful, objective, nontechnical, and eminently readable evaluation of man's immense possibilities and also his severe limitations as he stands on the threshold of a new age.

Just published/352 pp./69-13114/\$7.95  
George Braziller, New York

of mountainous neighborhoods located in the Southern Appalachian region. The work under review is a professional sociological study of that area and its people undertaken as a part of an integrated research program at the University of North Carolina. The fundamental techniques and data developed in the volume appear to have been part of Mr. Stephenson's dissertation project at that university. Mr. Stephenson, now assistant professor of sociology, University of Kentucky, attempts a sociological analysis of the social, political, and economical factors influencing this multiproblem area of the South, placing the emphasis on the adaptive problems experienced by the people living in this region as they struggle for their heritage and existence. He reveals his basic sympathy as he explores the family "types" and their social behavior. Occasionally, he bows too much to his training and appears to labor the obvious, as when he defines the social ladder: "One would not be far wrong if he maintained that families with a certain type solution to the economic problem will be members of a certain social level." But these infrequent lapses are easily compensated for by his obvious love for his subject: "In truth, I still think of the mountains as a corner of heaven first and a national disgrace second. And I think of the mountain people as good, kind, rough, gentle friends before I think of them as poverty cases, social problems, or flies on the national face." This engaging study can be warmly recommended not only to the student but to all who wish to understand or become reacquainted with a people once affectionately known as "the salt of the earth."—Richard K. Burns, Falls Church Public Library, Va.

STOCK, Ernest. *From Conflict to Understanding: Relations between Jews and Arabs in Israel since 1948*. 104p. biblio. Institute of Human Relations Pr.; The American Jewish Committee, 165 E. 56 Street, New York 10022. 1968, pap. \$1. LC number unavailable.

REGIONAL STUDY  
There are many books about Israel and its relations with the Arab countries, but few discuss in detail the relations between Jews and Arabs in Israel. This pamphlet, commissioned by the American Jewish Committee and written by the director of the Jacob Hiatt Institute of Brandeis University in Jerusalem, is devoted in its entirety to this subject. In a succinct and well-written study Mr. Stock discusses the structure of Arab society in Israel, its relations with governmental and nongovernmental institutions and its treatment by the Israeli government and the Jewish public. To Israel, the Arab minority provided a challenge to which, as yet, it has not risen, but Mr. Stock believes that "the beginnings of a dialogue were emerging"

[Young people] are looking for an opening in psychosocial space which is theirs, and which they can architect and fill. And so may be more sensitive to what is not yet established, but even now is a future present in the present.—Ross Snyder, "Young People and their Culture" (Abingdon)

and one certainly hopes that he is right. His book is recommended to academic libraries and to well-informed readers.—David Shavit, University of Massachusetts Library, Amherst

#### SPORTS & PASTIMES

IZENBERG, Jerry. *The Rivals*. 284p. a Simon & Flynn Bk.: Holt. 1968. \$5.95. 68-30512.

SPORTS  
The Olympic Games, the Super Bowl, the charisma of Arnold Palmer, Joe Louis, and the Giants and Dodgers when they were in New York—these and other sports phenomena are used to exemplify the mass hysteria that is the American sports scene. Jerry Izenberg is a successful syndicated sports columnist, free lancer, and a very witty man. In a brilliant journalistic style crammed with pointed humor, Mr. Izenberg shows how sports events in America are fraught with gimmicks, sensationalism, emotionalism, and promotions all aimed at making sports fanatics of the public, making money for a fortunate few. There aren't many of the shortcomings of the sports world that are missed in this book. There is something in those who don't participate actively in sports that compels them to get otherwise involved—competition. All competitors should read this book. It should be in libraries of any type and size.—Michael H. Dygert, Winthrop Public Library, Mass.

KOPPETT, Leonard. *24 Seconds To Shoot*. 256p. illus. Macmillan. 1968. \$5.95. 68-172000.

SPORTS  
Leonard Koppett, veteran of 20 years of newspaper reporting on the National Basketball Association which began as the Basketball Association of America in 1946, fulfills the roles of publicist and historian as he traces the seven-stage history of the association. It all began with Ned Irish who made college basketball, especially doubleheaders, financially profitable enough to entice the professionals into full-scale operation. Names such as Mikan, Russell, Chamberlain are given historical perspective. Especially interesting is Mr. Koppett's lucid explanation of the 24-second and team-foul rules which saved the NBA as other innovations had in previous years. Thanks to Mr. Koppett for an authoritative, readable book.—James A. Phillips, Department of English, Rockhurst College, Kansas City, Mo.

LUND, Morten. *The Skier's Bible*. fwd. by Junior Bounous. 176p. illus. (Outdoor Bible Series). Doubleday. 1968. pap. \$1.95. 68-22488.

SPORTS  
Teaching a skier to do a parallel turn in the shortest possible time is the goal of every American ski school, and in this remarkable book Mr. Lund explains and evaluates the different methods now being used. From the information available here, a skier can choose which type of ski school he wants to attend or, so clearly written is the text, he can attempt much on his own. Not only is he told how to do a maneuver but also why, in terms of gravity, snow resistance, and his own physical capabilities, it should be done just that way. There is also an excellent guide

to selecting equipment, and hints on how to ski over different snow conditions. A valuable book, written by the editor of *Ski* magazine for both the beginner and the expert, it should be available in any library near the slopes.—Barbara Pfrogner, Purdue University Library, West Lafayette, Ind.

MATTHEW, Eileen H. *Skiing for Pleasure*. 232p. illus. index. A. S. Barnes. 1968. \$7.50. 67-17385.

SPORTS  
*Skiing for Pleasure*, by a well-traveled experienced skier, contains a number of alluring pictures to entice the more staid and earthbound to duplicate these feats—and some substantial information as well. A piquant section on history precedes discussion of equipment and technique; sound advice, if somewhat skimpy and unimaginative in presentation. Photographs illustrate conditioning exercises. There is an excellent chapter on organized and competitive skiing. The guide to ski areas includes grievous misspellings. Not an essential purchase if you have *America's Ski Book* by the editors of *Ski* magazine (Scribner) which this book closely resembles in coverage. At the price a trifle frothy for what it offers, save for ambitious skiing collections.—Anita Nygaard, Mountaineer Library, Seattle

Ogilvie, Robert S. *Basic Ice Skating Skills: an Official Handbook Prepared for the United States Figure Skating Association*. 176p. illus. index. Lippincott. 1968. \$6.95; pap. \$2.50. 68-54414.

SPORTS  
An especially helpful feature of this book, by a professional skating instructor of some distinction, is the attention given to the selection and care of skates. And mindful of the physical and emotional well-being of the novice, Mr. Ogilvie's first photographs illustrate the correct method of getting up after a spill on the ice. The text then proceeds from a presentation of very basic skills, like stroking, stopping, backward skating, and turning, to a more intricate progression of fundamental moves, popular dance sequences, and figure patterns. Excellent photographs and line drawings accompany Mr. Ogilvie's patient and thorough instruction. A handbook that is recommended for libraries serving skaters of any ages.—Charles C. Curran, East Stroudsburg State College Library, Pa.

RUTSTRUM, Calvin. *Paradise Below Zero*. illus. by Les Kouba. 320p. Macmillan. 1968. \$5.95. 68-23643.

SPORTS  
This well-written collection of reminiscences and personal experiences of life and travel over the snow and ice of northern Manitoba and Lake Winnipeg includes how-to-do-it tips for traveling by snowshoe, dog sled, motorized toboggan, auto-beggan, and snowmobile; instructions for construction of a winter cabin; preparation of a portable winter camp; selection and care of winter clothing; planning of trips; and safety. Mr. Rutstrum shares his philosophy and techniques of physical conditioning, observations of the Eskimos and Cree Indians, and insight into why men turn to the white wilderness for continuous adventure. The appendix includes suggested equipment, supplies, and menus for

three-man expeditions. For general collections.—J. Carlyle Parker, Stanislaus State College Library, Turlock, Calif.

SULLIVAN, George. *Face-Off: a Guide to Modern Ice Hockey, with a Chapter on How To Play the Basics* by Emile Francis. 184p. illus. Van Nostrand. 1968. \$5.95. 68-57816.

SPORTS  
Anyone even slightly interested in ice hockey will enjoy this combination history, guidebook, and analysis of the rough-and-tumble sport that spawns violent outbursts from its emotional participants and spectators alike. Mr. Sullivan, a well-known free-lance author and a writer of a popular sports column for the Los Angeles Times-Mirror Syndicate, writes in a matter-of-fact style which belies the intensity of the game he describes. Some of the situations he mentions have a masculine, indigenous humor, if one can find humor in a sport that has skaters traveling 30 miles an hour, pucks whizzing at 118.3 miles per hour, and tacit honor bestowed on players in the over-300 facial stitches class. The game of "guts and hitting," a game in which players shun protective head gear as "sissy," is well described.—James A. Phillips, Department of English, Rockhurst College, Kansas City, Mo.

#### THEATER

GILROY, Frank D. *The Only Game in Town*. 105p. illus. Random. 1969. \$4.50. 68-31537.

THEATER  
Frank Gilroy, author of *The Subject Was Roses* and *About Those Roses* (LJ, March 15, 1965) and *Who'll Save the Plowboy* (Random, 1962), is steadily emerging as a major upholder of the strong tradition of American realistic drama. Unspectacular plot, deceptively ordinary characters, with no earth-thundering symbols or intellectual lightning—the growth of meaningful love between gambling piano player and chorus-line girl in Las Vegas—this is a play which will be meaningful and emotionally satisfying to large numbers of theatergoers and amateur groups. For student actors in search of practice scenes, it's a gold mine. There is nothing modish here, but for readers who yearn for serious plays immune from the stress and storm of more contemporary drama, here it is, with the fillip of good craftsmanship. Poorly illustrated. It is being made into a big-star film.—Irving Wortis, New York Public Library

IONESCO, Eugène. *A Stroll in the Air. Frenzy for Two, or More*. tr. by Donald Watson. 156p. Grove. 1968. \$3.95; pap. \$1.95. 68-56364.

THEATER  
In the absurdist dramas of Ionesco, comic and tragic elements are not fused; they coexist. All the absurdities are given equal importance. In *Frenzy for Two, or More*, a man and a woman living in the very midst of a battleground of revolution argue heatedly throughout the play about such matters as the difference between a tortoise and a snail, while missiles and debris fall about their heads. The delightful M. Bérenger, apparently having recovered from his stint as a rhinoceros in an earlier play, suddenly finds himself the

possessor of strange powers of levitation in *A Stroll in the Air*. The joys of flight soon give way to terror, however, as the airborne pedestrian's broadened perspective reveals a world of formerly concealed grotesqueries. This latest volume by one of the most important and influential figures in the modern theater is a necessary purchase for every library.—Arthur Curley, Montclair Free Public Library, N.J.

LIND, Jakov. *Ergo*. tr. by Ralph Mannheim. 96p. illus. Hill & Wang. 1968.

THEATER  
\$3.95; pap. \$1.75. 68-30768.  
Jakov Lind has recast his novella *Ergo* of last year into a play which preserves and even emphasizes the book's derisive nonsense, its savage mockery of mankind in Vienna, an insane yet normal microcosm. Here again, among others, are Würz, a psychotic obsessed with a desire for cleanliness and a fear of germs; Wacholder, his former friend, living in an enormous mound of paper in the custom shed; Wacholder of the giant sex organ, plotting the annihilation of Würz by denying his existence; Aslan, Wacholder's so-called stepson, who overturns the congress of negation called to agree to Würz's non-existence; Leo, the philosopher, and his placental theory of existence; and the female cabinet minister who comes to check on Wacholder's stewardship of the hoard of paper and stays to make love to him. The work is a drama of the absurd, a fable orchestrating guilt and conscience, difficult to understand but impossible to ignore. It makes an extremely striking play which has puzzled and intrigued critics and public alike. Recommended.—Lloyd W. Griffin, University of Wisconsin Library, Madison

MANDER, Raymond & Joe Mitchenson. *The Lost Theatres of London*. 572p. illus. Taplinger. 1968. \$12. 68-29986.

THEATER  
This is another excellent work by Raymond Mander and Joe Mitchenson, recognized authorities on the British stage. It covers 28 theaters built between 1772 and 1910, and tells whether they were razed, converted to other uses, or destroyed in the Blitz. It completes the list published in their *The Theatres of London* (Hart-Davis, 1961). Minute details of architecture and decor are from contemporary periodicals. The London County Council's *The Survey of London*, and the larger public and special libraries have been drawn on, as have cited works and the authors' collection of original drawings and water colors. Much local color and stage history are in the book. The reader leans that *Androcles and the Lion* opened in 1913 at the St. James, where in 1928 the Lunts made their London debut. Here too, Ibsen shocked the city in the 1890's. Opposition to the razing of the St. James resulted in a proviso that new theaters must be incorporated in new structures built on former sites. Gilbert and Sullivan's first appearance was at the Opera Comique in 1877. Leotard, the daring young man on the flying trapeze, was at the Alhambra in 1861. A list of architects and of the many names used for each theater, and 22 pages of pictures and plans, close the book. For reference and browsing. Highly

recommended for general purchase.—William H. Matthews, Jr., formerly The-are Collection, New York Public Library

SHAW, Robert. *The Man in the Glass Booth*. 80p. Grove Pr. 1969. \$3.95; pap. \$1.95. 68-58978.

THEATER  
Moral ambiguity, that highly developed balancing act by an intelligensia caught twixt Eastern and Western establishments, is performed anew with skill in Robert Shaw's own adaptation of his novel (LJ, January 1, 1967). A man (is he victim or victimizer of Nazi Germany?) is captured and brought to trial by Israel for crimes against humanity. Is he Jewish? An SS colonel? A German-Jew? Is he all of us, one of us? The tension of such a balancing act is provided by the fear of falling one way or another. Not to fall is success and in that sense this play is tense and well wrought—it presents the contemporary dilemma for empathy. Still, such a balancing act is a state of irresolution. To fall, to dive—and come through—or better yet, find a new way to go would provide the better play and rarer art. The play is currently on Broadway.—Irving Wortis, New York Public Library

WILLIAMS, Tennessee. *Kingdom of Earth: (The Seven Descents of Myrtle)*. 111p. New Directions, dist. by Lippincott. 1968. \$5. 68-28282.

THEATER  
This text of Tennessee Williams' latest play represents the original, uncut version of *Kingdom of Earth*, Williams' original title of *The Seven Descents of Myrtle* produced on Broadway last season. Why the producer, David Merrick, insisted on changing the title for Broadway is one of those unexplained minor banalities of Broadway producers. The original title is important to the poetry and symbolism within the play; the title used on Broadway adds nothing to the meaning. All of Williams' plays are related, yet—as with each play he has written—this one is distinctly itself, in its own setting, with its own atmosphere, mood, and symbolism. There are only three characters, but each character is so individual and eccentric that the play seems amazingly full of life. Whatever faults critics may find with his work, Williams is one of the best modern playwrights. Recommended for literature and drama collections.—Alfred C. Willers, Walter Hampden Memorial Library, The Players, New York

WITKIEWICZ, Stanislaw Ignacy. *The Madman and the Nun: and Other Plays*. tr. & ed. by Daniel C. Gerould & C. S. Durer. 303p. illus. bibliog. Univ. of Washington. Pr. 1968. \$12.50; pap. \$3.95. 68-11036.

THEATER  
These six plays were written by an early 20th-Century Polish dramatist alternately known as Witkiewicz or Witkacy whose work was seldom produced during his lifetime but who is now considered the founder of the modern Polish theater. He was also an early existentialist philosopher and a surrealist painter. He combined these interests to create in the 1920's and 1930's some of the earliest absurdist plays: *They*, a Pinteresque picture of what will happen when "they" take over society; *The Water Hen*, a Dada Chekhov; *The Madman and the Nun*, a play of lust and

magic in a prison cell; *The Crazy Locomotive*, a fantasy on automation; *The Mother*, a naturalistic drama with a surrealistic epilogue; and *The Shoemakers*, an almost Brechtian play of proletarian revolution. All these plays in serviceable translations and with excellent introductions are included in the new collection. A good addition for any library.—*Dorothy Curley, Brooklyn Public Library*

#### Cinema

BALL, Robert Hamilton. *Shakespeare on Silent Film: a Strange Eventful History*. 403p. illus. bibliog. index. Theatre Arts Bks. 1968. \$12.50. 68-14014. CINEMA Shakespeare's works may have added little to the art of the silent screen, but they contributed to its hard-won prestige and offered a reservoir of stories that could be either borrowed or burlesqued. Since Shakespeare was the source of more silent films than any other classical author, the history of his translation into film reveals much of the history of film making in general from 1899 to 1928, both in this country and in Europe. Professor Ball's knowledge of Shakespeare, together with his familiarity with theater and film, combine to make this a remarkable work. It will interest the student of Shakespeare and enthusiasts of film, and is so full of facts that it will serve nobly as a reference work. Because the book has been in progress for over 20 years, Mr. Ball, who has written two books on the theater and the *Amazing Career of Sir Giles Overreach* (Octagon, 1967), was able to interview many key figures now dead: Albert E. Smith of Vitagraph and Edwin Thanhouser, heads of the two American companies most notable for their Shakespearean productions, as well as Theda Bara, Maurice Costello, Constance Collier, Paul Panzer, Godfrey Tearle and many others. The time span has also permitted him to see films which were considered lost at the time he began his work but turned up before it was completed. Recommended.—*Gerald D. McDonald, New York Public Library*

BROWNLOW, Kevin. *The Parade's Gone By . . .* 577p. illus. index. Knopf. 1968. \$13.95. 68-23955. CINEMA Mr. Brownlow, who assisted T. Richardson in the filming of *The Charge of the Light Brigade*, tells the story of the silent film in this handsome book, much of it in the words of directors, producers, actors, editors, and cameramen who contributed to the development of the motion-picture art. Basing his work largely on personal interviews, but weaving them together with perceptive and knowledgeable commentary, he presents a unique and fascinating record of what it was like to make a film in the days before sound. It was in this period, he believes, that films reached their highest peak of artistry. He focuses on American films, their directors, stars, and highly skilled technicians who worked behind the scenes. He devotes a most remarkable chapter to *Ben Hur* (1925), with many of the participants recalling the incredible disasters that occurred during the making of this masterwork. In only a brief chapter does he consider the silent film in Europe,

but the longest chapter he devotes to the French director, Abel Gance, because, as a film maker, "he made fuller use of the medium than anyone before or since." In this original work, not a formal history, through text and fine illustrations Mr. Brownlow gives the reader the essential facts of the American silent film and arouses admiration for its achievements. Highly recommended for public and academic libraries.—*Gerald D. McDonald, New York Public Library*

SJOMAN, Vilgot. *I Was Curious: Diary of the Making of a Film*. tr. by Alan Blair. 217p. illus. Grove. 1968. \$5.95. 68-29439. CINEMA Swedish director Vilgot Sjoman, of *491* and *My Sister, My Love* fame, has made his most controversial movie to date. During the filming of *I Am Curious*, he kept an intensely personal diary of his fusion of sex and politics, eroticism, and self-exploration, and voyeurism and nonviolence as experienced by today's younger generation. Fiction and reality are continually intertwined as he attempts to show how the main character in the film struggles to come to terms with puritanism and a lack of social consciousness in relation to contemporary social and political issues. The director is perhaps at his best when he reveals how he and the cast experimented to create an atmosphere of naturalness in shooting the love scenes. The flashbacks on his pacifist beliefs of the 1940's tend to be confusing, and although his intent was to make a film on the Sweden of 1966 with its class structure and state welfare featuring both sex and politics, it is, as he so aptly says, "extraordinary how I manage to sexualize even my political scenes." Although the movie has been released in Sweden and Denmark, it has run into censorship trouble in the United States. Grove Press is currently appealing the decision of a jury of the United States District Court that recently upheld the United States Customs ban labeling the film obscene. The film comes in two versions: *I Am Curious—Yellow* and *I Am Curious—Blue*. (Yellow and blue are the Swedish colors.) Blue is the second film with the same story incorporating somewhat different material on the church and the state. Regardless of one's personal view on this influx of the social-activist cinematic art form, *I Was Curious* is a work that libraries with major cinema collections will want.—*Louis A. Rachow, Walter Hampden Memorial Library, The Players, New York*

#### Like Father, Like Son?

. . . I am identified always . . . as my father's son. . . I cannot say that I have grown accustomed to wearing his name. . . I have been aware all my life that it is a name sufficiently unusual that it immediately connects me to him and places me primarily as "the son of the novelist" before anything else. . . My youthful opinions on any social subject are invariably compared to what my father might think of that same subject. Perhaps this will continue all my life; I would hope it does not.—*John Steinbeck IV, "In Touch"* (Knopf)

STERNBERG, Josef von. *The Blue Angel*. 111p. 68-27595. RENOIR, Jean. *Grand Illusion*. 104p. 68-21912. tr. from the French by Marie-Alexandre & Andrew Sinclair. EISENSTEIN, Sergei. *Potemkin*. 105p. 68-26000. tr. from the Russian by Clifton R. Aiken. above 3 vols. in (Classic Film Script), GODARD, Jean-Luc. *Alphaville*. 100p. 68-2223. tr. & description of action by Peter Whitehead. TRUFFAUT, François. *Jules and Jim*. 100p. 68-27592. tr. from the French by Nicholas Fry. (Modern Film Scripts), ea. vol.: illus. S. & S. 1968. pap. \$1.95. CINEMA

The excellence of the choices of films to be included in these two paperback series is evident from the above titles. They are all films that will continue to be revived and restudied. The printing of the scripts will be a great boon to the film student as they are a means of achieving almost total recall of a film. Since those listed above are all foreign films, the translations into English are also of very practical value. Too, the scripts will help determine if prints of the films, seen in the future, are complete or cut. The interest of the general reader may vary from film to film. Descriptions of action and camera movements, as in *The Blue Angel*, or the rather abrupt changes of scene, as in *Grand Illusion*, are minor irritations which soon pass. The scripts, as printed here, are not really a new literary form. They are dramas and they read surprisingly well. Even the one silent film, *Potemkin*, has considerable dramatic power although it has no dialogue. Its full effect, however, depends upon the visual memory of the film. Texts are well edited and apparently authoritative. For strong film collections; also try these out with the general reader.—*Gerald D. McDonald, New York Public Library*

#### FICTION

AMIS, Kingsley. *I Want It Now*. 255p. Harcourt. 1969. \$5.75. 69-12024. F Six or seven books after the scintillating *Lucky Jim*, Kingsley Amis retains some of the style and considerably less of the wit that captivated both the critics and the readers of his first couple of novels. *I Want It Now* is a sad book, straining for humor, its plot full of clichés, its characters little more than caricatures. Ronnie Appleyard, a TV personality and panel moderator, pursues Simon (boyish looking girl, of course, with a name like that) across the moneyed map—from London to the Greek Isles to the Deep South. Simon, apparently a nymphomaniac but actually just a frigid little rich girl, seems hardly worth the effort. A couple of good, typically riotous Amis scenes near the end come too late to compensate for the boredom en route. This book will bring few readers to the library, screaming "I want it now."—*Eric Moon, R. R. Bowker Co.*

BELLAIRS, John. *The Face in the Frost*. 192p. Macmillan. 1969. \$4.95. 69-11399. F Take two wizards named Prospero and

Roger Bacon, place in a land that never was, involve several types of men with which wizards would have truck, and set them out to fight Melchus—another wizard who is evil incarnate! These are the ingredients of a fantasy invented by John Bellairs. One of the greatest hinderances in fantasy is that the plot and characters become stock, lacking depth. Mr. Bellairs has not completely surmounted these problems, but he has used imagination and invention to evoke nostalgia, interest, and some comedy. The book is recommended to wizard buffs.—*Frederick Michael Lauritsen, University of Iowa Libraries, Iowa City*

BERNANOS, Michel. *The Other Side of the Mountain*. tr. by Elaine Halperin. 107p. Houghton. 1969. \$4.95. 68-29550. F

In the sense that this novella posthumously published last year in France recounts the adventures of a boy and an old man in conflict with nature, it is reminiscent of Hemingway's *Old Man and the Sea*. The violence, the suspense, the pace, the compassion are all similar. The elements against which Michel Bernanos' characters battle however, are not of this world. A shipwreck has landed them in an H. G. Wells universe—a land of forests which bow down in adoration in the moonlight, a land of man-eating plants, a land where all animals and men turn to stone at the sight of a blue eye floating in a lake of blood. This bitter allegory is beautifully written and perhaps Mr. Bernanos, who was not yet 40 at the time of his death in 1964, is saying that terror is our ultimate heritage—that what lies beyond the mountain is mineral death. Readers who appreciate literary quality will like this.—*Genevieve Casey, Department of Library Science, Wayne State University, Detroit*

BURGESS, William Vincent. *Second-Hand Persons*. 192p. Doubleday. 1969. \$4.95. 68-18090. F

There is no doubt that Mr. Burgess, a 31-year-old Englishman, displays a burgeoning talent in this first novel. He writes with an iron-hard control in a pared style that emphasizes the steely horror of human emotions gone awry because of the aging process. The setting of the novel is in a home for old men somewhere near London. The main characters are Mr. Berg, who suffers from the effects of a colostomy; Mr. Lavender, who has a partially paralyzed face; David, the young cook, trapped by his homosexuality; and Molly, the assistant superintendent, trapped by her need for love. This book has no real plot line; people suffer, people die. Some words are said about man's inhumanity towards the Jew; David is cruel to Molly; and Mr. Lavender fights Mr. Berg's onslaught of self-pity, for self-pity is the beginning of self-destruction. There are several fantasy scenes, written in an emotionally charged style, in which the reader learns of the previous lives of several of the characters. These passages are the best parts of the book. Even with the forthright treatment of certain deviate sexual desires, Mr. Burgess has written here a novel that should have a reading public.—*Robert F. Cayton, Marietta College Library, Ohio*

CARAS, Roger A. *Monarch of Deadman Bay*. 185p. illus. Little. 1969. \$4.95. 69-12638. F

Monarch of the title is a chocolate-colored Kodiak bear of enormous size, who lives on Kodiak Island off the coast of Alaska. His life, as traced from birth to death in this story, is a relatively uneventful one. The dangers besetting smaller bears are lessened as Monarch increases in size. He is a peaceable, though irascible bear when left to his own resources, but nonetheless becomes known as a killer, and because of his size and beauty he is the prime target of the trophy hunters who give him his sobriquet. However, it is not the hunter's bullet that ends his life. Mr. Caras has written a lucid story, his keen natural-

ist's eye supplying interesting details and authentic background color; his style is clear, and at times touches on the lyrical. This book is an entertaining evening's reading and is recommended to animal lovers and naturalists of all ages, and should have a place on public library shelves.—*Nora T. Corley, Arctic Institute of North America Library, Montreal, Canada*

CHEEVER, John. *Bullet Park*. 256p. Knopf. 1969. \$5.95. 69-14730. F

John Cheever's new novel continues the exploration of his recurring theme: "All kinds of scandalous things happen everywhere." It pretends to be a simple narrative, telling how violence enters the lives

#### The Space Merchants

by Frederik Pohl and C. M. Kornbluth  
"Fast, funny, and sometimes frightening satire."—*Oakland Tribune*  
LC 69-13672 158 pp. \$4.50

#### Brain Wave

by Poul Anderson  
"A mental bungee on a planetary scale."  
—*The Milwaukee Journal*  
LC 69-14240 170 pp. \$4.50

#### Dragonflight

by Anne McCaffrey  
"An ingenious story."—*Publishers' Weekly*  
LC 69-14239 320 pp. \$4.95

#### A Case of Conscience

by James Blish A Hugo Award Winner  
LC 69-13673 188 pp. \$4.50

#### Thorns

by Robert Silverberg  
A Nebula and Hugo Awards Nominee  
LC 69-13671 222 pp. \$4.95

#### TWO NEW NOVELS

#### Bug Jack Barron

by Norman Spinrad  
A tense and exciting novel that plots power against power in a fight for immortality.  
LC 69-16094 336 pp. \$5.95

#### A Specter is Haunting Texas

by Fritz Leiber  
An abrasive and entertaining satire of politics.  
LC 69-13140 244 pp. \$4.95

## Science Fiction in Library Editions

Walker presents the best science fiction in a new hardcover series ideal for library collections. The Walker series includes new novels by established writers as well as classics that have won millions of readers in paperback editions.

#### EIGHT CLASSICS

**The Whole Man** by John Brunner  
"Really fascinating . . . with considerable intellectual appeal."—*Publishers' Weekly*  
LC 69-13670 188 pp. \$4.50

**The Watch Below** by James White  
"Entertaining and imaginative."—*Publishers' Weekly*  
LC 69-14241 190 pp. \$4.50

**The Midwich Cuckoos** by John Wyndham  
"Marvelously horrifying entertainment."  
—*Newsweek*  
LC 69-14658 190 pp. \$4.50



#### WALKER AND COMPANY

720 Fifth Avenue, New York

magic in a prison cell; *The Crazy Locomotive*, a fantasy on automation; *The Mother*, a naturalistic drama with a surrealistic epilogue; and *The Shoemakers*, an almost Brechtian play of proletarian revolution. All these plays in serviceable translations and with excellent introductions are included in the new collection. A good addition for any library.—*Dorothy Curley, Brooklyn Public Library*

#### Cinema

BALL, Robert Hamilton. *Shakespeare on Silent Film: a Strange Eventful History*. 403p. illus. bibliog. index. Theatre Arts Bks. 1968. \$12.50. 68-14014. CINEMA Shakespeare's works may have added little to the art of the silent screen, but they contributed to its hard-won prestige and offered a reservoir of stories that could be either borrowed or burlesqued. Since Shakespeare was the source of more silent films than any other classical author, the history of his translation into film reveals much of the history of film making in general from 1899 to 1928, both in this country and in Europe. Professor Ball's knowledge of Shakespeare, together with his familiarity with theater and film, combine to make this a remarkable work. It will interest the student of Shakespeare and enthusiasts of film, and is so full of facts that it will serve nobly as a reference work. Because the book has been in progress for over 20 years, Mr. Ball, who has written two books on the theater and the *Amazing Career of Sir Giles Overreach* (Octagon, 1967), was able to interview many key figures now dead: Albert E. Smith of Vitagraph and Edwin Thanhauser, heads of the two American companies most notable for their Shakespearean productions, as well as Theda Bara, Maurice Costello, Constance Collier, Paul Panzer, Godfrey Tearle and many others. The time span has also permitted him to see films which were considered lost at the time he began his work but turned up before it was completed. Recommended.—*Gerald D. McDonald, New York Public Library*

BROWNLOW, Kevin. *The Parade's Gone By . . .* 577p. illus. index. Knopf. 1968. \$13.95. 68-23955. CINEMA Mr. Brownlow, who assisted T. Richardson in the filming of *The Charge of the Light Brigade*, tells the story of the silent film in this handsome book, much of it in the words of directors, producers, actors, editors, and cameramen who contributed to the development of the motion-picture art. Basing his work largely on personal interviews, but weaving them together with perceptive and knowledgeable commentary, he presents a unique and fascinating record of what it was like to make a film in the days before sound. It was in this period, he believes, that films reached their highest peak of artistry. He focuses on American films, their directors, stars, and highly skilled technicians who worked behind the scenes. He devotes a most remarkable chapter to *Ben Hur* (1925), with many of the participants recalling the incredible disasters that occurred during the making of this masterpiece. In only a brief chapter does he consider the silent film in Europe,

but the longest chapter he devotes to the French director, Abel Gance, because, as a film maker, "he made fuller use of the medium than anyone before or since." In this original work, not a formal history, through text and fine illustrations Mr. Brownlow gives the reader the essential facts of the American silent film and arouses admiration for its achievements. Highly recommended for public and academic libraries.—*Gerald D. McDonald, New York Public Library*

SIJOMAN, Vilgot. *I Was Curious: Diary of the Making of a Film*. tr. by Alan Blair. 217p. illus. Grove. 1968. \$5.95. 68-29439. CINEMA Swedish director Vilgot Sjöman, of *491* and *My Sister, My Love* fame, has made his most controversial movie to date. During the filming of *I Am Curious*, he kept an intensely personal diary of his fusion of sex and politics, eroticism, and self-exploration, and voyeurism and nonviolence as experienced by today's younger generation. Fiction and reality are continually intertwined as he attempts to show how the main character in the film struggles to come to terms with puritanism and a lack of social consciousness in relation to contemporary social and political issues. The director is perhaps at his best when he reveals how he and the cast experimented to create an atmosphere of naturalness in shooting the love scenes. The flashbacks on his pacifist beliefs of the 1940's tend to be confusing, and although his intent was to make a film on the Sweden of 1966 with its class structure and state welfare featuring both sex and politics, it is, as he so aptly says, "extraordinary how I manage to sexualize even my political scenes." Although the movie has been released in Sweden and Denmark, it has run into censorship trouble in the United States. Grove Press is currently appealing the decision of a jury of the United States District Court that recently upheld the United States Customs ban labeling the film obscene. The film comes in two versions: *I Am Curious—Yellow* and *I Am Curious—Blue*. (Yellow and blue are the Swedish colors.) Blue is the second film with the same story incorporating somewhat different material on the church and the state. Regardless of one's personal view on this influx of the social-activist cinematic art form, *I Was Curious* is a work that libraries with major cinema collections will want.—*Louis A. Rachow, Walter Hampden Memorial Library, The Players, New York*

Like Father, Like Son?  
 . . . I am identified always . . . as my father's son. . . I cannot say that I have grown accustomed to wearing his name. . . I have been aware all my life that it is a name sufficiently unusual that it immediately connects me to him and places me primarily as "the son of the novelist" before anything else. . . My youthful opinions on any social subject are invariably compared to what my father might think of that same subject. Perhaps this will continue all my life; I would hope it does not.—*John Steinbeck IV, "In Touch"* (Knopf)

STERNBERG, Josef von. *The Blue Angel*. 111p. 68-27595.  
 RENOIR, Jean. *Grand Illusion*. 104p. 68-21912. tr. from the French by Marianne Alexandre & Andrew Sinclair.  
 EISENSTEIN, Sergei. *Potemkin*. 100p. 68-26000. tr. from the Russian by Gillon R. Aiten.  
 above 3 vols. in (Classic Film Scripts).  
 GODARD, Jean-Luc. *Alphaville*. 100p. 68-2223. tr. & description of action by Peter Whitehead.  
 TRUFFAUT, François. *Jules and Jim*. 100p. 68-27592. tr. from the French by Nicholas Fry. (Modern Film Scripts). ea. vol.: illus. S. & S. 1968. pap. \$1.95.

CINEMA The excellence of the choices of films to be included in these two paperback series is evident from the above titles. They are all films that will continue to be revived and restudied. The printing of the scripts will be a great boon to the film student as they are a means of achieving almost total recall of a film. Since those listed above are all foreign films, the translations into English are also of very practical value. Too, the scripts will help determine if prints of the films, seen in the future, are complete or cut. The interest of the general reader may vary from film to film. Descriptions of action and camera movements, as in *The Blue Angel*, or the rather abrupt changes of scene, as in *Grand Illusion*, are minor irritations which soon pass. The scripts, as printed here, are not really a new literary form. They are dramas and they read surprisingly well. Even the one silent film, *Potemkin*, has considerable dramatic power although it has no dialogue. Its full effect, however, depends upon the visual memory of the film. Texts are well edited and apparently authoritative. For strong film collections; also try these out with the general reader.—*Gerald D. McDonald, New York Public Library*

#### FICTION

AMIS, Kingsley. *I Want It Now*. 255p. Harcourt. 1969. \$5.75. 69-12024. F Six or seven books after the scintillating *Lucky Jim*, Kingsley Amis retains some of the style and considerably less of the wit that captivated both the critics and the readers of his first couple of novels. *I Want It Now* is a sad book, straining for humor, its plot full of clichés, its characters little more than caricatures. Ronnie Appleyard, a TV personality and panel moderator, pursues Simon (boyish looking girl, of course, with a name like that) across the moneyed map—from London to the Greek Isles to the Deep South. Simon, apparently a nymphomaniac but actually just a frigid little rich girl, seems hardly worth the effort. A couple of good, typically riotous Amis scenes near the end come too late to compensate for the boredom en route. This book will bring few readers to the library, screaming "I want it now."—*Eric Moon, R. R. Bowker Co.*

BELLAIRS, John. *The Face in the Frost*. 192p. Macmillan. 1969. \$4.95. 69-11399. F Take two wizards named Prospero and

Roger Bacon, place in a land that never was, involve several types of men with which wizards would have truck, and set them out to fight Melichus—another wizard who is evil incarnate! These are the ingredients of a fantasy invented by John Bellairs. One of the greatest hinderances in fantasy is that the plot and characters become stock, lacking depth. Mr. Bellairs has not completely surmounted these problems, but he has used imagination and invention to evoke nostalgia, interest, and some comedy. The book is recommended to wizard buffs.—*Frederick Michael Lauritsen, University of Iowa Libraries, Iowa City*

BERNANOS, Michel. *The Other Side of the Mountain*. tr. by Elaine Halperin. 107p. Houghton. 1969. \$4.95. 68-29550. F

In the sense that this *novella* posthumously published last year in France recounts the adventures of a boy and an old man in conflict with nature, it is reminiscent of Hemingway's *Old Man and the Sea*. The violence, the suspense, the pace, the compassion are all similar. The elements against which Michel Bernanos' characters battle however, are not of this world. A shipwreck has landed them in an H. G. Wells universe—a land of forests which bow down in adoration in the moonlight, a land of man-eating plants, a land where all animals and men turn to stone at the sight of a blue eye floating in a lake of blood. This bitter allegory is beautifully written and perhaps Mr. Bernanos, who was not yet 40 at the time of his death in 1964, is saying that terror is our ultimate heritage—that what lies beyond the mountain is mineral death. Readers who appreciate literary quality will like this.—*Genevieve Casey, Department of Library Science, Wayne State University, Detroit*

BURGESS, William Vincent. *Second-Hand Persons*. 192p. Doubleday. 1969. \$4.95. 68-18090. F

There is no doubt that Mr. Burgess, a 31-year-old Englishman, displays a burgeoning talent in this first novel. He writes with an iron-hard control in a pared style that emphasizes the steely horror of human emotions gone awry because of the aging process. The setting of the novel is in a home for old men somewhere near London. The main characters are Mr. Berg, who suffers from the effects of a colostomy; Mr. Lavender, who has a partially paralyzed face; David, the young cook, trapped by his homosexuality; and Molly, the assistant superintendent, trapped by her need for love. This book has no real plot line; people suffer, people die. Some words are said about man's inhumanity towards the Jew; David is cruel to Molly; and Mr. Lavender fights Mr. Berg's onslaught of self-pity, for self-pity is the beginning of self-destruction. There are several fantasy scenes, written in an emotionally charged style, in which the reader learns of the previous lives of several of the characters. These passages are the best parts of the book. Even with the forthright treatment of certain deviate sexual desires, Mr. Burgess has written here a novel that should have a reading public.—*Robert F. Cayton, Marietta College Library, Ohio*

CARAS, Roger A. *Monarch of Deadman Bay*. 185p. illus. Little. 1969. \$4.95. 69-12638. F

Monarch of the title is a chocolate-colored Kodiak bear of enormous size, who lives on Kodiak Island off the coast of Alaska. His life, as traced from birth to death in this story, is a relatively uneventful one. The dangers besetting smaller bears are lessened as Monarch increases in size. He is a peaceable, though irascible bear when left to his own resources, but nonetheless becomes known as a killer, and because of his size and beauty he is the prime target of the trophy hunters who give him his sobriquet. However, it is not the hunter's bullet that ends his life. Mr. Caras has written a lucid story, his keen natural-

ist's eye supplying interesting details and authentic background color; his style is clear, and at times touches on the lyrical. This book is an entertaining evening's reading and is recommended to animal lovers and naturalists of all ages, and should have a place on public library shelves.—*Nora T. Corley, Arctic Institute of North America Library, Montreal, Canada*

CHEEVER, John. *Bullet Park*. 256p. Knopf. 1969. \$5.95. 69-14730. F John Cheever's new novel continues the exploration of his recurring theme: "All kinds of scandalous things happen everywhere." It pretends to be a simple narrative, telling how violence enters the lives

## Science Fiction in Library Editions

Walker presents the best science fiction in a new hardcover series ideal for library collections. The Walker series includes new novels by established writers as well as classics that have won millions of readers in paperback editions.

#### EIGHT CLASSICS

**The Whole Man** by John Brunner  
 "Really fascinating . . . with considerable intellectual appeal."—*Publishers' Weekly*  
 LC 69-13670 188 pp. \$4.50

**The Watch Below** by James White  
 "Entertaining and imaginative."—*Publishers' Weekly*  
 LC 69-14241 190 pp. \$4.50

**The Midwich Cuckoos**  
 by John Wyndham  
 "Marvelously horrifying entertainment."—*Newsweek*  
 LC 69-14658 190 pp. \$4.50

#### The Space Merchants

by Frederik Pohl and C. M. Kornbluth  
 "Fast, funny, and sometimes frightening satire."—*Oakland Tribune*  
 LC 69-13672 158 pp. \$4.50

**Brain Wave** by Poul Anderson  
 "A mental binge on a planetary scale."—*The Milwaukee Journal*  
 LC 69-14240 170 pp. \$4.50

**Dragonflight** by Anne McCaffrey  
 "An ingenious story."—*Publishers' Weekly*  
 LC 69-14239 320 pp. \$4.95

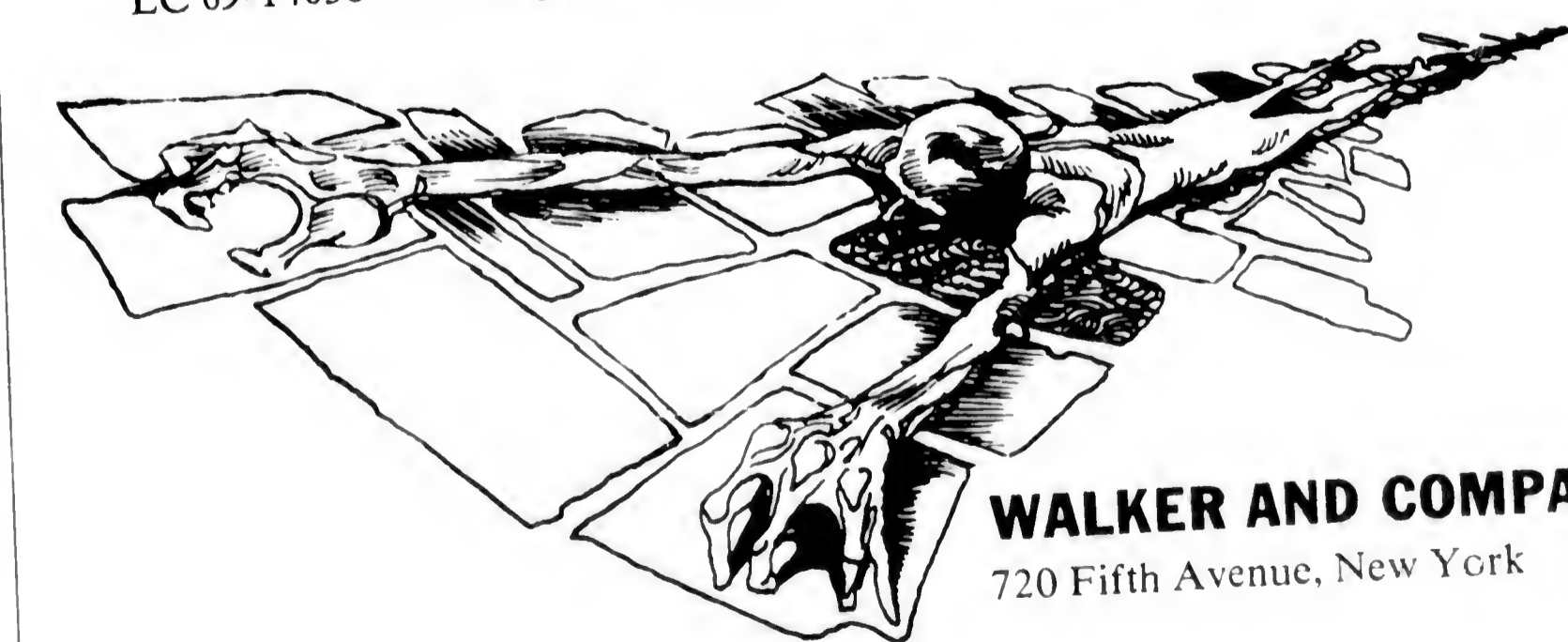
**A Case of Conscience**  
 by James Blish A Hugo Award Winner  
 LC 69-13673 188 pp. \$4.50

**Thorns** by Robert Silverberg  
 A Nebula and Hugo Awards Nominee  
 LC 69-13671 222 pp. \$4.95

#### TWO NEW NOVELS

**Bug Jack Barron**  
 by Norman Spinrad  
 A tense and exciting novel that plots power against power in a fight for immortality.  
 LC 69-16094 336 pp. \$5.95

**A Specter is Haunting Texas**  
 by Fritz Leiber  
 An abrasive and entertaining satire of politics.  
 LC 69-13140 244 pp. \$4.95



**WALKER AND COMPANY**  
 720 Fifth Avenue, New York

of two neighbors, Mr. Hammer and Mr. Naites, in an ostensibly idyllic community called Bullet Park. As the names indicate it is actually a morality tale about the obsessions underlying everyday life. Mr. Cheever's detailing of suburban malaises is as masterful as one has come to expect; never before, however, has he orchestrated his motifs so carefully nor so successfully integrated them into a single, sustained story. This is John Cheever at his best and it belongs in high school, public, and college libraries.—*Dorothy Curley, Brooklyn Public Library*

CHRISTIE, Kate. *Child's Play*. 156p. Harcourt. 1969. \$3.95. 69-12030. F This story will really curl your hair. Jessica tells of her busy, exciting life: she is engaged to the parson, does good works in the parish, has a job, and keeps house for her father and her brother Dave. As she sweetly babbles on we become aware that something is wrong. Why are her employer, the family doctor, and her father so concerned about her? Why is she so preoccupied by her brother Dave, and the strange game they play? The game, in which she and Dave pretend that she is kept locked up by a cruel father becomes a reality as pressure tries to force her to a normal life, and she becomes both prisoner and victim. This psychological chiller, which will also appeal to mystery and horror fans, should be placed on the shelves of most fiction collections.—*Barbara Pfongner, Purdue University Libraries, West Lafayette, Ind.*

CLEMENT, Hal. *Small Changes*. 192p. Doubleday. 1969. \$4.95. 69-13647. F Small changes make great differences in this collection of science-fiction stories. The plans of a new race of man are changed because of the taste of food; the results of an experiment involving human penetration of a sun are in jeopardy because of the failure of a miniaturized circuit; individual survival depends on finding a way to create a positive magnetic charge when familiar methods fail. Hal Clement's imagination ranges from unique solutions to problems in the basic sciences to fanciful interpretations of the birth of stars and the motivation of comets. This collection exhibits his skill in weaving stories around the products of both kinds of imagination.—*Pauline F. Micciche, Fresno State College Library, Calif.*

DEBRAY, Régis. *The Border & a Young Man in the Know*. tr. by Helen R. Lane. 93p. Evergreen: Grove. 1968. pap. \$1.45. 68-29438. F These two short stories are hardly significant contributions to the corpus of contemporary fiction. Indeed, if Mr. Debray were not the young French revolutionary whose recent conviction and imprisonment in Bolivia for aiding the guerrilla insurgents in that country gained for him international notoriety, they might not have been published at all. It seems even more certain that they would not have been translated into English from the original French edition, *Le Frontière et Un Jeune Homme à la Page*, and published in this country. "The Border" is an account of a young man's terrifying experience in South Carolina when he is unwittingly involved

with a group of white murderers of a Negro agitator. "A Young Man in the Know" presents a picture of a callous, self-centered, and totally unpleasant man as he watches his young girl friend dying from the results of a clumsy abortion which he has arranged. Recommended for large fiction collections only.—*Robert D. Harlan, School of Librarianship, University of California, Berkeley*

DISCH, Thomas M. *Camp Concentration*. 192p. Doubleday. 1969. \$4.95. 69-10960. F An overweight poet serving a five-year prison term as a conscientious objector in a war being run by "President McNamara" is spirited away to an experimental camp somewhere under a Colorado gold mine. His journal describes his impressions and experiences both before and after he is infected with a germ which, while increasing intelligence vastly, also kills within nine months. The morass of unintelligible, although highly stylized, description of the machinations of the other characters and the attempt to get across an all too obvious message about military minds tend to make what could have been an interesting science fiction novel dull and only for the largest science fiction collections.—*Patricia Schuman, New York City Community College, Brooklyn*

DUFFUS, R. L. *Jason Goose*. 320p. Norton. 1969. \$5.50. 68-54955. F Here an 80-year-old bartender tells his life story to a vacationing professor. He was a drifter, never very successful at anything, but a jack-of-all-trades, partially self-educated, and reasonably satisfied with his lot. The reader follows him from his childhood and an unfortunate marriage in Vermont across the country to California in the year 1909 when he was 19 years of age. He was never to leave California again for more than a few months; but, even there, he drifted up and down the state usually ending back in San Francisco working for Mr. Connor with whom he has a strange love/hate relationship that eventually intertwines with his equally unusual love for Sylvia, a girl from his own Vermont village. He is a sentimental old coot, never losing the Green Mountain mud from his boots nor his New England country accent that the R. L. Duffus produces beautifully on each page. There is nothing very exciting in this story, but read it on a stormy winter's night before the fire.—*Schuyler L. Mott, Bernardsville Public Library, N.J.*

EDWARDS, Samuel. *Theodora*. 304p. Prentice-Hall. 1969. \$6.95. 69-11067. F Samuel Edwards is an experienced novelist with a disciplined method of writing that creates a fair degree of readability, but seldom, if ever, any brilliance. In this biographical novel, he tells once more the well known story of Theodora, the reformed prostitute who became the wife of the great Emperor Justinian in 6th-Century Byzantium. Both she and her husband were extraordinarily gifted persons, but Mr. Edwards, perhaps in an effort to make them understandable to ordinary people today, makes Theodora behave like a whining, malicious schoolgirl and Justinian like a weakling forever dominated by

his wife. There are elements of truth in such an interpretation, of course, especially for Justinian, who was notoriously uxorious, but this novel greatly oversimplifies two very complex personalities. This is too bad, for Mr. Edwards has in the main accurately described the principal events of the time, and has rarely used the novelist's prerogative of distorting the facts. Many women will readily identify with this fictional Theodora, and perhaps derive considerable emotional satisfaction in the process, but more mature readers will be dismayed by a novel that deliberately cheapens the raw material of history.—*Paul F. Moran, U.S. Bureau of Mines, Research Center Library, College Park, Md.*

FORD, Jesse Hill. *The Feast of Saint Barnabas*. 352p. Atlantic: Little. 1969. \$6.95. 69-12630. F This novel comes out of America's current racial crisis. The setting is the "nigger town" of a Florida city. A chain of events leading to a most contrived riot is triggered by Felton Watridge, a white storekeeper, who stomps a drunken old Negro who had already been handcuffed by the police. Mr. Ford does not dig very deeply into the racial problems that provide the framework of the story. Each chapter is written from the viewpoint of a different character—the storekeeper, a black king of the underworld, a disintegrating Negro minister, a white aristocrat working secretly for a Negro, and assorted men and women of both races. Too often the characters lack real dimension and depth as they move to advance the plot. It is a smoothly written popular novel that will entertain many readers, but if it reveals anything about our society it is that we are still surrounded by superficial and stereotyped thinking when it comes to racial problems in America.—*Charles M. Weisenberg, Los Angeles Public Library*

FRAME, Janet. *Yellow Flowers in the Antipodean Room*. 256p. Braziller. 1969. \$5.95. 69-12802. F Unhappily, there are few rewards for the reader who gets past Miss Frame's enigmatic title to slog through the doughy prose of her novel's misdirection and arrive at its abrupt and equally enigmatic conclusion. The situation has possibilities—Godfrey Rainbird, an accident fatality, undergoes a genuine resurrection just a few hours before his funeral, thereby causing embarrassment and inconvenience to his family. He loses his job and becomes a self-imposed invalid closer to death than to the world of the living. The final tragedy which destroys the Rainbird family, however, seems to be the result of Miss Frame's caprice rather than an inevitable outgrowth of character and situation. The same point is reiterated endlessly, both through exposition and interior monologue. Only Miss Frame's devotees and large fiction collections will be interested in this work.—*Barbara Nelson, formerly Librarian, Queens Borough Public Library, New York*

FYTTON, Francis. *The Nation Within*. 160p. Pantheon. 1969. \$4.95. 68-20891. F "The Army is a nation within the nation,"

wrote Alfred de Vigny; "it is a vice of our times." Mr. Fytton's novel is largely an unrelenting catalog of assassinations, bizarre tortures, and brutal disfigurements; but it is chiefly a powerful condemnation of the sadism and lawless fanaticism which so often characterize the "guardians of the peace" in times of national crisis. Two young intellectuals in Paris become caught up in the struggle for Algerian independence. Their initial involvement is limited to peaceful demonstration and protest, but mounting confrontation with police brutality drives them to militant commitment and finally to tragic destruction. Mr. Fytton is an Englishman who worked as a journalist in Paris during the Algerian War. His book will be a worthwhile addition to public and college library collections.—*Arthur Curley, Montclair Free Public Library, N.J.*

GELLHORN, Martha. *The Lowest Trees Have Tops*. 215p. Dodd. 1969. \$4.95. 69-12470. F This is a rather lightweight, episodic novel of life among the "residents" in a small Mexican town called Tule. They are mostly expatriates of some other country, who lead an idle existence in the beneficent climate, interreact with each other, and condescend to the natives. The narrator, Susanna, is a sympathetic observer of all the surrounding activity, and comments upon the various romantic and other convolutions with sympathy and humor. This fairly good picture of this type of life is well written and should appeal to public and college library readers, especially to the ladies. Recommended for collections of modern fiction.—*Lois Hui-sh, Contra Costa County Library, Walnut Creek, Calif.*

GREIG, Desmond. *The Country House*. 217p. Viking. 1969. \$4.95. 69-11691. F This novel, though that is no name to call it, comes from South Africa. It is billed as a sort of *Last Year at Marienbad* exploration of memory and physical and mental labyrinths. The easy answer to its welter of meaningless events is to adopt the "symbol" Simon approach. The proper names such as Miss Lagoon, Dr. Fishing, and the hero Paul Perdix (the Latin word for partridge) could be a field day for this sort of pseudo-explication. The occasional verbal trickeries do not compensate this reviewer who is reactionary enough to look for plot and character study in a novel.—*Barry Baldwin, Classics Department, University of Calgary, Alberta, Canada*

GULICK, Bill. *The Liveliest Town in the West*. 260p. Doubleday. 1969. \$4.95. 68-22527. F The setting is Dustville, Wyoming Territory—no date. In this quiet, respectable town with scant news potential, the editor makes the town profitably newsworthy. No brawls, no saloon girls with hearts of gold, no swaggering sheriffs, no gun-slingers enhance this tale made amusing by the face-saving, ego-bolstering antics of some bungling leading characters. Problems are solved in a style that is prophetic of a modern town trying to live up to, or down to, its movie-, TV-, or tourist-created image. This clean-cut, youthful,

light romance will appeal to those readers who are tired of psychosociological and metropolitan novels.—*Doris Nesbitt, El Paso Public Library, Texas*

HAMSUN, Knut. *Victoria: a Love Story*. tr. from the Norwegian by Oliver Stal-lybrass. 176p. Farrar. 1969. \$4.95. 69-11574. F *Victoria*, superficially a touching idyll of young love, is deceptively simple. It is a passionately lyrical tale deeply saturated with the brooding melancholy so characteristic of Hamsun's fiction. Johannes, the miller's son, and Victoria, daughter of the laird of the manor, have a moment of ecstasy as star-crossed lovers. She is torn by her loyalty to a patrician family, he by the humiliation of apparent rejection. Both lead strangely incomplete lives, and the closing pages, a dying girl's confession of utter devotion, are moving even for the nonsentimental reader. Hamsun's skill in psychological analysis of psychopathic types is perhaps his major achievement.—*Lawrence S. Thompson, Department of Classics, University of Kentucky, Lexington*

HARRISON, Harry. *Captive Universe*. 192p. Putnam. 1969. \$4.50. 69-11461. F Disregard the publisher's blurb that the story takes place in a valley in Mexico. The whole point to this science-fiction novel is that it only *seems* to be in Mexico. For some odd reason, a huge spaceship enroute to the stars has been disguised—to the majority of its passengers—as such a valley. While the hero fights his way to an understanding of the truth, and in so doing saves the original mission, Mr. Harrison keeps the reader's interest. The device is a familiar one in the field, and not better done here to make it outstanding. This is good routine fare, but those new to science-fiction will enjoy it more than the addict and school and public libraries can purchase it for those readers.—*Rinehart S. Potts, Office of the Dean, Glassboro State College, N. Y.*

HAY, Jacob & John M. Keshishian, M. D. *Autopsy for a Cosmonaut*. 256p. Little. 1969. \$5.95. 69-12634. F An announcement is made of a supplemental, secret mission of the completed Gemini Program known as Gemini 12-A for the purpose of testing the effectiveness of the scientist-astronaut in space. A Russian Voskhod-type spacecraft has been tracked for two months, but suddenly voice communication between the crew and the ground ceases. Transmission of physical data, blood pressures, temperatures, and crew status stops. However, the space ship performance is still being relayed. The conclusion—the crew is dead. The Department of Defense and NASA decide to send a pathologist into space to bring back specimens to determine the reasons for the problem. Lt. Com. Stephen Pitt, a recently chosen astronaut, is the command pilot, and Dr. Samuel Stonebreaker, a staff pathologist of a Hagerstown hospital, is tapped to perform the biopsies. Mr. Hay's development of plot and characters is plausible and understandable. Sometimes the reader feels that the authors include too much emotionalism on the part of the secondary

characters, but this can be overlooked. Dr. Keshishian undoubtedly gave the story its medical credibility and both authors should be commended on not dwelling on the ghoulish aspects of the flight. The book should be read by everyone and is highly recommended simply because it tells a believable story.—*Milton B. Wenger, Manager, Information Center, Halcon International, Inc., New York*

HIMES, Chester. *Blind Man with a Pistol*. 288p. Morrow. 1969. \$4.95. 69-11692. F A long hot summer night and day in Harlem skillfully focused to highlight the fact that "unorganized violence is like a blind man with a pistol" is the setting of this novel. Coffin Ed Johnson and Grave Digger Jones, well known for their previous hilarious exploits are seriously searching for the elusive murder of a white homosexual film producer through the mad world of brotherhood marches, black power, Black Muslims, and loudmouthed soul leaders urging vulnerable soul brothers to get themselves killed. Because this shows the problems as they exist today, there are no final answers to them. The book should have great impact on anyone seriously trying to understand our troubled times, but it does not belong on regular mystery shelves.—*Mary Kent Grant, Consultant on Library Service to the Visually & Physically Handicapped*

HINDE, Thomas. *High*. 347p. Walker. 1969. \$5.95. 69-16050. F On the surface this blackly humorous

## Yellow Flowers in the Antipodean Room

**Janet Frame**

"A haunted, haunting fable of a revelation in which the recognitions of the everyday are extended, enhanced by Janet Frame's extraordinary powers of imaginative magnification."

*The Kirkus Service*

"A curious and fascinating novel."

*Publisher's Weekly*

Just published/256 pp./69-12802/\$5.95

Also by Janet Frame:

OWLS DO CRY \$4.50  
FACES IN THE WATER \$4.95  
THE EDGE OF THE ALPHABET \$4.95  
SCENTED GARDENS FOR  
THE BLIND \$4.50  
THE ADAPTABLE MAN \$4.95  
A STATE OF SIEGE \$5.00

**George Braziller, New York**

novel appears to deal with the usual British professor-author who comes to the United States to teach literature, write a new novel, and become embroiled in the campus sexual revolution. However, Thomas Hinde, contemporary British novelist, lifts his story to a higher level by the addition of a complex but interesting plot device. The anti-hero Maurice Peterson is writing a novel about a professor-novelist Peter Morrison who so strikingly resembles Peterson that at the climax the real life of Peterson and the fantasy life of Morrison have merged. The reader is left to decide whether Peterson can become disentangled from Morrison and act on his own. This well-handled device eliminates the book from escape reading. For libraries with contemporary fiction collections and with patrons who are willing to work while reading a novel of modern fiction.—*Elizabeth M. Guiney, English Department North Hennepin State Junior College, Osseo, Minn.*

HOFF, Marilyn. *Rose*. 288p. Harcourt. 1969. \$5.95. 69-12036. F

This second novel continues the story of young America's rebellion through pot, and ROSE (Regions of Spiritual Expansion), Bohemian living, doing your thing. The settings are brownstone apartments, probably in the East Village, neighborhood taverns, Jane's hospital where she is a nurse's aide, the airport, the streets. The simple story tells how Martin took Jane away from Hotspur and departed. There are substantial utterances from the "In" philosophies. Miss Hoff exclusively uses alternate dialogues between Jane and Martin, a difficult technique and one that imposes a heavy burden on any author. A good bit of this dialogue beautifully represents the inner thoughts and hangups of the principals and their associates, but the slight story is insufficient to carry the basic theme of disillusion with today's world. With this book out of her system perhaps Miss Hoff will be able to return to her early promise shown in *Dink's Blues* (LJ, February 1, 1966). For experimental fiction collections.—*Herbert L. Leet, Southern Tier Library System, Corning, N.Y.*

JHABVALA, R. Praver. *A Stronger Climate: 9 Stories*. 214p. Norton. 1969. \$4.95. 68-13486. F

To the mountain's scorn, Emerson's rabbit replied, "If I cannot carry a forest on my back, neither can you crack a nut." These nine short stories do portray India—but not the India of overpopulation, flood, famine, Red Chinese or Pakistani threats, burgeoning industry, and Madame Nehru. Just as Jane Austen's novels ignored the Napoleonic wars, Mrs. Jhabvala's vignettes unashamedly focus on minor arcs of India's social life which she knows superbly well: primarily the interrelations of English women involved—through inertia or passion—in marriages or affairs with glossy aristocratic Hindu youths, now condemned (or privileged) to live on the fringes of the crowded tradition-hedged Indian urban 20th-Century world. In two or three stories it is an Englishman thus immobilized, but the implications are similar. Polish-born Mrs. Jhabvala, who has written six novels as

well as several earlier short stories appearing in *The New Yorker* and England's *The Cornhill Magazine*, vividly achieves what she set herself to do and her audience should be wider than just those readers looking for exotic or offbeat tidbits of fiction.—*Ben W. Fuson, Department of English, Kansas Wesleyan University, Salina*

KENNEDY, Eva. *Appointment in Budapest*. 320p. McGraw. 1969. \$8.95. 68-18548. F

This first novel (See LJ, February 1, 1969, p.573) is an interesting, well-written account of a Polish girl of Jewish extraction who as a child was brought up, educated, and Magyarized in Hungary between the wars and converted to the Roman Catholic faith. The story starts on March 19th, 1944, when Hungary was overrun by German Nazi armies, the legal government was deposed and arrested, and the country was taken over by the Waffen SS, the Gestapo, and their rather few Hungarian collaborators. Tens of thousand Polish, French, British, and other Allied refugees from German POW camps as well as about 800,000 Hungarian and alien refugee Jews—among them Maria Zelenska, alias Julia Halasz, the heroine of this story—lost on that miserable day their unique asylum, offered by a still formally independent Hungary in a war-torn Europe. The story is interesting even for those who are well acquainted with the history of those sad days in Nazi-occupied Hungary. The characters are excellently drawn and a strong thread of humanity and Christianity runs through the novel. The reviewer is sorry only in noticing a few, scattered and rather biased statements, for example, Hungarians en masse were hardly responsible for brutalities committed by the SS in occupied Hungary. But, *tout comprendre c'est tout pardonner*. Recommended for public libraries.—*Andras H. Pogany, Seton Hall University Libraries, South Orange, N.J.*

LEONARD, John. *Crybaby of the Western World: a Novel of Petit Guignol in Long Beach, California*. 264p. Doubleday. 1969. \$4.95. 69-11565. F

To Long Beach comes Gongor, a representative of Cucking Stool and Sons, New York publishers, to talk to Stanhope Cronopias, the poet of Long Beach, about his manuscript, and thus begins a novel of flat characterizations and soaring imagination. Mr. Leonard creates a wildly satiric takeoff on almost everything that can be currently satirized: poetry and publishing, the "now" generation, sex, Soviet agents, the acid-heads, and so on. All of this takes place in Long Beach, California. The story is merely a frame on which to hang the satire, the puns, the inventive flashing use of words. This is a novel of ideas and word play, not for the lover of traditional novels. I found it rather too long but Mr. Leonard's explosive talent is very interesting.—*Maybelle Lacey, Santa Ana Public Library, Calif.*

LYONS, Ruth. *The Island Lovers*. 240p. Doubleday. 1969. \$4.95. 69-10964. F

Recently widowed Julia Narramore returns to an unnamed island in the Caribbean to settle the business affairs of her late, but not too lamented, husband and

to dispose of her property. This forms the basis for brief glimpses into the lives of many of the island's inhabitants as they touch that of Julia's, with devastation to some and happy endings for others, with a tropical hurricane neatly disposing troublesome problems. This pleasantly readable story with stereotyped characterization and tidy plot place this book in the women's magazine category, suitable for the public library fiction collection having a clientele to which this type of novel appeals.—*Mildred K. Badger, University of California Research Library, Los Angeles*

McCLURE, James G. *The Hanging of the Angels*. 416p. Random. 1969. \$5.95. 68-14525. F

This first novel explores the defection of a present-day Roman Catholic priest from the clergy in terms of the Faust legend. The story, in brief, covers Jonathan Fisk's seminary career, where he first encounters his pot-smoking Mephisto in the guise of a fellow seminarian, and his seduction after ordination from his San Francisco rectory by a prostitute named Margaret. The book culminates in an orgiastic, cactus-induced *Walpurgisnacht* that may well make it a *succès de scandale*. Mr. McClure is clever in showing the ironic closeness of sacred and profane love, of metaphysical and narcotistic experience, of sacramental and hedonistic ritual—for this he deserves great credit. But his combination of the daring with the noxious will lead unfortunately to the book's condemnation by moralistic readers.—*Richard J. Thompson, English Department, Canisius College, Buffalo*

MAY, Derwent. *The Professionals*. 251p. David White. 1968. \$4.95. 68-25735. F

This novel, set in contemporary London, is very dull. The hero, a business manager for an educational journal, has a brief, rather listless affair with the sister of a co-worker, bullies his amateur theatrical group into a passable performance of a French farce, and manages to get himself fired as the novel ends by holding a disappointingly dull cast party in the offices of the journal. Despite occasional sparks and a number of interesting minor characters around him, he is too uninteresting a character to compensate for the uneventful plot. Even more unfortunate than the hero is Mr. May's style which is easily read, but lifeless. Mr. May must continually tell us the emotional state of his characters and scenes because his dialogue and his descriptions are too unevocative.—*Kim H. Parker, Department of Mechanics, Johns Hopkins University, Baltimore*

MONSARRAT, Nicholas. *Richer Than All His Tribe*. 384p. Morrow. 1969. \$6.95. 69-19284. F

In this sequel to *The Tribe That Lost Its Head*, (Sloane, 1956) Mr. Monsarrat cynically relates the story of personal power run amuck in a newly independent African nation. The new nation, Pharamaul, a fictional African island, has received its independence from Britain partly through the efforts of David Bracken, an idealistic—and paternalistic—career civil servant, who along with others

is retained after independence. Conditions in Pharamaul are typical of Africa today: underdevelopment, a high rate of illiteracy with a small educated elite, intertribal suspicion and hatred, and powerful nations vying for influence with loans and cultural ties. Bracken's idealism declines when he sees Pharamaul officials become dissolute and adopt policies of tyranny and extravagance, and he makes a futile effort to reverse the situation. Mr. Monsarrat is knowledgeable about African affairs, but some of his characters are overdeveloped, weakening what could have been a powerful novel. Like the first book, this one is recommended with reservations, to public libraries.—*Raymond G. McInnis, Western Washington State College Library, Bellingham*

MOORE, Ruth. *The Gold and Silver Hooks*. 320p. Morrow. 1969. \$5.95. 69-11244. F

This is a novel about life in New England during Prohibition and Depression days. Generally, it is the saga of the Randall family during those difficult times, but the center of the story is Abby Plummer Randall—a woman struggling to maintain her integrity in the midst of confusion and family troubles. Abby's refusal to compromise in any way for anyone keeps her from being an appealing character, but she is an admirable one. Ruth Moore is quite expert at handling this kind of woman's story, replete with problems: those who have enjoyed her earlier novels will not be disappointed with this violent yet tender story, recommended for public libraries.—*Bonnie J. Mitchell, Mohawk Valley Community College Library, Utica, N.Y.*

MORTON, Frederic. *Snow: Gods*. 365p. NAL: World. 1969. \$5.95. 68-28114. F

High on the most exclusive alp in Switzerland gather the rich and famous for a chichi Christmas bash. The sampling of the jet set includes Ina Lord, scrumptious movie star and her husband author Kurt Wertberg; Louis Perez, aviation tycoon; Walderton Pell, black mime extraordinaire and his wife Lady A, a slightly soiled member of the aristocracy. Besides all the fun parties, and backstage intrigue among the hotel staff, there is a struggle for power or survival between the "snow gods." The book should be entertaining, but it is really rather grim.—*Barbara Pfrogner, Purdue University Libraries, West Lafayette, Ind.*

PATTERSON, John M. *Doubly Dead*. 192p. Doubleday. 1969. \$3.95. 69-10959. F

This first novel is an evocative picture of the changing moods and colors of the Channel island of Jersey, its laws and legends, its customs and architecture, its people and animals. Henry Moffat and his lovely wife Poncie come to see Piers Hartley, Henry's wartime comrade. At first it is a middle-aged idle for the three of them, with horses to ride, stories to tell, caves to explore, and old friends to see. Then Piers' wife, Sylvia, flies in from Paris, flaunting her dislike of everything Piers loves, and the danger signs appear. Poncie sees a ghost from her past just before the violence starts. The background is as in-

triguing as the classic puzzle, and both indicate that here is an author to watch. For all mystery shelves.—*Mary Kent Grant, Consultant on Library Service to the Visually & Physically Handicapped*

POHL, Frederik. *The Age of the Pussy-foot*. 192p. Trident. 1969. \$4.95. 69-13009. F

Should a stylist of satirical science fiction underscore his prophecies of warning by use of foreword and afterword comments? Frederik Pohl obviously thinks so, for this is the format of this book. The time is 2527AD and a "revival" from the dead (cryogenics) finds new "life" scarcely that in an age where man seems "entirely superfluous" as computers not only perform his bidding but actually "program" him. The protagonist saves (?) this world from de-computerization and the last line of this fairy tale is they lived "happily ever after (italics mine)." In the afterward, Pohl supports his futuristic society as being, chillingly, "maybe not even five decades away" rather than five centuries.—*Robert Stewart, English Department, Phoenix College, Ariz.*

PRIOR, Allan. *The Loving Cup*. 384p. S. & S. 1969. \$6.50. 68-8125. F

April and Tom Winter have money, fame, and a loving, happy marriage. Although the idyll they inhabit rests on Tom's skill and luck as an internationally famous auto racing driver, they have come to feel invulnerable against the deceits and misfortunes which befall less adulated mortals. The shattering end to this dream comes suddenly when Tom kills a woman in a highway accident and goes to prison, bankrupt and disgraced. The action and dialogue are appropriate to the mod London scene; there are some very funny and some touching episodes. The manner in which accounts are squared when a basically loving couple face up to their true character is the theme of this well-written novel recommended for adult fiction collections.—*Edward B. Hayward, Hammond Public Library, Ind.*

ROCK, Phillip. *The Dead in Guanajuato*. 226p. Meredith Pr. 1969. \$4.95. 68-9524. F

Charles Sloane of the American Embassy in Mexico City knows everyone, it seems, after living there for 20 years. Through him we meet an old girl friend and her young lover, a painter who has never sold a painting, a lecherous savings and loan executive and his attractive, frigid wife, and others—gigolos, bullfighters, activists, writers. They party, see a bullfight, attend a fertility festival, talk, and make love. They are "just a bunch of characters hanging around trying to find some meaning to life." Like the mummies at Guanajuato, they are lifelike, but inside "they're nothing but leather." This, then, is an allegory: "a man's need to communicate love for man . . . but they couldn't reach each other because there was nothing inside to reach." The characters seem believable, but not very likeable; the plot line seems uncertain at times. The novel, not for those readers who might want an uplifting book, is recommended for larger libraries.—*Stanley Swanson, Oregon State University Library, Corvallis*

ROTH, Philip. *Portnoy's Complaint*. 288p. Random. 1969. \$5.95. 69-16414. F

The reader gains insight into why Alex Portnoy runs. Alex fumbles at meanings for his fantasied life as he pours out his story to his analyst. A brilliant lawyer on Mayor Lindsay's staff, he is the product of a dominant Yiddish mama, and an over-demanding, overindulgent, and over-worked, constipated father. His main goal in life is the seduction of as many "shiksas" as possible for revenge on the goyim. (See, for example *What Makes Sammy Run* where Sammy's goal is reached when he beds a movie star.) Philip Roth, the accomplished author, has written a *tour-de-force*, partially a put-on, vividly portraying the Jewishness of mid-20th-Century American ghetto life. It can almost be considered a highly polished fragment updating of Meyer Levin's classic *The Old Bunch*. Non-Freudian readers may not appreciate the detailed case histories that would provide scarce material in four-letter argot for a textbook on sexual aberrations. Though the work appears overly long, Alex's involved confessions may be an aspect of intentional Jewish humor. Parts of this potential best-seller appeared in *Esquire*, and *Partisan Review*.—*Earl Tannenbaum, Regis College Library, Denver*

SNOW, C. P. *The Sleep of Reason*. 483p. Scribners. 1969. \$6.95. 69-12600. F

Challenges to established authority, increases in crime, and problems of sexual freedom against a backdrop of English university life form the immediate substance of this latest volume in the cycle "Strangers and Brothers," which takes its title from an epigram inscribed by Goya on one of his etchings. "The sleep of reason brings forth monsters." Witty, learned even, although at times pedantic, Snow's alter ego Sir Lewis Eliot finds life, even for one at the very top, full of conflict, struggle, and unreason. The old order is changing as Eliot first meets a dilemma at his own university where he now serves on the court. Two couples have been found sleeping together in a sitting room of a girl's dormitory. What should be done? Is the location of this activity more important than the act? Again in a bizarre murder case involving the niece of an old friend, the problem of loyalty is the issue for Eliot, but musings on "diminished

## Acquainted with Grief

**Carlo Emilio Gadda**

"Gadda's prodigious verbal power has been compared to that of Celine. He has succeeded, once and for all, in shattering the limitations of the literature of dialect." *Michel Butor*

Just published/256 pp./69-12804/\$6.95

**George Braziller, New York**

responsibility" total personal freedom, communication between generations and within a generation between individuals of different backgrounds, figure significantly throughout. The wantonness of the murder, for which the genesis is probably the murder on the moors of a few years ago, seems beyond comprehension.—Robert D. Johnson, *Associate at Lyle Anderson Associates, Seattle, Wash.*

SOLDATI, Mario. *The Orange Envelope*. tr. by Bernard Wall. 256p. Helen & Kurt Wolff Bks.: Harcourt. 1969. \$5.75. 69-14848.

Carlo, representative of the Italian middle class before and after World War II, blames the events of his pointless life on his possessive and consuming mother. Well enough off to forego working for a living, Carlo busies himself with brothels, the opera, and as many disreputable women who look like his mother as he can. Only three times in his life does he seem interested in spending more than one night with the same woman: the first time, the woman is admired only from a distance; the second time, the woman is a prostitute who places a chain and lock around him to remind him of her; and the third time, she is an unwed gold digger who takes away his vitality and his fortune. With mother dead, Carlo manages to survive in Auckland with his retarded brother and a faithful servant. The story, told with meticulous care, will be enjoyed only by readers of continental fiction in translation.—Robert H. Donahugh, *Youngstown Public Library, Ohio*

STAFFORD, Jean. *The Collected Stories of Jean Stafford*. 480p. Farrar. 1969. \$10. 68-29471.

As a short story writer Miss Stafford is a competent craftsman. Her best short stories have already appeared in *Interior Castle*, (1953, o.p.), and *Bad Characters*,

(LJ, October 15, 1964), still in print. In *Collected Stories*, three stories from the earlier works have been dropped and 13 have been added. For the most part, the new stories are slight, dull or have tacked-on endings. In this collection Miss Stafford's virtues of clarity, well-chosen words, perception of people and places almost disappear under the sheer numbers of bad-tempered, eccentric, pitiful old women and the emotions of loneliness, frustration, aimlessness, terror and despair. Nevertheless, strong literary collections in colleges and large public libraries will need this book. Most public libraries will find that *Bad Characters* contains the stories which will appeal to more readers and do greater justice to Miss Stafford's skill. Make sure the library has a copy of that before it is out of print.—Polly G. Anderson, *formerly Ramapo Catskill Library System, Middletown, N.Y.*

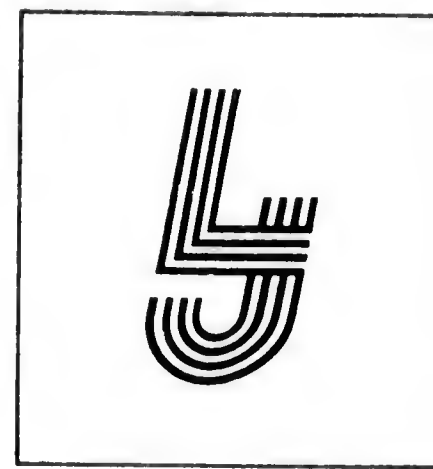
WALLOP, Douglass. *The Good Life*. 320p. Atheneum. 1969. \$5.95. 69-15504.

Thoroughly tired of the contemporary suburban rat race, successful businessman Albert Miller longs for a way out. He conceives the idea of hiring out with his wife as a live-in couple to wealthy families. The Millers divest themselves of property and possessions, winding up with \$100,000 in the bank and no responsibilities. Under an assumed name, they begin a new life at "Rear Guard," an estate owned by an elderly retired couple. The adventure soon palls for Albert, who discovers that his employer is an irascible, snobbish, vengeful old man. The master-servant conflict provides the story line, with many hilarious scenes. Albert derives his ultimate revenge by secretly buying "Rear Guard." The final irony is that Albert has come full circle: once again a homeowner with the old familiar problems. This latest novel by the author of

*The Year the Yankees Won the Pennant* (Norton, 1964) is amusing and entertaining.—Suzanne Lennon, *Roanoke College Library, Salem, Va.*

WILLINGHAM, Calder. *Providence Island*. 559p. Vanguard. 1969. \$6.95. 68-8088.

Imagine being stranded on a tiny uninhabited island in the Caribbean with a Lesbian writer and a missionary's wife! This is what happens to Jim Kittering, a television executive, who had sailed on the freighter *Lorna Loone* bound for Bluefields, Nicaragua, to obtain background material for a new comedy-adventure series, "Tramp Steamer." Hurricane Beulah blows the ship onto a reef where all hands conveniently perish except Jim and the two charming ladies. Undaunted they make themselves comfortable in a cave and are immediately faced with deep philosophical questions and moral ponderables ("Shall I put on my trunks in case we decide to go swimming?"). They soon lose their inhibitions, however. Although married, Jim decides the only realistic thing to do under the circumstances is to become common-law husband to Florence, the Lesbian writer and Melody, the missionary's wife. Florence is a problem, since it is unclear whether she is a real Lesbian or only a 38-year-old virgin terrified of men. In an orgy that goes on for hundreds of tedious (that's what I said) pages and includes a "nice" orgy and a "not-so-nice" orgy, Florence finally "does it." She is not a Lesbian, after all, but merely has Lesbian tendencies. After four months and four days of love and games on Providence Island, Jim and his two playmates are rescued. "I can't believe it," sums up Melody. "One minute we're on the island, the next we're gone." As Jim says about his own profession, the gluck is endless.—John C. Pine, *Smithtown Library, N.Y.*



## AUTHOR-TITLE INDEX

### TO THE BOOK REVIEW & PROFESSIONAL READING

#### Authors

Aaron, H., 564  
Abbagnano, N., 763  
Abbey, S., 209  
Abbott, B., 180  
Academy of Political Science, 57  
Adams, M., 562  
Adams, R. F., 528  
Adler, B., 563  
Agee, J., 550  
Aguilar, A., 555

Ainsworth, E., 529  
Alhadeff, D. A., 539  
Alkim, U. B., 74  
Allfree, P. S., 186  
Allison, P., 748  
Alloway, L., 62  
Alter, R., 192  
Amis, K., 776  
Andrew, P., 214  
Andrews, W., 182  
Aranow, E. R., 67  
Arcander, E., 209  
Arlen, M. J., 173  
Arley, C., 98

Arlott, J., 212  
Arnold, B., 533  
Arnold, O., 69  
Aron, R., 199  
Arthaud, C., 182  
Ashbrook, W., 762  
Ashby, L. W., 751  
Ashby, M., 543  
Asimov, I., 80, 207  
Asinof, E., 98  
Asturias, M. A., 214  
Avorn, J. L., 527

Baeck, H. S., 91  
Bagby, G., 569  
Bailey, F. W., 177  
Bain, W. S., 565  
Bainton, R. H., 184  
Bakke, E. W., 555  
Ball, R. H., 776  
Balows, A., 205  
Barclay, W., 80  
Barker, G. W., 194  
Barker, R. G., 202  
Barker, S. O., 554  
Barker, W., 89  
Barnett, H., 759

Barron, D. W., 89  
Barrows, C. M., 758  
Bassett, W. W., 763

Bauer, M., 59  
Bawden, C. R., 187  
Baxter, E. M., 80

Issue	Author-Title Index	Pagination
January 1		46-98
January 15		165-216
February 1		517-569
February 15		731-782

Bayles, M. D., 80  
Bayne, E. A., 543  
Bazin, G., 65, 534  
Becker, E., 558  
Becker, H. K., 744  
Beckett, S., 212  
Beckman, G. M., 752  
Behme, R. L., 206  
Belenitsky, A., 74  
Bell, J. B., 752  
Bellairs, J., 776  
Bellman, R., 559  
Bentley, E., 565  
Berger, O., 59  
Berger, P. L., 739  
Berkman, T., 563  
Berman, L., 548, 769  
Bernal, L., 548  
Bernanos, M., 777  
Berrigan, D., 173  
Beveridge, N. E., 753  
Bhaktivandana Swami, A. C., 194  
Biagi, E., 749  
Biddle, G., 750  
Bienen, H., 759  
Binion, R., 89  
Birenbaum, W. M., 527  
Birney, E., 197  
Bissell, C. T., 69  
Black, C. E., 556  
Blackford, C. M., 536  
Blattberg, P., 184  
Blake, N., 760  
Blanch, L., 750  
Block, L., 568  
Blomjous, J. J., 739  
Blumenfeld, Y., 211  
Blumenthal, L. A., 177  
Blunt, W., 66  
Boardman, J., 744  
Booksman, M., 762  
Borgstrom, G., 529  
Bornstein, L., 762  
Bosch, J., 766  
Bottineau, Y., 64  
Boulton, L., 66  
Bourne, E., 536  
Boutell, W. S., 540  
Bowe, A., 554  
Bowen, C. D., 760  
Bowers, M. G., 549  
Boyd, M., 739  
Bradley, J., 543  
Bragard, R., 762  
Brandon, S. G. F., 80  
Braude, J. M., 177  
Braun, L. J., 98  
Braw, C., 95  
Brew, J. O., 563  
Broby-Johansen, R., 212  
Brock, P., 543  
Bronson, B. H., 551  
Brooks, J., 540  
Brower, D. R., 70  
Brown, D. R., 772  
Brown, F., 76  
Brown, F. J., 739  
Brown, R. E., 60  
Brownlow, K., 776  
Broxis, P. F., 517  
Bruce, G., 543  
Brumbaugh, R. S., 529  
Buchanan, G., 536  
Buchanan, N., 180  
Buchen, I. H., 760  
Buechner, F., 764  
Bunnik, R. J., 194  
Burchett, W. G., 739  
Burchfield, C., 747  
Burckhardt, S., 192  
Burgess, W. V., 777  
Burke, K., 215  
Burness, T., 529  
Butler, J. A. V., 205  
Butor, M., 192  
Butt, R., 199

Cadell, E., 215  
Caidin, M., 544  
Calas, N., 180  
Caldwell, J. C., 548  
Calian, C. S., 81  
Caligor, L., 769  
Camaione, D. N., 564  
Cameron, J., 556  
Camp, A., 548  
Campbell, R. F., 527  
Capon, R. F., 191  
Caras, R. A., 777  
Carey, J. T., 59  
Carlisle, O., 765  
Carnacina, L., 759  
Carnochan, W. B., 760  
Carr, J., 764  
Carroll, P., 765  
Carroges, M., 551  
Cartier, J., 187  
Casella, D., 549  
Castle, R. W., 81  
Castro, J., 87  
Cattani, G., 193  
Cauthen, K., 81  
Cecil, H., 569  
Cervolov, J., 198  
Chaber, M. E., 569  
Chao, Y. R., 76  
Chapman, C., 556

Chapman, G., 544  
Charvat, H. W., 215  
Charvat, W., 193  
Chase, I., 70  
Chaze, E., 568  
Cheever, J., 777  
Chessman, G. W., 536  
Chiapusso, J., 763  
Chomsky, N., 740  
Christie, K., 778  
Christopher D. Smithers Foundation, 173  
Churchman, C. W., 67  
Citizens' Board of Inquiry, 173  
Clague, E., 192  
Clairmont, C., 184  
Clark, A., 95  
Clarke, D. L., 758  
Clement, H., 778  
Clifford, D., 63  
Clubb, O. E., 544  
Coates, A., 537  
Cocteau, J., 565  
Coe, W. F., 184  
Coffin, M., 748  
Coffman, M., 544  
Coggi, L., 173  
Cohen, R., 551  
Cohen, S., 59  
Cohn-Bendit, D., 174  
Cole, M., 202  
Coleman, D. S., 744  
Collins, M., 568  
Constantelos, D. J., 753  
Cooper, C., 569  
Cooper, J. C., 93  
Cooper, L., 187  
Cooper, R. G., 183  
Cordell, A., 97  
Corrington, J. W., 566  
Cortright, E. M., 204  
Cost, M., 566  
Coutinho, A., 193  
Coxe, G. H., 98  
Coys, A. W., 744  
Craig, M., 208  
Cranston, M., 766  
Crile, G., 751  
Cromie, R., 87  
Crook, W. H., 562  
Cross, C., 553  
Crouvel, W., 540  
Crowder, M., 545  
Curley, M. T., 518  
Currey, C. B., 537  
Currier, N., 65  
Curtis, H., 205  
Cuttler, C. D., 180  
Cutts, J. P., 76

Dali, S., 534  
Dallek, R., 66  
Damase, J., 64  
Daniel, G., 758  
Dannenfeldt, K. H., 750  
D'Arcy, M. C., 764  
Dardson, L., 95  
Davis, B., 71  
Day, A. S., 74  
De Bastyai, L., 93  
De Bono, E., 202  
Debray, R., 778  
De Cayeux, A., 770  
De George, R. T., 199  
Delza, S., 208  
De Santillana, G., 81  
De Sica, V., 212  
Deuchler, F., 746  
Deutsch, R. M., 202  
Deutscher, I., 767  
Dickens, C., 760  
Diringer, D., 177  
Disch, T. M., 778  
Dixon, P. L., 564  
Dodge, D., 568  
Doermann, H., 542  
Donleavy, J. P., 95  
Dostoevsky, F., 193  
Dowey, E. A., 81  
Downing, A. J., 182  
Downs, R. B., 165  
Drane, J., 740  
Drees, L., 545  
Dror, Y., 199  
Drucker, P. F., 67  
Dubuffet, J., 747  
Dudley, F. A., 744  
Duffus, R., 778  
Goodman, L., 89  
Gordon, K., 741  
Gossman, L., 71  
Goulet, R., 566  
Grant, K. A., 208  
Graver, L., 760  
Greenan, R. H., 96  
Greenberg, Hayim, 91  
Greenberg, Herbert, 193  
Greenleaf, W., 68  
Gregg, R. B., 82  
Greig, D., 779  
Griffen, J., 560  
Griffio, P., 560  
Grimm, W. C., 560  
Grinstein, A., 203  
Gritscher, H., 93  
Grubb, D., 567  
Guicciardini, F., 188

Ellis, A., 195  
Emde, H., 759  
Enright, D. J., 765  
Esar, E., 177  
Etter, R., 554  
Etting, G. B., 186  
Evans, D. S., 204  
Everett, R. O., 740  
Evenson, W., 554

Fackenheim, E. L., 195  
Fairchild, H. N., 76  
Falberg, H., 68  
Falkiner, R., 748  
Fang, I. E., 174  
Fang, J., 542  
Fankhauser, H., 212  
Farb, P., 563  
Farm Journal Food eds, 549  
Faulk, O. B., 188  
Fehrenbacher, D. E., 545  
Feinberg, G., 204  
Feininger, A., 206  
Feldman, D. M., 195  
Feldman, R. J., 744  
Feuer, L. S., 57  
Finber, E. J., 752  
Finley, M. L., 545  
Finney, J. C., 212  
Fischer, G., 773  
Fisher, H., 69  
Fishwick, M., 740  
Flammonde, P., 57  
Fleming, D. F., 188  
Fleming, N., 568  
Fletcher, J., 743  
Folter, N., 206  
Folton, R. S., 65  
Forbes, S., 98  
Ford, J. H., 778  
Forman, J., 57  
Forster, T. M., 200  
Foster, J. K., 63  
Fotion, N. G., 740  
Fram, E. H., 68  
Frame, J., 778  
Frank, Jeannette, 549  
Frank, Joseph, 740  
Frankel, C., 527  
Franklin, J. H., 740  
Fraser, D., 182  
Fraser, J., 568  
Frazier, E. F., 527  
Freeling, N., 215  
Freeman, O. L., 770  
Freuchen, D., 549  
Fries, H., 764  
Frost, R. H., 93  
Fry, D. K., 76  
Fry, V., 184  
Fytton, F., 778

Galante, P., 58  
Gannon, T. M., 764  
Garaudy, R., 81  
Gardner, B., 188  
Gargan, W., 537  
Garin, E., 545  
Garve, A., 568  
Gascoigne, E., 213  
Gauld, G., 537  
Geen, M., 565  
Gellhorn, M., 779  
Georgano, G. N., 178  
Geske, J. A., 180  
Ghose, Z., 95  
Gibson, B., 740  
Gies, J., 184  
Gilbert, A., 195  
Gilbert, E., 759  
Gilbert, M., 188  
Gill, J. H., 81  
Gillot, J. E., 560  
Gillroy, F. D., 775  
Gimbel, J., 545  
Gladstone, J. N., 195  
Glasser, W., 58  
Gloag, J., 566  
Godard, J. L., 776  
Godden, G. A., 65  
Goell, Y., 178  
Goldman, A. J., 537  
Goldmann, E., 188  
Goldovsky, B., 763  
Goldthorpe, J. H., 192  
Gollon, J., 564  
Gomez, J., 60  
Gomringer, E., 765  
Good, P., 741  
Goodman, L., 89  
Gordon, K., 741  
Gossman, L., 71  
Dupuy, T. N., 732  
Durant, M., 770  
Dwiggins, D., 90

Elliott, H. C., 203  
Earl, D., 753  
Eban, A., 753  
Eckstein, A., 540  
Edelstein, T. G., 66  
Edgley, L., 98  
Edwards, S., 778  
Ehrenberg, A., 81  
Eide, A., 556  
Eilenberg, H., 68  
Eisenstein, S., 776  
Eiteljorg, S., 207  
Elliott, G. P., 197  
Elliott, H. C., 203

Ellis, A., 195  
Emde, H., 759  
Enright, D. J., 765  
Esar, E., 177  
Etter, R., 554  
Etting, G. B., 186  
Evans, D. S., 204  
Everett, R. O., 740  
Evenson, W., 554

Fackenheim, E. L., 195  
Fairchild, H. N., 76  
Falberg, H., 68  
Falkiner, R., 748  
Fang, I. E., 174  
Fang, J., 542  
Fankhauser, H., 212  
Farb, P., 563  
Farm Journal Food eds, 549  
Faulk, O. B., 188  
Fehrenbacher, D. E., 545  
Feinberg, G., 204  
Feininger, A., 206  
Feldman, D. M., 195  
Feldman, R. J., 744  
Feuer, L. S., 57  
Finber, E. J., 752  
Finley, M. L., 545  
Finney, J. C., 212  
Fischer, G., 773  
Fisher, H., 69  
Fishwick, M., 740  
Flammonde, P., 57  
Fleming, D. F., 188  
Fleming, N., 568  
Fletcher, J., 743  
Folter, N., 206  
Folton, R. S., 65  
Forbes, S., 98  
Ford, J. H., 778  
Forman, J., 57  
Forster, T. M., 200  
Foster, J. K., 63  
Fotion, N. G., 740  
Fram, E. H., 68  
Frame, J., 778  
Frank, Jeannette, 549  
Frank, Joseph, 740  
Frankel, C., 527  
Franklin, J. H., 740  
Fraser, D., 182  
Fraser, J., 568  
Frazier, E. F., 527  
Freeling, N., 215  
Freeman, O. L., 770  
Freuchen, D., 549  
Fries, H., 764  
Frost, R. H., 93  
Fry, D. K., 76  
Fry, V., 184  
Fytton, F., 778

Galante, P., 58  
Gannon, T. M., 764  
Garaudy, R., 81  
Gardner, B., 188  
Gargan, W., 537  
Garin, E., 545  
Garve, A., 568  
Gascoigne, E., 213  
Gauld, G., 537  
Geen, M., 565  
Gellhorn, M., 779  
Georgano, G. N., 178  
Geske, J. A., 180  
Ghose, Z., 95  
Gibson, B., 740  
Gies, J., 184  
Gilbert, A., 195  
Gilbert, E., 759  
Gilbert, M., 188  
Gill, J. H., 81  
Gillot, J. E., 560  
Gillroy, F. D., 775  
Gimbel, J., 545  
Gladstone, J. N., 195  
Glasser, W., 58  
Gloag, J., 566  
Godard, J. L., 776  
Godden, G. A., 65  
Goell, Y., 178  
Goldman, A. J., 537  
Goldmann, E., 188  
Goldovsky, B., 763  
Goldthorpe, J. H., 192  
Gollon, J., 564  
Gomez, J., 60  
Gomringer, E., 765  
Good, P., 741  
Goodman, L., 89  
Gordon, K., 741  
Gossman, L., 71  
Dupuy, T. N., 732  
Durant, M., 770  
Dwiggins, D., 90

Elliott, H. C., 203  
Earl, D., 753  
Eban, A., 753  
Eckstein, A., 540  
Edelstein, T. G., 66  
Edgley, L., 98  
Edwards, S., 778  
Ehrenberg, A., 81  
Eide, A., 556  
Eilenberg, H., 68  
Eisenstein, S., 776  
Eiteljorg, S., 207  
Elliott, G. P., 197  
Elliott, H. C., 203

Galante, P., 58  
Gannon, T. M., 764  
Garaudy, R., 81  
Gardner, B., 188  
Gargan, W., 537  
Garin, E., 545  
Garve, A., 568  
Gascoigne, E., 213  
Gauld, G., 537  
Geen, M., 565  
Gellhorn, M., 779  
Georgano, G. N., 178  
Geske, J. A., 180  
Ghose, Z., 95  
Gibson, B., 740  
Gies, J., 184  
Gilbert, A., 195  
Gilbert, E., 759  
Gilbert, M., 188  
Gill, J. H., 81  
Gillot, J. E., 560  
Gillroy, F. D., 775  
Gimbel, J., 545  
Gladstone, J. N., 195  
Glasser, W., 58  
Gloag, J., 566  
Godard, J. L., 776  
Godden, G. A., 65  
Goell, Y., 178  
Goldman, A. J., 537  
Goldmann, E., 188  
Goldovsky, B., 763  
Goldthorpe, J. H., 192  
Gollon, J., 564  
Gomez, J., 60  
Gomringer, E., 765  
Good, P., 741  
Goodman, L., 89  
Gordon, K., 741  
Gossman, L., 71  
Dupuy, T. N., 732  
Durant, M., 770  
Dwiggins, D., 90

Ellis, A., 195  
Emde, H., 759  
Enright, D. J., 765  
Esar, E., 177  
Etter, R., 554  
Etting, G. B., 186  
Evans, D. S., 204  
Everett, R. O., 740  
Evenson, W., 554

Fackenheim, E. L., 195  
Fairchild, H. N., 76  
Falberg, H., 68  
Falkiner, R., 748  
Fang, I. E., 174  
Fang, J., 542  
Fankhauser, H., 212  
Farb, P., 563  
Farm Journal Food eds, 549  
Faulk, O. B., 188  
Fehrenbacher, D. E., 545  
Feinberg, G., 204  
Feininger, A., 206  
Feldman, D. M., 195  
Feldman, R. J., 744  
Feuer, L. S., 57  
Finber, E. J., 752  
Finley, M. L., 545  
Finney, J. C., 212  
Fischer, G., 773  
Fisher, H., 69  
Fishwick, M., 740  
Flammonde, P., 57  
Fleming, D. F., 188  
Fleming, N., 568  
Fletcher, J., 743  
Folter, N., 206  
Folton, R. S., 65  
Forbes, S., 98  
Ford, J. H., 778  
Forman, J., 57  
Forster, T. M., 200  
Foster, J. K., 63  
Fotion, N. G., 740  
Fram, E. H., 68  
Frame, J., 778  
Frank, Jeannette, 549  
Frank, Joseph, 740  
Frankel, C., 527  
Franklin, J. H., 740  
Fraser, D., 182  
Fraser, J., 568  
Frazier, E. F., 527  
Freeling, N., 215  
Freeman, O. L., 770  
Freuchen, D., 549  
Fries, H., 764  
Frost, R. H., 93  
Fry, D. K., 76  
Fry, V., 184  
Fytton, F., 778

Galante, P., 58  
Gannon, T. M., 764  
Garaudy, R., 81  
Gardner, B., 188  
Gargan, W., 537  
Garin, E., 545  
Garve, A., 568  
Gascoigne, E., 213  
Gauld, G., 537  
Geen, M., 565  
Gellhorn, M., 779  
Georgano, G. N., 178  
Geske, J. A., 180  
Ghose, Z., 95  
Gibson, B., 740  
Gies, J., 184  
Gilbert, A., 195  
Gilbert, E., 759  
Gilbert, M., 188  
Gill, J. H., 81  
Gillot, J. E., 560  
Gillroy, F. D., 775  
Gimbel, J., 545  
Gladstone, J. N., 195  
Glasser, W., 58  
Gloag, J., 566  
Godard, J. L., 776  
Godden, G. A., 65  
Goell, Y., 178  
Goldman, A. J., 537  
Goldmann, E., 188  
Goldovsky, B., 763  
Goldthorpe, J. H., 192  
Gollon, J., 564  
Gomez, J., 60  
Gomringer, E., 765  
Good, P., 741  
Goodman, L., 89  
Gordon, K., 741  
Gossman, L., 71  
Dupuy, T. N., 732  
Durant, M., 770  
Dwiggins, D., 90

Ellis, A., 195  
Emde, H., 759  
Enright, D. J., 765  
Esar, E., 177  
Etter, R., 554  
Etting, G. B., 186  
Evans, D. S., 204  
Everett, R. O., 740  
Evenson, W., 554

Fackenheim, E. L., 195  
Fairchild, H. N., 76  
Falberg, H., 68  
Falkiner, R., 748  
Fang, I. E., 174  
Fang, J., 542  
Fankhauser, H., 212  
Farb, P., 563  
Farm Journal Food eds, 549  
Faulk, O. B., 188  
Fehrenbacher, D. E., 545  
Feinberg, G., 204  
Feininger, A., 206  
Feldman, D. M., 195  
Feldman, R. J., 744  
Feuer, L. S., 57  
Finber, E. J., 752  
Finley, M. L., 545  
Finney, J. C., 212  
Fischer, G., 773  
Fisher, H., 69  
Fishwick, M., 740  
Flammonde, P., 57  
Fleming, D. F., 188  
Fleming, N., 568  
Fletcher, J., 743  
Folter, N., 206  
Folton, R. S., 65  
Forbes, S., 98  
Ford, J. H., 778  
Forman, J., 57  
Forster, T. M., 200  
Foster, J. K., 63  
Fotion, N. G., 740  
Fram, E. H., 68  
Frame, J., 778  
Frank, Jeannette, 549  
Frank, Joseph, 740  
Frankel, C., 527  
Franklin, J. H., 740  
Fraser, D., 182  
Fraser, J., 568  
Frazier, E. F., 527  
Freeling, N., 215  
Freeman, O. L., 770  
Freuchen, D., 549  
Fries, H., 764  
Frost, R. H., 93  
Fry, D. K., 76  
Fry, V., 184  
Fytton, F., 778

Galante, P., 58  
Gannon, T. M., 764  
Garaudy, R., 81  
Gardner, B., 188  
Gargan, W., 537  
Garin, E., 545  
Garve, A., 568  
Gascoigne, E., 213  
Gauld, G., 537  
Geen, M., 565  
Gellhorn, M., 779  
Georgano, G. N., 178  
Geske, J. A., 180  
Ghose, Z., 95  
Gibson, B., 740  
Gies, J., 184  
Gilbert, A., 195  
Gilbert, E., 759  
Gilbert, M., 188  
Gill, J. H., 81  
Gillot, J. E., 560  
Gillroy, F. D., 775  
Gimbel, J., 545  
Gladstone, J. N., 195  
Glasser, W., 58  
Gloag, J., 566  
Godard, J. L., 776  
Godden, G. A., 65  
Goell, Y., 178  
Goldman, A. J., 537  
Goldmann, E., 188  
Goldovsky, B., 763  
Goldthorpe, J. H., 192  
Gollon, J., 564  
Gomez, J., 60  
Gomringer, E., 765  
Good, P., 741  
Goodman, L., 89  
Gordon, K., 741  
Gossman, L., 71  
Dupuy, T. N., 732  
Durant, M., 770  
Dwiggins, D., 90

Ellis, A., 195  
Emde, H., 759  
Enright, D. J., 765  
Esar, E., 177  
Etter, R., 554  
Etting, G. B., 186  
Evans, D. S., 204  
Everett, R. O., 740  
Evenson, W., 554

Fackenheim, E. L., 195  
Fairchild, H. N., 76  
Falberg, H., 68  
Falkiner, R., 748  
Fang, I. E., 174  
Fang, J., 542  
Fankhauser, H., 212  
Farb, P., 563  
Farm Journal Food eds, 549  
Faulk, O. B., 188  
Fehrenbacher, D. E., 545  
Feinberg, G., 204  
Feininger, A., 206  
Feldman, D. M., 195  
Feldman, R. J., 744  
Feuer, L. S., 57  
Finber, E. J., 752  
Finley, M. L., 545  
Finney, J. C., 212  
Fischer, G., 773  
Fisher, H., 69  
Fishwick, M., 740  
Flammonde, P., 57  
Fleming, D. F., 188  
Fleming, N., 568  
Fletcher, J., 743  
Folter, N., 206  
Folton, R. S., 65  
Forbes, S., 98  
Ford, J. H., 778  
Forman, J., 57  
Forster, T. M., 200  
Foster, J. K., 63  
Fotion, N. G., 740  
Fram, E. H., 68  
Frame, J., 778  
Frank, Jeannette, 549  
Frank, Joseph, 740  
Frankel, C., 527  
Franklin, J. H., 740  
Fraser, D., 182  
Fraser, J., 568  
Frazier, E. F., 527  
Freeling, N., 215  
Freeman, O. L., 770  
Freuchen, D., 549  
Fries, H., 764  
Frost, R. H., 93  
Fry, D. K., 76  
Fry, V., 184  
Fytton, F., 778

Galante, P., 58  
Gannon, T





Genetic mosaics and other essays, 206  
 George Eliot's early novels, 551  
 Gerard Manley Hopkins, 552  
 German art in the 20th century, 746  
 German novel and the affluent society, 78  
 Giovanni Bellini, 535  
 Giraudoux, 551  
 Glory of Hera, 773  
 Go to thy deathbed, 98  
 Gods and heroes, 70  
 Gods are not mocked, 216  
 God's country and my people, 564  
 Gods of Kumano, 70  
 Gold and silver hoooks, 781  
 Golden century, 543  
 Golden collar, 215  
 Golden encyclopedia of music, 179  
 Golden sickle, 567  
 Golden voice of the Senate, 67  
 Good life, 782  
 Gordon Parks, 535  
 Grammar of spoken Chinese, 76  
 Grand banks, 752  
 Grand illusion, 776  
 Graphic arts encyclopedia, 179  
 Great air war, 755  
 Great church in captivity, 755  
 Great Museums of the World Series, 181  
 Great tax fraud, 540  
 Great white hope, 94  
 Greek and Roman art 3000 B.C. to A.D. 550, 181  
 Greek-English lexicon, 532  
 Green seacoast, 536  
 Growth of the modern West Indies, 72  
 Guide to badminton, 564  
 Hail, American development, 766  
 Handbook of contemporary Soviet psychology, 202  
 Handbook of Greek pottery, 65  
 Hanging of the angels, 780  
 Hanoi, 174  
 Hardy companion, 61  
 Harrison Gray Otis, 538  
 Harry S. Truman, 184  
 Hasty heirs, 569  
 Hawaii, 756  
 Hawk's done gone and other stories, 96  
 Hazenda, 216  
 Henry Hobson Richardson and his works, 64  
 Henry Moore, 749  
 Henry Spencer Moore, 749  
 Hermann Cohen's philosophy of Judaism, 83  
 Hermann Roesler and the making of the Meiji state, 756  
 Hero, American style, 740  
 High priest, 528  
 Himalayan art, 64  
 History and folklore of American country tinware, 748  
 History of American magazines, 550  
 History of American marine painting, 536  
 History of art and music, 763  
 History of Central Africa, 191  
 History of costume, 64  
 History of Italy, 188  
 History of Medieval Christianity, 547  
 History of Russia, 547  
 History of Sicily, 545  
 History of the Incas, 755  
 History of the Vikings, 188  
 History of Unilever, 542  
 History of world sculpture, 65  
 Holy China, 536  
 Holy Roman Empire, 546  
 Home again, home again, 216  
 Homemade bread, 549  
 Homes of the great, 182  
 Honest, reliable corpse, 569  
 Honey, 216  
 Hong Kong, 773  
 Honorable profession, 201  
 Hooligan, 568  
 Horizon cookbook and illustrated history of eating and drinking through the ages, 550  
 Housing, 740  
 How they murdered the second "R," 528  
 How to avoid automobile accidents, 772  
 How to be happy though pregnant, 558  
 How to be lazy, healthy and fit, 560  
 How to build electronics projects, 560  
 How to clean everything, 179  
 How to start a money-making business at home, 751  
 Humanism and Christianity, 764  
 Hummingbirds and their flowers, 208  
 Hunger, U.S.A., 173  
 Hungering dark, 764

Husband and wife, 207  
 IBM electronic circuit analysis program, 210  
 I live with birds, 91  
 I play flute and other poems, 555  
 I want it now, 776  
 I was curious, 776  
 Icon and pulpit, 81  
 Idanre and other poems, 555  
 Impossible object, 781  
 In-between, 196  
 In pursuit of the mous, the snail, and the clam, 770  
 In the wake of Torrey Canyon, 563  
 In touch, 742  
 Indian place-names, 190  
 Indians in Uganda, 92  
 Individuality and encounter, 558  
 Informal sources, 565  
 Innovator, 195  
 Inside twelve cities, 752  
 Intelligence at the top, 557  
 International development 1967, 557  
 International protection of human rights, 556  
 International standardization of library statistics, 48  
 International systems and the modernization of societies, 201  
 Intimate enemy, 202  
 Introduction to archaeology, 758  
 Introduction to great reading, 762  
 Introduction to the theology of Rudolf Bultmann, 84  
 Inventory, 193  
 Investing in antique jewelry, 748  
 Investing in pottery & porcelain, 748  
 Invisibles, 764  
 Is objectivism a religion, 195  
 Isaac Bashevis Singer and the eternal past, 760  
 Island lovers, 780  
 Israel, 553, 752  
 Israel: a Reader, 563  
 Israel and the Arabs, 547  
 Israeli portraits from the Six-Day War, 563  
 It happened in Boston, 96  
 Italian campaign 1943-45, 190  
 It's hard to be hip over thirty... and other tragedies of married life, 199  
 Ivy League guidebook, 542  
 J. K. Lasser's how to save estate and gift taxes, 186  
 Jacklove affair, 567  
 Jacob Riis revisited, 771  
 James Duff Brown, 1862-1914, 731  
 Japanese Communist Party, 752  
 Japanese prehistoric arts, 748  
 Japan's modern century, 756  
 Jason Goose, 778  
 Jazz dance, 565  
 Jean Dubuffet, 747  
 Jean Dubuffet edifices, 747  
 Jerome biblical commentary, 60  
 Jerusalem, 190  
 Jerusalem: a history of forty centuries, 71  
 Jesuits, 82  
 Jesus and the zealots, 80  
 Jewish art, 181  
 Jews and intermarriage, 769  
 Jim Clark, 537  
 John Christie of Glynedebourne, 66  
 John Crome, 63  
 John Fitzgerald Kennedy, 537  
 John Knox, 185  
 John Locke, 196  
 Joseph Conrad's fiction, 552  
 Joseph L. Bristow, 750  
 Journals of Claire Clairmont, 184  
 Journey into the mind's eye, 750  
 Joys and sorrows of recent American art, 180  
 Jubilee of a ghost, 566  
 Jules and Jim, 776  
 Kafka versus Kafka, 551  
 Karate's history and traditions, 564  
 Keeping out of trouble, 199  
 Kennedy conspiracy, 57  
 Key to feminine response in marriage, 202  
 Kingdom of earth, 775  
 Kingdom of God and primitive Christianity, 86  
 Kings depart, 758  
 Korea, 556  
 Labor politics, American style, 192  
 Land of afternoon, 186  
 Land of many frontiers, 188  
 Land Office business, 190  
 Land that I will show thee, 188  
 Lands beyond the forest, 771  
 Large type cook book, 74  
 Last day and the first, 555  
 Last train to Prophetstown, 554  
 Last years of the church, 84  
 Latin American radicalism, 87

Law enforcement, 744  
 Lawyers, the rule of law, and liberalism in modern Egypt, 557  
 Legends of the Hasidim, 83  
 Lemuel Gulliver's mirror for man, 760  
 Leonhard Rauwolf, 750  
 Let children be children, 769  
 Letters of Rupert Brooke, 77  
 Liberal leader in the House, 67  
 Librarianship in Canada, 165  
 Life and works of Evgenij Zamiatin, 552  
 Linda Goodman's sun signs, 89  
 Lion heart, 95  
 Listening bibliography, 529  
 Literature in Brazil, 193  
 Literatures of the world in English translation, 744  
 Liveliest town in the West, 779  
 Lives of the Pharaohs, 73  
 Living and partly living, 539  
 Living room war, 173  
 Living walls, 758  
 Lloyd George, 188  
 Logic of survey analysis, 771  
 London discount market, 68  
 Lonesome traveler, 566  
 Long war, 752  
 Looking at my heart, 184  
 Lords of the loom, 190  
 Lord's Prayer in its biblical setting, 764  
 Lost theatres of London, 775  
 Loving cup, 781  
 Lowest trees have tops, 779  
 Luigi Carnacina's great Italian cooking, 759  
 Lutherans and Roman Catholicism, 83  
 Machaquilá, 70  
 Machine age armies, 772  
 Machines and perception in industrial design, 210  
 Madman and the nun, 775  
 Maigret in Vichy, 569  
 Making good again, 95  
 Malnutrition, learning and behavior, 208  
 Man, 771  
 Man from New York, 539  
 Man in the glass booth, 775  
 Man of many qualities, 86  
 Man whose dreams came true, 98  
 Management by objectives, 541  
 Management goals, 68  
 Management of capital expenditures, 186  
 Management of libraries and information centers, 731  
 Managing growth through acquisition, 540  
 Mandate of heaven, 544  
 Manpower needs and national goals for the 1970's, 58  
 Man's condition, 764  
 Man's conquest of space, 204  
 Man's rise to civilization, 563  
 Many roads to Moscow, 187  
 Mao Tse-tung, 767  
 Marcel Proust, 193  
 Marijuana, 59  
 Marino Marini lithographs, 747  
 Marriage wig and other poems, 555  
 Marxism and Christianity, 83  
 Massage girl, 548  
 Master bronzes from the classical world, 66  
 Master drawings from California collections, 65  
 Matter of choice, 84  
 Matter of opportunity, 98  
 Maundy, 566  
 Maximum feasible misunderstanding, 741  
 Medicine in Mexico, 208  
 Medieval cities, 182  
 Medievalism and the ideologies of the enlightenment, 71  
 Meditations for communion services, 83  
 Memoirs of Chancellor Pasquier, 539  
 Memory no servant, 197  
 Men and Gods on the Roman Nile, 53  
 Men who play God, 556  
 Merry go round, 568  
 Metrology and precision engineering, 91  
 Metropolitan Museum Journal, 534  
 Mexican Militarism, 73  
 Mexico City, 548  
 Mexico I love, 548  
 Miami and the siege of Chicago, 58  
 Military occupation and national security, 767  
 Military posts in the Powder River country of Wyoming, 547  
 Milton, 185  
 Ministry of service, 196  
 Minton pottery & porcelain of the first period, 1793-1850, 65  
 Miracle in Milan, 212  
 Mirrors of the Jewish mind, 760  
 Miss Craig's 21-day shape-up program, 208  
 Mr. Daniels and the Grange, 547  
 Mr. Justice Murphy, 66  
 Modern history of Mongolia, 187  
 Modern libraries for modern colleges, 732  
 Modern meat cookbook, 549  
 Modeste Moussorgsky, 750  
 Molecular basis of life, 206  
 Monarch of Deadman-Bay, 777  
 Montale and Dante, 77  
 Mooney case, 93  
 Moral situations, 740  
 Moscow, 70  
 Mothers in "Faust," 193  
 Murders of Aziz Khan, 95  
 Murder of my aunt, 569  
 Music hunter, 66  
 Musical instruments in art and history, 762  
 My people, 753  
 Mystical poems of Rumi, 198  
 Name of the game is murder, 98  
 Napoleon after Waterloo, 67  
 Napoleon, 1799-1807, 538  
 Nation within, 778  
 National forests of America, 770  
 National Gallery of Ireland, 536  
 National Geographic research reports, 1963, 60  
 Nations by design, 768  
 Naturalistic view of man, 751  
 Negroes for medicine, 173  
 Neutralization and world politics, 556  
 New adult guide to independent living, 771  
 New American philosophers, 84  
 New book of motorcycles, 209  
 New culture, 214  
 New foreign policy for the United States, 741  
 New Jacobins, 70  
 New look in politics, 740  
 New Marxism, 199  
 New Romans, 201  
 New Testament, a new translation, 80  
 New Testament speaks, 194  
 New think, 202  
 New universe, 205  
 New university, 69  
 New writing, 77  
 New York Times large type cook book, 74  
 Nick the clerk, 98  
 Night flight to Hanoi, 173  
 Night out, night school, and revue sketches, 213  
 900 days, 756  
 Nine months in a year, 536  
 1918, 187  
 XIXth century drawings and water-colors, 535  
 19th century romanticism in American music, 763  
 No Gods are false, 554  
 No more Vietnams, 176  
 Nog, 97  
 Non-Jewish Jew, 767  
 North avenue irregulars, 741  
 North Carolina's capital, Raleigh, 548  
 Northern painting, 180  
 Notebooks for "The Possessed," 193  
 Notes for a myth and other poems, 765  
 Notes for myself, 185  
 Notre-Dame de Paris and the Sainte-Chapelle, 64  
 Novelists' America, 760  
 Novels of August Strindberg, 551  
 Nuclear proliferation, 743  
 Numbers racket, 542  
 Observation in modern astronomy, 204  
 Obsolete Communism, 174  
 Odd way round the world, 187  
 Old glass, 65  
 Olympia, 545  
 Omnibulbulus Mr. Mencken, 538  
 On charisma and institution building, 772  
 On Sigmund Freud's dreams, 203  
 On the enjoyment of modern art, 180  
 On the mountain, 215  
 Once against the law, 98  
 One bread, 197  
 101 masterpieces of music and their composers, 762  
 One hundred years of anthropology, 563  
 1001 questions answered about aviation, 179  
 Only game in town, 775  
 Operas of Puccini, 762  
 Opium and the romantic imagination, 551  
 Orange envelope, 782  
 Organising the arts, 517  
 Origins and growth of archaeology, 758

Origins and legacy of World War I, 188  
 Origins of Rhodesia, 547  
 Origins of Trotskyism in Ceylon, 546  
 Ornamental shrubs for temperate zone gardens, 206  
 Other side of the mountain, 777  
 Overlive, 527  
 Overt homosexual, 89  
 Pacifism in the United States, 543  
 Packaging, 540  
 Page 2, 76  
 Pageantry of sport, 212  
 Painting and the joy of colour, 180  
 Pan-Americanism from Monroe to the present, 555  
 Papa Gorski, 781  
 Paper walls, 768  
 Papers of Henry Laurens, 189  
 Parade's gone by, 776  
 Paradise below zero, 774  
 Parisian's guide to Paris, 548  
 Passion for Sicilians, 563  
 Patchwork today, 183  
 Patrick Henry and his world, 751  
 Pax Britannica, 189  
 Pearl S. Buck, 537  
 Penance way, 186  
 Pentagonism, 766  
 People, groups, and organizations, 92  
 People vs. the system, 742  
 Peoples and cultures of the Pacific, 92  
 Persian kingship in transition, 543  
 Personal resume preparation, 68  
 Peter Hurd, 748  
 Peter Paul Rubens, 746  
 Peter principle, 191  
 Petalism, 559  
 Petrochemicals, 207  
 Philadelphia, 186  
 Philosophy today no. 1, 81  
 Photosynthesis, 207  
 Physics of negative viscosity phenomena, 207  
 Picasso linocuts, 747  
 Place of sapphires, 569  
 Place to stand, 554  
 Plains Indian raiders, 189  
 Plato manuscripts, 529  
 Poem in its skin, 765  
 Poems, 765  
 Poems 1964-1967, 765  
 Poets on street corners, 765  
 Polish short story in English, 60  
 Political dialogues, 766  
 Political economy of the Canadian North, 541  
 Political ideology in Malaysia, 768  
 Politics and policy, 201  
 Politics of the universe, 538  
 Politics of war, 767  
 Poodle book, 560  
 Portrait gallery of early automobiles, 747  
 Portrait of Japan, 187  
 Portrait of Maine, 180  
 Post-mortem, 773  
 Potemkin, 776  
 Pottery and porcelain, 748  
 Poverty, 741  
 Poverty, planning, and politics in the new Boston, 743  
 Power in the Kremlin, 190  
 Power of Parliament, 199  
 Power of the unknown citizen, 58  
 Power of words in your life, 759  
 Power sellers, 98  
 Practical guide to psychotherapy, 559  
 Practical servomechanism design, 91  
 Prayer and the living Christ, 87  
 Prayers from the burned-out city, 81  
 Precious stones, 59  
 Prehistoric art in Europe, 746  
 Preservation Hall portraits, 762  
 President and public opinion, 767  
 Presidents, 59  
 Pride and the anguish, 781  
 Priesthood in crisis, 739  
 Priests for tomorrow, 194  
 Primer on statistics for business and economics, 541  
 Princes of the Renaissance, 755  
 Principles of food science, 529  
 Printmaking, 747  
 Problems and controversies in television and radio, 69  
 Profession of authorship in America, 1800-1870, 193  
 Professionals, 780  
 Profitable playwright, 213  
 Profits in the United States, 541  
 Prometheus project, 204  
 Promise of greatness, 544  
 Prophetic voices of the Bible, 84  
 Prophets speak, 84  
 Providence island, 782  
 Proxy contests for corporate control, 67  
 Psychic investigator, 204  
 Psychic world around us, 558  
 Psychology of college success, 542  
 Psychology of musical ability, 558  
 Public papers of the secretaries-general of the United Nations, 89  
 Public policy making reexamined, 199  
 Queen Christina, 538  
 Quest for past and future, 195  
 Quest for the necessary, 193  
 Quest for Timbuctoo, 188  
 Quick and the dead, 567  
 Quiet invaders, 756  
 Radiation chemistry, 90  
 Radical empiricism of William James, 554  
 Radical republicans, 74  
 Radio program id book, 69  
 Ranch on the Ruidoso, 184  
 Raphael Soyer, 63  
 Raw and the cooked, 92  
 Rawhide rhymes, 554  
 Reading of the Canterbury tales, 553  
 Recognizing flowering wild plants, 560  
 Recursive techniques in programming, 89  
 Red centre, 69  
 Red flag/black flag, 768  
 Reflections on men and ideas, 81  
 Reformation in Germany, 189  
 Regis Debray and the Latin American revolution, 200  
 Relations of literature and science, 744  
 Religious and anti-religious thought in Russia, 82  
 Religious community and the secular state, 86  
 Religious experience of mankind, 196  
 Religious inquiry, 86  
 Religious trends in English poetry, 76  
 Renderings, 534  
 Renewing the face of the earth, 83  
 Repairing small electrical appliances, 209  
 Report on the Asians, 89  
 Republic of Plato, 84  
 Research centers directory, 533  
 Residual years, 554  
 Resistance versus Vichy, 189  
 Resources of Canadian academic and research libraries, 165  
 Return of the swastika, 557  
 Revelation, 764  
 Revelation as history, 83  
 Revolutionary democracy, 555  
 Revolutionary Marxist students in Poland speak out, 200  
 Revolver, 1818-1865, 62  
 Richer than all his tribe, 780  
 Riddle of the universe, 205  
 Rings on a tree, 765  
 Riots and rebellion, 175  
 Ritual and belief in Morocco, 86  
 Rivals, 774  
 Rizal, 537  
 Road to revolution, 537  
 Roads, bridges and tunnels, 211  
 Robert Penn Warren, 60  
 Role and status of women in the Soviet Union, 772  
 Rommel, 538  
 Roomful of Havings and other profiles, 538  
 Rose, 780  
 Royal treasures, 748  
 Rumor of angels, 739  
 Russian European, 750  
 Russian porcelains, 749  
 SST, 90  
 Sammy Younge, Jr., 57  
 Scarecrow man, 95  
 Schooled to kill, 569  
 Schools without failure, 58  
 Science and Christ, 197  
 Science and civic life in the Italian Renaissance, 545  
 Science, faith and man, 74  
 Science for the airplane passenger, 90  
 Science secularization and God, 81  
 Scientists in politics, 88  
 Screenplays and other writings of the cinema, 565  
 Sculpture in concrete, 182  
 Sculpture of Barbara Hepworth, 748  
 Sean O'Casey reader, 194  
 Search for a usable future, 174  
 Second-hand persons, 777  
 Secret sayings of the living Jesus, 86  
 Secrets of the great masters, 181  
 Seekers, 59  
 Seesaw, 211  
 Self-defense for boys & men, 564  
 Settling free the bears, 96  
 Sexuality and moral responsibility, 742  
 Shadow of Blooming Grove, 185  
 Shakespeare on silent film, 776  
 Shakespearean meanings, 192  
 Shape of intelligence, 203  
 Shattered glass, 76  
 Shell, 209  
 Shiloh, 773  
 Ship of bells, 765  
 Short history of modern Greece, 74  
 Short history of painting, 746  
 Sight unseen, 97  
 Singapore wink, 97  
 Six-legged science, 770  
 Skier's bible, 774  
 Skiing, 93  
 Skiing for pleasure, 774  
 Sleep of reason, 782  
 Sleeping truth, 88  
 Small changes, 778  
 Snakes, 208  
 Snapshots, 78  
 Snow Gods, 781  
 Social change in Soviet Russia, 32  
 Social thought in the Soviet Union, 773  
 Socialist register 1968, 92  
 Some vistas of modern mathematics, 559  
 Something to sing about, 194  
 Soviet people and their society, 548  
 Soviet system and modern society, 773  
 Soviet Union, 201  
 Special and curious blessing, 86  
 Special libraries, 46  
 Sport of falconry, 93  
 Sportsman's guide to game animals, 93  
 Spring in this world of poor mutts, 198  
 Stained glass, 64  
 Standard handbook of lubrication engineering, 210  
 Step, 765  
 Stephen's green revisited, 765  
 Strange enthusiasm, 66  
 Stranger with my face, 98  
 Stranglers, 543  
 Strategies against poverty, 742  
 Strength of the university, 69  
 Stroll in the air, frenzy for two, or more, 775  
 Strong wind, 214  
 Stronger climate, 780  
 Structure and development of the Common Market, 541  
 Studies in music history, 80  
 Studies in the institutional history of early modern Japan, 754  
 Style and design, 1909-1929, 64  
 Styles of radical will, 762  
 Supper of the lamb, 191  
 Supplemental studies for the National Advisory Commission on Civil Disorders, 175  
 Svetlana, 749  
 Sweet way to diet, 207  
 Sword swallower, 566  
 Sylvia Sidney needlepoint book, 183  
 Symbolic behavior, 192  
 Syndicate wife, 185  
 Systematic theology, 195  
 Systems approach, 67  
 Tahitian journal, 750  
 Take a pair of private eyes, 98  
 Tallyman, 569  
 Taste for death, 569  
 Teachers guide for self-defense for boys & men, 564  
 Teaching Montessori in the home, 69  
 Teaching science with everyday things, 69  
 Television news, 174  
 Theatrical costume and the amateur stage, 565  
 Theodora, 778  
 Theodore Roosevelt and the Politics of power, 536  
 There's a little ambiguity over there among the bluebells and other theater poems, 565  
 Thirteen days, 556  
 31 new American poets, 198  
 This is the castle, 215  
 This wine of peace, this wine of laughter, 766  
 Thorstein Veblen, 68  
 Three billion years of life, 770  
 Through Japan with brush & ink, 70  
 Thursday's child has far to go, 562  
 Turpedoboot sailor, 536  
 Touchfeather, 568  
 Track and road, 183  
 Trackers of the skies, 204  
 Transitions in biblical scholarship, 84  
 Treasury of Australian wildlife, 91  
 Treasury of humorous quotations, 177  
 Trees, 206  
 Trends and variations in fertility in the United States, 562  
 Trial of Jesus of Nazareth, 80  
 Triangle dream, 198  
 Trip to Hanoi, 557  
 Truthfulness, 82  
 Tsars, 546  
 21st century, 560  
 24 seconds to shoot, 774  
 20,000 quips and quotes, 177  
 Two kinds of power, 517  
 Two prisoners, 216  
 Unaccountable, 203  
 Understanding alcoholism, 173  
 Understanding prayer, 82  
 Unfinished odyssey of Robert Kennedy, 174  
 United Nations, 768  
 Unlawful assembly, 765  
 Until the sun falls, 96  
 Up against the ivy wall, 527  
 Up from poverty, 742  
 Up from the pedestal, 72  
 Urban planning in pre-Columbian America, 182  
 Urban riots, 57  
 VHF-FM marine radio, 211  
 Valachi papers, 93  
 Valentine & its origin, 533  
 Valley of the verdict, 195  
 Value systems and social process, 772  
 Van Nostrand's scientific encyclopedia, 62  
 Varied airs of spring, 70  
 Varieties of police behavior, 743  
 Vatican, 534  
 Vatican council and the Jews, 195  
 Vatican empire, 55  
 Venetian painted ceilings of the Renaissance, 746  
 Venice Biennale, 1896-1968, 62  
 Victoria, 779  
 Vienna, my Vienna, 187  
 Vietnam will win, 739  
 Viking circle, 548  
 Village planning in the primitive world, 182  
 Violence and social change, 759  
 Vodka on ice, 568  
 Voice of government, 200  
 Voyage and other versions of poems by Baudelaire, 198  
 Wacky world of sports, 212  
 War and order, 701  
 War at sea, 758  
 War prayer, 78  
 War to end all wars, 544  
 Warlords of Oman, 186  
 Warren's ninth antiques and current prices, 62  
 Warriors for the poor, 562  
 West Africa under colonial rule, 545  
 Western words, 528  
 Wettermark, 568  
 What a way to run the tribe, 556  
 What is theatre, 565  
 What you should know about personnel management, 68  
 What you should know about public relations, 68  
 What you should know about research techniques for retailers, 68  
 What you should know about small business marketing, 68  
 What's it all about and what am I, 82  
 Where steel winds blow, 87  
 Where the surfers are, 564  
 White conscience, 743  
 Who needs a cookbook, 76  
 Who stole Sassi Manoon, 567  
 Why be a Christian, 82  
 Why France fell, 544  
 Why me, 537  
 Wild sanctuaries, 209  
 William James and phenomenology, 554  
 Williamsburg galaxy, 71  
 Winding stair, 568  
 Working and thinking on the waterfront, 553  
 World directory of theological libraries, 46  
 World of baking, 549  
 World of Renaissance Florence, 73  
 World of Rod McKuen, 553  
 World theatre, 213  
 World War II and its origins, 547  
 World who's who in science, 180  
 Wrestling methods, 564  
 Writing fiction for profit, 76  
 Writing of one novel, 553  
 Yellow flowers in the antipodean room, 778  
 Yesterday in sport, 212  
 You can improve your vision, 207  
 You can't kill the dream, 739  
 Your power to be, 764

# CLASSIFIED ADVERTISING

Positions open and positions wanted, \$1.00 per line, minimum charge, \$3.00; all other types of ads, \$1.50 per line, minimum charge, \$4.50. If voucher forms are required for billing, please send them at the time advertisements are submitted for insertion. Copy for ads and requests for cancellations must be received at the LJ office one month preceding date of issue. Write: Advertising Department, Library Journal, 1180 Avenue of the Americas, New York, New York 10036.

## FOR SALE

**HARPER'S MONTHLY MAGAZINE** 1850-1901. Bound in excellent condition. Best offer. C. Shillaber, Robinson Hall, Harvard University, Cambridge, Mass.

## OUT-OF-PRINT

**FRENCH & SPANISH** and current titles. The largest importers in the U.S. French & European Publications, 610 Fifth Ave., N.Y., N.Y.

**LARGE SELECT STOCK** of out-of-print books always available. Advise us of your needs: single title or a want list. Kendall G. Gaiser, Booksellers, 1242 Broadway, Toledo, Ohio 43609.

**SEND TODAY** for our weekly cuts. OP Humanities material from BCL; also exclusive OP major authors. Book Service, P.O. Box 511, Santa Cruz, Calif. 95060 (the man you talked to at ALA!).

**BUILDING SPECIAL COLLECTIONS** is one of our specialties. Foreign books and periodicals, current and out-of-print. Albert J. Phiebig, Box 32, White Plains, N.Y.

**COLONIAL "out-of-print"** Book Service, Inc. Specialists in supplying out-of-print books as listed in all library indices (Granger Poetry, Essay & Gen. Literature; Shaw; Standard; Fiction; Biography; Lamont, Speech, etc.). Want lists invited. 23 East 4th St., N.Y.C. 10003.

**EXCLUSIVE WANT LISTS** get prompt attention, wide search, reasonable prices, from International Bookfinders, Inc., Box 3003-LJ, Beverly Hills, California 90212.

**FASTEST POSSIBLE** service for German and French books from our large stock in New York. Current and out-of-print titles on every subject. Prices based on the original foreign prices. Ask for catalogs, state subject and language. Mary S. Rosenberg, Inc., 100 West 72nd St., New York, N.Y. 10023.

**MUSIC, DANCE, & THEATRE** books our specialty. Search service. Catalog from: Lion Harvey Books, P.O. Box 395, New York, N.Y. 10024.

## MAGAZINES—BACK NUMBERS

**U. S. GOVERNMENT** Publications are our specialty. We buy, sell and exchange. Samuel Ward, La Plata, Maryland.

**OVER 2,000,000** backdate magazines! Send want lists. No catalog. Est. 1932. Midtown Magazines, Box 917-I.J., Maywood, N.J. 07607. Phone (212) 993-6579.

**BACK ISSUES** to authoritative journals of sciences, technology, medicine and liberal arts, distributed or required by Maxwell Scientific International, Inc., Fairview Park, Elmsford, N.Y. 10523.

**BACK Number Magazine Specialists.** Established 1889. Largest and best selection anywhere. We also welcome your lists of duplicates for sale. Abrahams Magazine Service, Inc., 56 E. 13th St., Dept. J, N.Y., N.Y. 10008.

**PERIODICALS** bought and sold, complete sets, short runs and single volumes in all fields and all languages. Walter J. Johnson, 111 Fifth Avenue, New York, N.Y. 10003.

**NATIONAL GEOGRAPHIC** magazines 1888-1968. Antiques magazines, 1922-1968, any issue. Periodical Service, Box 465-LR, Wilmington, Del.

## SERVICES—PERSONNEL

**NATION'S HEADQUARTERS . . .** for library personnel. Don Howard Personnel, Inc., 290 Madison Ave., N.Y.C. 10017. If you seek librarians, or are desirous of making a change, you'll find when you see Don Howard first—you'll need see us only! Send position specs—or your résumé in strict confidence: or if local, call us at 212 LE 2-8300, for interview.

**THERESA M. BURKE** Employment Agency, 8 W. 40th St., New York City. The oldest agency in New York specializing in librarians and library assistants. All fields.

## POSITIONS WANTED

**LIBRARIAN,** Woman, M.L.S., background in education, desires position in school library, Washington, D.C., beginning September, 1969. Z 57.

**LIBRARY SCIENCE TEACHER,** M.A.L.S. plus additional credits, 8 years college teaching, interested in challenging position. Available Sept. 1969. Prefer Midwest or West. Z 56.

**WOMAN, 31, M.S.L.S. (ALA school)** desires stimulating position in Philadelphia, 6 years cataloging experience, some reference. Available Sept. Z 58.

**READERS' SERVICE Librarian,** Woman, 43, M.S.L.S. 7 years experience. Desires challenging position in college or university library. Gulf Coast states preferred. Z 60.

**MAN AND WIFE** seeking positions in Univ. and/or Coll. library(ies) in same system or separate within commuting distance. Prefer West Coast. Leaving present positions due to nepotism rule. Man 53, Ph.D., M.S.L.S., 15 years experience Univ. & Coll. libraries. Speaks, reads German, French, Hungarian; working knowledge other languages. Interested in acquisitions, reference, bibliography or cataloging. Wife, M.S.L.S. (with special honors), M.A. in music, 2 years experience in reference and acquisitions. Seeks position as Music Librarian, or in acquisitions or reference. Reference. Z 61.

**FORMER HEAD Librarian** in a small college. Male, past 50. Now in a large university, desires head librarianship in a college, departmental university library, foundation or public library. M.A., M.L.S. Good administrative and technical experience. Several languages. Service-minded, friendly individual. No geographic preference. Z 62.

**MAN, 15 years acquisitions experience** in small southern state university, considering change of location. Z 64.

**MAN, M.S.L.S., 12 years Acquisitions experience,** seeks challenging position in Technical Processing \$10,000-over range. Résumé with references on request to: C. E. Jiskra, 5309 Riverdale Rd., #611, Riverdale, Md. 20840.

**LIBRARY SYSTEMS Analyst position** sought by male librarian with EDP exposure. Prefer the East. M.L.S., 3 years exp. Z 65.

## POSITIONS OPEN—CANADA

**TRENT UNIVERSITY,** unique among Canadian educational centres, requires an experienced general cataloger immediately. We have a magnificent new riverside building opening in May, and a rapidly growing collection to put in it. This position arose due to internal promotion. Salary open. Apply to: The Librarian, Trent Univ., Peterborough, Ontario, Can.

**CO-ORDINATOR—LIBRARY Services.** Position: A senior administrative position reporting to the director and assistant director. Responsible for all library services in a central building comprised of 4 main areas: Humanities, Arts and Sciences, Children's, Circulation. Staff of 17 professional librarians, and 20 clericals, including 4 department heads. Collection of 153,000 volumes, 600 periodical and newspaper subscriptions, 6500 phonograph records, 1,700 16 mm sound films, local history collection. Library: Situated in the center of southwestern Ontario equidistant (130 miles) from Toronto/Buffalo and Windsor/Detroit. Population 200,000. Collection of 338,000 volumes in central library, 8 branches, and 2 mobile units. Materials budget, 1968, \$136,500. System includes art galleries, historical museums, and considerable adult education and community activities. Total staff 125 with 40 professionals. Circulation 1967, 1,510,000 volumes. Qualifications: B.L.S. (Canadian) or M.L.S. from an accredited library school, eligible for membership in I.P.L.O. Considerable public library reference and readers' advisory experience with a minimum of 2 years in an administrative or supervisory position. Salary: Present scale of \$10,000-\$13,000 with annual increments of \$500, will be reviewed in February 1969. Appointment date open, but must be made before April, 1969. Send complete résumé of education and experience to: Mr. D. W. Miller, Assistant Director, London Public Library and Art Museum, 305 Queen's Avenue, London, Ontario.

**CATALOGERS.** The library of the University of Waterloo invites applications from graduates of accredited library schools who are interested in cataloging, using the L.C. classification and the Anglo-American code. Special consideration will be given to applicants who are qualified to handle materials in science, mathematics, engineering, Slavic languages and German. Extra salary allowance will be made for persons with previous experience, appropriate subject background, or advanced degrees. Assistance will be given with moving expenses. Minimum salary for 1968-69 is \$7,000 per year; after July 1, 1969 we anticipate a new minimum of \$7,500. Special allowances are in addition to these figures. In this rapidly expanding library, opportunities for professional advancement are good. Excellent working conditions and fringe benefits are offered, including a sickness and accident salary continuance plan. Enrollment at the University of Waterloo will exceed 10,000 in 1969-70, with well over 1,000 graduate students. The book collection now totals some 300,000 volumes, and is presently expanding by 60,000 volumes per year. The library staff includes 27 librarians among its 140 members. The total population of the twin cities of Kitchener-Waterloo is now 130,000. They are located within an hour's drive of Toronto, London, Hamilton, and Stratford, in a prosperous and beautiful area. Please address inquiries to Mrs. Doris E. Lewis, University Librarian, Univ. of Waterloo, Waterloo, Ontario.

**REQUIRED IMMEDIATELY:** Chief Librarian for thriving Alberta city of 26,000; ample opportunity to put new ideas into action; new library built in 1964 offers excellent community facilities; well-established public relations with community at large. Book stock 68,000; staff of 9. Salary commensurate with qualifications and experience. Qualifications: B.L.S. degree from accredited library school, or equivalent. Administrative experience desirable. Please apply in writing to: Mrs. B. Lewis, Chairman, Medicine Hat Public Library Board, 125 2nd St. S.W., Medicine Hat, Alberta.

## POSITIONS OPEN—NATIONWIDE

**RETIREMENT** need not cut you off from associates in the Library Field. Branches of the American News Company often have opportunities in sales for qualified librarians. To learn of the areas open nearest your home, write: Branch Operations, The American News Company, 131 Varick Street, New York, New York 10013.

## POSITIONS OPEN—NORTHEAST

**HEAD OF REFERENCE Services.** Supervision of busy reference department which supplements local public and school libraries and serves individuals in areas having limited local service. Degree from accredited library school and 3 years of appropriate experience required. Salary range \$7,592-\$9,230. Starting salary may be above minimum, depending on experience. Apply to: Maine State Library, Augusta, Maine 04330.

**HEAD OF TECHNICAL Processes.** Will assist in planning centralization of technical processes prior to move to new building in 1970. Three professional and 6 clerical assistants. Degree from accredited library school and 3 years of appropriate experience required. Salary \$7,592-\$9,230. Starting salary may be above minimum, depending on experience. Apply to: Maine State Library, Augusta, Maine 04330.

**EXTENSION LIBRARIAN.** Chief responsibility is supervision of services contributing to statewide library development. Advisory visits to public and institutional libraries, workshops for librarians and trustees, film cooperative, book selection meetings. Degree from accredited library school and five years of appropriate experience required. Salary range \$8,372-\$10,192. Starting salary may be above minimum, depending on experience. Apply to: Maine State Library, Augusta, Maine 04330.

**WANTED: ONE LIVE,** professional librarian to act as Regional Coordinator at the Barrington Public Library, center of the Island Interrelated Library System, Barrington, R.I. Duties would involve continuing and enlarging services and communication between member libraries, the Dept. of State Library Services, and other regional libraries. Imagination, enthusiasm and library "know how" prerequisites. Year or more experience desirable, though not absolutely necessary. Open now. Salary range, \$7,202-\$8,918, depending on qualifications. Write: Director, Barrington Public Library, Barrington, R.I. 02806.

**HARD TO PLEASE? so are we.**



• that's why New York State's Public Libraries are the best anywhere • • • whether you are a recent MLS graduate • an experienced library administrator • a cataloguer • an audio-visual specialist . . . there's a place for you in one of our Public Libraries.

If you're hard to please, that is.

Write To New York State Department of Civil Service, State Office Building Campus, R-714, Albany, New York 12226.

## POSITIONS OPEN—NORTHEAST

**LIBRARIAN.** Challenging position in shore area. Full time. Salary open. Write stating qualifications, experience and references. P.O. Box 645, Asbury Park, N.J.

**ASSISTANT DIRECTOR III.** New York State cooperative library serving 19 libraries and 330,000 people in 3 counties of western New York. Headquarters in Niagara Falls. Staff of 6 fully qualified professional librarians and 31 office staff. Services include participation in advanced reference activities in the area, adult services, children's work, cataloging and technical processing, and assistance with member library building planning. Salary \$13,000. Qualifications must include 5th year library degree with ALA accredited library school, 6 years experience including at least one year supervision over other professionally trained and experienced librarians. Eligibility for New York State Public Librarian's certificate. Write: J. W. Hurkett, Director, Nioga Library System, 2510 Seneca Avenue, Niagara Falls, New York 14305.

**POTSDAM PUBLIC LIBRARY.** Potsdam, New York 13676. Telephone 315-265-7230. Library Director. An upstate New York college community located in the St. Lawrence Valley has an opening for a Director of its Public Library. The library is a member of a regional public library system and a regional reference and research resources council. The 1968 book budget was \$10,000. The village is involved in the dynamic growth pattern of a State University College of Arts and Science and Clarkson College of Technology. The library has an active program of public service including reference services, story hours, great books, etc., in addition to very close cooperation with the college libraries. A master's degree or 5th year equivalent in library studies is necessary. Salary \$8,000-\$9,000. Apply to: The Chairman of the Library Board, Potsdam Public Library, Potsdam, N.Y. 13676.

**DIRECTOR, TECHNICAL Processing Section.** Co-ordinate staff of four. 1968-69 book budget \$65,000. M.L.S. required, cataloging or acquisitions experience desirable. Familiarity with L.C. essential. Ambition essential in setting up and supervising new systems you develop. Salary range \$7,500-\$8,500. Apply to: Stevens W. Hilyard, Librarian, New England College, Henniker, N.H. 03242.

**REFERENCE LIBRARIAN** to work in central library and assist system staff in filling requests from 57 member libraries. Join an experienced staff in developing services in the largest (area) system in New York State. Thousand Island Region of the St. Lawrence River offers skiing and other recreations. Excellent benefits include fully paid retirement. M.L.S. required. \$7,500-\$8,750 (no experience); \$8,200-\$9,575 (2 years). Apply: Ronald L. Roberts, North Country Library System, 1050 Arsenal St., Watertown, N.Y. 13601.

**CATALOGER.** Head of busy catalog department in public library in attractive New England seaport. Library school degree and some experience essential. Salary \$7,412-\$9,031 in 5 annual steps. 40-hour week. 4 weeks vacation, sick leave, state retirement plan, 1/2 cost of Blue Cross-Blue Shield major medical plan paid by the library. Apply: Grace Trappan, Librarian, Portland Public Library, Portland, Maine.

**BRANCH LIBRARIAN.** Challenging opportunity to direct and plan services of small but vital branch in urban renewal area. M.L.S. Salary to \$12,792. Excellent benefits. Apply: Dorothy Drysdale, Ass't Librarian, Hartford Public Library, 500 Main Street, Hartford, Conn. 06103.

**COLBY COLLEGE LIBRARY.** 2 positions. Cataloger of Special Collections and Catalog-Reference Librarian. M.L.S., knowledge of foreign languages helpful, salary \$7,000 up depending upon qualifications, usual benefits. Liberal arts college in all-season recreation area. 262,000 volumes. L.C. Apply: K.P. Blake, Jr., Librarian, Colby College Library, Waterville, Maine 04901.

**MUSEUM LIBRARIAN.** Connecticut State Library. This is a job working not only with books, documents, and manuscripts but with collections of firearms, clocks, coins, buttons, Indian artifacts, and other Connecticut memorabilia. Previous curator is retiring but will continue part time. Adequate clerical and maintenance help provided. Attractive new quarters in expanded State Library. Best of fringe benefits. Salary range starts at \$10,380. Advanced LS degree and relevant experience required. Please send résumé to: Charles Joyce, Conn. State Library, 231 Capitol Avenue, Hartford, Conn. 06115.

**CATALOGER-LIBRARIAN II** in Connecticut State Library. Professional work only with well-trained clerical assistants. Cataloging of varied materials for State Library collection and of usual trade books for general collections in 3 centers serving public and school libraries. This department has new functions, resources, and personnel and provides a stimulating opportunity for a cataloger who is in step with the times. M.L.S. is required but experience is not. Best of fringe benefits. Salary range \$7,940-\$9,920. Please send résumé and reference to: Charles Joyce, Connecticut State Library, 231 Capitol Avenue, Hartford, Connecticut 06115.

**NEW YORK.** State University College. Head cataloger. Supervise 6 professionals and 8 clerical assistants for cataloging and classification of 20,000 volumes a year in all languages. Experience with L.C. and serials. Salary \$10,000 up, depending upon qualifications. Faculty status, excellent fringe benefits, favorable salary outlook, beautiful air-conditioned building. Located in 4-season vacation country, 1 1/2 hours from New York City. Contact: Richard J. Shepherd, State University College, New Paltz, N. Y. 12561. 914-257-2500.

**HEAD OF TECHNICAL SERVICES** to direct order, serials and cataloging activities of college library converting to LC classification. Degree from ALA-accredited school, and professional experience at supervisory level essential. Usual benefits. Library collection of 125,000 volumes. Department staff of 8. Undergraduate liberal arts college for women, midway between Boston and Providence. Apply: Miss Hilda F. Harris, Librarian, Wheaton College, Norton, Mass. 02766.

**PUBLIC LIBRARY** needs professional help. Full- or part-time. New air-conditioned building in suburban community. Salary from \$8,000 depending upon experience, plus extra benefits. Send résumé to: Trustee Chairman, Chili Public Library, 3235 Chili Avenue, Rochester, N.Y. 14624 or call for appointment.

**ACQUISITION LIBRARIAN** to replace woman whose husband has been transferred. M.L.S. required with some experience. Expanding collection. Excellent benefits including TIAA, 4 weeks vacation, relocation expenses. New building. Salary open. Contact: A. G. Anderson, Jr., Head Librarian, Worcester Polytechnic Institute, Worcester, Mass. 01609. Telephone (617) 753-1411, Ext. 412.

**CATALOGER** for an expanding collection. M.L.S. required. Will train recent graduate but experience preferred. Excellent benefits including TIAA, 4 weeks vacation, relocation expenses. New building. Salary open. Contact: A. G. Anderson, Jr., Head Librarian, Worcester Polytechnic Institute, Worcester, Mass. 01609. Telephone (617) 753-1411, Ext. 412.

**HEAD OF EXTENSION** (Senior Librarian II). Newly created position: Responsible for supervision of bookmobile, sub-branch, homebound and Interlibrary Loan Service and other types of service. Bachelor's degree plus one year of library science in New York State or ALA accredited library school. At least 4 years of experience after receiving degree. Must have some supervisory experience, ability to train volunteers and others, imagination. Opportunity to plan new types of programs. Salary \$11,520-\$12,900. Fringe benefits including fully paid pension plan, partial contribution to major medical plan; one month's vacation, 12 days sick leave, 11 paid holidays. Apply to: Ruth M. Phillips, Director, New Rochelle Public Library, 662 Main Street, New Rochelle, N.Y. 10805.

**LIBRARY DIRECTOR** for Long Island community of 22,000. Fifth year degree and administrative background. Salary \$9,000 and up depending upon experience. Month's vacation. Non-contributory retirement. Paid medical coverage. Apply: Mr. Richard Koch, President, Board of Trustees, Lynbrook Public Library, Lynbrook, New York 11563.

**AUDIOVISUAL LIBRARIAN** to develop regional services using a collection of art prints, records, and over 800 films. Service area, the largest in New York State, offers skiing and other recreation in this beautiful Thousand Island region of the St. Lawrence River. Excellent benefits include fully paid retirement. M.L.S. required. \$7,500-\$8,750 (no experience); \$8,200-\$9,575 (two years). Apply: Ronald L. Roberts, North Country Library System, 1050 Arsenal St., Watertown, N.Y. 13601.

**DYNAMIC, CREATIVE** librarian sought to head media center in superior Fairfield County Connecticut high school. Major building program planned in immediate future. Position carries department chairman status. Particularly interested in those with successful teaching careers who have recently become librarians or media specialists. Salary open, excellent fringe benefits; 35 miles NYC on Long Island Sound. Apply to: Mr. D. Philip Baker, Library Supervisor, Box 1167, Darien, Conn. 06820.

**ASSISTANT LIBRARIAN** to coordinate children's and adult services and supervise circulation in medium-sized public library, university community, central Pennsylvania. M.L.S. required. Starting salary, \$7,300-\$7,500. Reply to: Mrs. Patricia R. Myers, Head Librarian, Schlow Memorial Library, State College, Pa. 16801.

**ACQUISITIONS AND REFERENCE** librarians needed September 1st or earlier by rapidly expanding college of arts and letters with strong library collections, located in suburban area close to New York, Princeton, and Philadelphia. Acquisition Librarian should possess broad education, wide academic interests, and understanding of publishing business. Reference assistant should serve as Readers' Adviser in Education and Psychology. Position as Government Documents Librarian also available. Appointment either as Assistant Professor (M.S. in library science plus additional year of graduate study, 4 years experience), ten months salary \$8,957-\$11,645; annual increment \$448; or Instructor (M.S.L.S., 2 years experience), \$7,369-\$9,577; increment \$368. Summer session optional; paid separately. Full faculty status; good vacations; all fringe benefits. Send detailed application or phone collect: Dr. Felix E. Hirsch, Trenton State College Library, Trenton, N.J. 08625; tel. 609-882-1855, ext. 314.

**GROWING CONNECTICUT** town with library minded population interviewing applicants for Head Librarian position. 50 miles N.Y.C. Contemporary library building. Competitive salary schedule dependent on training and experience. Send résumé to: Mrs. John Hulin, Chairman Library Board, Curiosity Lane, Weston, Conn. 06880.

**HEAD LIBRARIAN** for Friends Free Library, Philadelphia, operating as an outreach service of the Germantown Meeting of the Society of Friends. This position offers an opportunity to develop imaginative services for an integrated community. Lib. statistics: 55,600 vol., 53,000 circ., 2 1/2 prof., 3 clerical/PT. M.L.S. plus one year of suitable experience. Beginning salary of \$8,000 and up depending on exp., ALA retirement plan, usual fringe benefits. Apply with résumé to: Chairman of Library Committee, Friends Free Library, 5418 Germantown Ave., Philadelphia, Pa. 19144.

**CATALOGER** with foreign language background and LC experience. 37 1/2 hour week, paid BC/BS, major medical, state contributory retirement. Ideal location, in pleasant university community. Write, giving qualifications, to: Dr. John M. Dawson, University of Delaware Library, Newark, Delaware 19711.

**LIBRARY SCIENCE INSTRUCTOR** to teach graduate classes in a new program offering a M.S.N.L.S. Salary and rank open. Summer teaching available. Apply to: Director, Department of Library Science, Shippensburg State College, Shippensburg, Pennsylvania 17257.

**ADULT SERVICES.** Imaginative librarian to promote an expanding and progressive library to an industrial city of almost 40,000 located in the Niagara Frontier Region about 12 miles north of Buffalo. Good reference knowledge and book background essential along with a pleasant personality and public service orientation. A new building is in the planning stage. The present library will serve as a branch. Benefits include 23 days vacation, paid hospital insurance, and paid New York State pension plan. Salary range is \$8,000-\$10,000 for a person with 2 years of library experience beyond M.S.L.S. Apply: Anthony Messineo, Director, North Tonawanda Public Library, 240 Goundry St., North Tonawanda, New York 14120. Telephone #716-693-4132.

**HEART OF FAIRFIELD** County, Conn. Challenging position where you would split time between cataloging and reference. 4 weeks vacation, sick leave, insurance coverage, fully paid Blue Cross, CMS, and major medical for your entire family. S.S. and pension plan also provided. Starting salary \$6,750. Position available as of January, 1969. Write: Donald Yazgoor, Librarian, Norwalk Library, 1 Belden Ave., Norwalk, Conn.

**HEAD CATALOGER** in Technical Processes Dept. of Connecticut State Library. Newly created position to supervise 4 professional catalogers and supporting clerical staff. Library catalogs for itself and 3 centers that distribute books to public libraries. M.L.S. and experience required. Pleasant working conditions in new wing. Department is well equipped, staffed, and financed. 35-hour week. Generous pension and fringe benefits, including 22 working days vacation and 3 days personal leave. Hartford area is very attractive place to work and live. Salary range \$10,380-\$12,660. Please send résumé and references to: Charles Joyce, Connecticut State Library, 231 Capitol Avenue, Hartford, Connecticut 06115.

**LIBRARY DIRECTOR.** M.L.S. Administrative experience preferred. Small active library in suburban community of 10,000. Salary dependent upon experience. Apply: Mr. Jesse Halpern, Pres. of Board of Trustees, 200 Wanaque Avenue, Pompton Lakes, N.J. 07442.

**TWO POSITIONS Open Immediately:** (1) Chief Catalog Librarian (Assistant Professor rank) and (2) Social Science Reference Librarian (Lecturer-Instructor rank); M.L.S. degree required, knowledge of foreign languages; administrative experience essential for position of Chief Catalog Librarian. Salary range for Assistant Professor, \$12,250-\$17,000 in several steps; for Lecturer-Instructor, \$10,050-\$13,900 in several steps. Workweek, 35 hours; vacation, 6 weeks, many generous fringe benefits. Apply with résumé to: Librarian, Graduate Center Library, City University of New York, 33 West 42 Street, New York City 10036.

**REFERENCE** — Assistant Reference Librarian in busy expanding library. Library degree and subject master's preferred. College or university reference experience. Assistant Professor rank. Long Island University, The Brooklyn Center, Brooklyn, New York 11201.

**COLLEGE LIBRARIAN.** Newark State College, a growing multipurpose institution located in northern New Jersey, is seeking a qualified library administrator with M.L.S. and Ph.D. degrees plus a minimum of 8 years experience, preferably in college library administration. Full professorship is available with beginning salary in excess of \$14,000 for 10 month contract with additional compensation for summer employment. Contact: Dr. Joseph W. Rendell, Newark State College, Union, New Jersey 07083.

**ASSISTANT CATALOGER** with several hours of reference work. Liberal arts college, 1,100 students, library of 70,000 volumes with 5,000 added each year; small residential town 50 miles from Pittsburgh. M.L.S. degree required. Faculty rank, generous fringe benefits, 11 months. Salary dependent upon qualifications and experience. Apply: Mrs. May P. Clowis, L.N., Waynesburg College, Waynesburg, Pa. 15370.

## LIBRARIANS WORK IN NEW YORK CITY

THE H. W. WILSON COMPANY has immediate openings for indexers and catalogers on the following book and periodical indexes.

### BIOLOGICAL & AGRICULTURAL INDEX BUSINESS PERIODICALS INDEX CUMULATIVE BOOK INDEX STANDARD CATALOG

**INDEXER:** Position requires assigning subject headings to articles in current journals after initial training. Subject background essential.

**CATALOGER:** Position requires cataloging and classifying material in all age groups. Experience helpful.

Salary will depend on qualifications and experience and will be reviewed annually. Many Company benefits such as vacations, sick pay, pensions, Blue Cross, Blue Shield, Major Medical, etc. 5 days, 35 hour week.

Send resume and inquiries to:  
Office of Personnel Administration

The H. W. Wilson Company  
950 University Avenue  
Bronx, New York 10452

**ART-MUSIC LIBRARIAN.** In public library in attractive New England seaport. Library school degree. Salary \$6,421-\$7,778, 40-hour week. 1/2 cost of Blue Cross-Blue Shield major medical plan, paid by the library. 4 weeks vacation, sick leave, state retirement plan. Position now open. Apply: Grace Trappan, Librarian, Portland Public Library, Portland, Maine.

**CATALOGER.** Immediate opening for person with M.L.S. degree and L.C. classification experience in north Jersey college library. Beginning salary \$7,369 for 10 month contract with faculty rank. Additional compensation for summer employment. Send résumé to: Dr. Joseph W. Rendell, Newark State College, Union, New Jersey 07083.

**HOFSTRA UNIVERSITY** Library needs another Reference Librarian. Exciting new award-winning library (designed by Warner, Burns, Toan, Lunde), dynamic university. One hour from New York in relaxed, cultured area. Resident string quartet, resident symphony orchestra (DeCarvalho conductor). 20 minutes from water sports. Salary open. 35-hour week, generous annual salary increases, lavish benefits, faculty rank appointment. Apply: Dr. Ellsworth Mason, Director, Hempstead, L.I., N.Y. 11550.

**SENIOR LIBRARIAN:** Certification, cataloging experience; \$7,456-\$8,590; state pension plan, 4 weeks vacation; medical, surgical, major medical and disability insurance provided free. Mrs. Emilie S. Curry, Director, Cedar Grove Public Library, Municipal Plaza, Cedar Grove, N.J. 07009.

#### POSITIONS OPEN—NORTHEAST

**POSITION OPEN.** Order Librarian for September 1, 1969. M.L.S. required. Experience desirable, but not necessary. New building. Faculty status. Salary dependent upon qualifications and experience. Apply: Mrs. Alice B. Griffith, Library Director, Mohawk Valley Community College, 1101 Sherman Drive, Utica, N.Y. 13501.

**ADELPHI UNIVERSITY LIBRARY** has the following positions: (1) Head of Music Fine Arts Library to administer departmental library, develop collections and services, M.L.S. degree, academic study in field and appropriate experience. Appointment at Assistant Professor level. (2) Serials Librarian to take charge of serials and work with faculty in building collection. Interest in application of computer techniques, M.L.S. degree and appropriate experience. (3) Reference Librarian. Active interest in organizing classes for students in subject bibliography and search techniques, M.L.S. degree. Experience not mandatory. Salaries on the above depend on qualifications and experience. Full faculty status, including tenure and sabbaticals, TIAA-CREF, 22 days vacation, 35 minutes to New York City. Award-winning air-conditioned building. Immediate openings. Apply to: Miss D. Nera Gallagher, Director of Libraries, Adelphi University, Garden City, New York 11530.

**TECHNICAL SERVICES LIBRARIAN** for key post in 5-county cooperative system. Skilled cataloger with administrative ability, ideas and understanding of needs of rural and city libraries, to direct staff of 8 in central purchasing and processing of materials, participate in system book selection. Salary range \$9,180-\$10,980, dependent on qualifications; excellent personnel benefits include optional increase in take-home-pay. Headquarters moving soon to new central library, located downtown in fine university and college community. Scenic area, many cultural and recreational opportunities, including several state parks nearby. Minimum of 4 years experience, following receipt of M.L.S. degree; eligibility for New York State certification. Write or phone: William T. Weitzel, Director, Finger Lakes Library System, Box 219, Ithaca, New York 14850. Code 607-273-4074.

**FOUR POSITIONS OPEN:** Assistant Cataloger, Acquisitions Librarian, Circulation Librarian, and Assistant Reference Librarian. Challenging opportunity for involvement in growth of a rapidly expanding state college in northwestern Pennsylvania where a new library building will be occupied in 1970. Requirements: M.L.S. from a credited library school, minimum 4 years experience. Academic rank. Salary for academic year \$8,400-\$13,680; possible summer employment. Usual benefits as applicable to faculty. Appointment effective immediately and/or September, 1969. Apply to: Mr. Saul Weinstein, Hamilton Library, Edinboro State College, Edinboro, Pennsylvania 16412.

**NASHUA, N.H., HEAD OF ADULT SERVICES** to direct development of department of 7 full-time staff members. Requirements include experience at supervisory level with reference background. New building in early construction stage, city of 50,000 and growing! No state sales or income tax. Position open January 1970 but earlier starting date is possible. Salary range \$7,030-\$9,006 depending on background. Write to: Librarian, Nashua Public Library, 6 Main Street, Nashua, N.H. 03060.

#### POSITIONS OPEN—SOUTHEAST

**ASSISTANT HEAD OF PROCESSING** (Lib. III) and Senior Cataloger (Lib. II), needed for expanding library system in a resort area. Must be a M.S. graduate of accredited library school and have appropriate experience. Salary range: Lib. III, \$8,472-\$10,560; Lib. II, \$7,704-\$9,696. 36½ hr. week, 4 weeks vacation, many other fringe benefits. Apply to: Civil Service Commission, Room 807, Civic Center, Norfolk, Va. 23510.

**PUBLIC SERVICE LIBRARIAN:** In a growing former state teachers college which has just received university status. Enrollment 1600. Experience preferred but not absolutely necessary. Need a person who is willing to accept responsibility. Must have M.S.L.S. or equivalent training and experience. 35 hours per week, one month vacation, state teacher retirement, and other benefits. Salary \$7,500 up depending on experience. Position open immediately. Send complete résumé to: Jerry W. Brownlee, Librarian, Julia Tutwiler Library, Livingston University, Livingston, Alabama 35470.

**FORT LAUDERDALE, Florida.** Librarian IV: supervise technical library services in progressive city of 135,000 population. U.S. citizen, age 21-54. M.L.S. from accredited library school plus 4 yrs. experience in technical services. Salary \$667-\$852 monthly. Contact: Joseph M. Bachman, Personnel Director, P.O. Box 1181, City Hall Building, Fort Lauderdale, Fla.

**DIRECTOR OF REGIONAL LIBRARY.** M.L.S. degree, 2 years administrative experience; state salary + \$1,000 local supplement. Apply to: Mr. Thomas Burson, c/o Camilla Enterprise, 13 S. Scott St., Camilla, Georgia 31730.

**VIRGINIA STATE LIBRARY.** (1) Consultant, Institutional Library Services under Title IV-A and B of LSCA. Duties involve planning, budgeting, book selection, training of personnel and general library administration. Graduation from accredited library school and at least 3 years experience. Salary range \$9,600-\$12,000. Must have driver's license. (2) Co-ordinator, Title III of LSCA, to be responsible for developing network among all types of libraries. Involves planning, research, and evaluation. Graduation from accredited library school and at least 3 years experience. Salary range \$9,600-\$12,000. Apply to: Virginia State Library, 11th and Capitol Streets, Richmond, Virginia 23219.

#### POSITIONS OPEN—MIDWEST

**CATALOGER,** \$9,000 a year. University library in midwest. One month vacation, retirement, health insurance, congenial community and staff. Some relevant cataloging experience is desired, but adaptability to change is essential. If interested, please write, Z 17.

**LIBRARIAN II.** Assistant Reference Librarian needed to organize new Business Department in old established library on verge of new building program and departmental organization. Rock Island (pop. 55,000) is part of metropolitan Quad-City area 180 miles from Chicago. Salary range \$8,400-\$10,500 for M.L.S. and 2 years experience in satisfactory professional service including area of specialization. 4 weeks vacation, usual fringe benefits. Mrs. Betty Kohler, Director, Rock Island Public Library, Rock Island, Illinois 61201.

**STATE LIBRARY DIVISION,** Michigan State Department of Education has Library Consultant vacancies. Consultant positions serve in a consultative capacity in the establishment and improvement of public library and public school library facilities. Requirements: Master's degree in library science and 4 years of professional experience, preferably as a consultant. As of July 1, 1969, salaries will range from \$11,049-\$14,075, plus a liberal fringe benefit program. Interested persons send résumé and credentials to: Mr. Donald Lillrose, Personnel Director, Michigan Department of Education, 520 Michigan National Tower Building, Lansing, Michigan 48902.

**ACTING CATALOG LIBRARIAN** (September 1969-August 1971) wanted by Stout State University, Menomonie, Wisconsin. A cataloger with considerable cataloging experience is desired, to direct the work of the department while the regular department head is on leave. Applicants should be willing to work both the 1969 and the 1970 summer sessions (8 weeks each). A very aggressive collection-building program is under way. All new cataloging is in L.C.; conversion from Dewey is in progress. Familiarity with MARC and an interest in continuing and developing automation are essential. The position carries faculty status and prerequisites, including excellent fringe benefits. Salaries are on academic year basis, with additional compensation at the same rate for summer session employment. Salary is open and appropriate to training and experience. Stout is a Wisconsin State University, specializing in industrial education, industrial technology, home economics, vocational education, and related fields. Present enrollment is 4,330. An addition to the present building (ready in the summer of 1969) will provide excellent working facilities. Menomonie is a small city, situated in the heart of beautiful country, with easy freeway access to Minneapolis-St. Paul, 70 miles to the West. Apply to: Miss Phyllis D. Bentley, Librarian, The Robert L. Pierce Library, Stout State University, Menomonie, Wisconsin 54751.

**HEAD CATALOGER** to direct department, supervise and instruct 5 professionals and 7 sub-professionals. Plan (L.C. copy) and supervise flow of work and revisions. Continuous review of procedures, policies, and manuals. Coordinate operation with other departments. 5 years or more experience desirable. Salary \$10,000-\$12,000. Immediate employment. New building early 1969. Fringe benefits include: Life and major medical insurance, public employees' retirement, workman's compensation; working on TIAA and TSA. 24 days annual vacation; liberal sick leave; 9 legal holidays. Opportunity to take up to 5 academic hours while working. Apply: Miss Frances Edwards, Personnel Librarian, Ohio University Library, Athens, Ohio 45701; tel. 614-594-6980.

**CIRCULATION LIBRARIAN.** Accredited M.L.S. required, experience desired. Position available now. Salary dependent upon qualifications. New library building, attractive fringe benefits, faculty status. 12 month position with one month vacation plus legal holidays. Library participating in the Ohio College Library Center. Located in Northwest Ohio, ½ hours from Toledo, Dayton and Columbus and 3 hours from Cleveland and Cincinnati. Apply: J. Wayne Baker, Librarian, Ohio Northern University, Ada, Ohio 45810.

**EDITOR, MANUSCRIPT** Procurement. Senior editor to plan and develop publishing projects, solicit manuscripts, work with specialist in various areas of librarianship on publishing ideas. Challenging position combining librarianship and publishing. Requires M.L.S. in library science plus major in English or journalism and 5 years experience as professional librarian or editor. Salary range \$10,200-\$14,376 in 5% annual increments. 35 hours week. Month's vacation, TIAA-CREF retirement plan. Excellent staff benefits. Send complete résumé and references to: Personnel Office, American Library Association, 50 E. Huron, Chicago, Illinois 60611. Replies confidential.

**LIBRARIAN II.** Special Services Librarian to work with deprived in ghetto area through neighborhood and government agencies. Innovative, service-oriented young man, with either social work or library background. Salary range \$8,400-\$10,500 for master's and 2 years experience, commensurately lower for B.A. Must be interested in working with young adults; public relations experience desirable. 4 weeks vacation, usual fringe benefits. Mrs. Betty Kohler, Director, Rock Island Public Library, Rock Island, Illinois 61201.

**HEAD OF TECHNICAL PROCESSES.** \$8,636-\$10,483. M.L.S. plus 2 years experience. Supervise 3. Write for details: Mr. Renwick Garypie, Director, Sioux City Public Library, Sioux City, Ia. 51105.

**LIBRARIAN II** with M.L.S. degree needed for reference and some cataloging. Previous experience desirable. Excellent fringe benefits. Salary \$7,952 increasing in 24 months to \$8,823. The library is a member of the Macomb County Library System and serves an active, interested reading public. St. Clair Shores is a city of 90,000 situated on the shores of Lake St. Clair and is 20 minutes by expressway from downtown Detroit. Apply: Virginia R. MacHarg, Librarian, St. Clair Shores Public Library, 22500 - 11 Mile Road, St. Clair Shores, Michigan 48081.

**EXPERIENCED EXTENSION LIBRARIAN** needed Jan. 1 to implement newly formed county-wide library service. 4 weeks vacation, city retirement, sick leave, paid Blue Cross; M.L.S. degree required. Salary \$8,400. Challenging position. Write: Irene Blackford, Director, Janesville Public Library, Janesville, Wis. 53545.

**GENERAL EDITOR.** Adult book editor for professional organization in Chicago. Requires college degree. English major and foreign-language facility preferred, and 5 years editorial experience preferably at university press. Salary range \$9,240-\$13,044 in 5% annual increments. 35 hour week. Month vacation. TIAA-CREF retirement plan. Send detailed résumé and business references to: Personnel Office, American Library Association, 50 E. Huron, Chicago, Illinois 60611.

**ORDER LIBRARIAN,** \$7,600 and up, depending on qualifications. Miami University, founded in 1809, has an enrollment of 11,000 and a library of over 500,000 volumes and offers accredited doctorates in 8 subjects. Oxford is a sylvan university town near Hueston Woods state park and 35 miles northwest of Cincinnati. Apply to: John Weatherford, Associate Director and University Librarian, Miami University, Oxford, Ohio 45056.

**MIDWEST: LIBRARIAN, M.L.S.** Public Library. No experience required. Salary \$8,000. Write to: Donald Schuler, Director of Libraries, Grove City, Ohio.

**SLAVIC CATALOGER** with several years of cataloging experience, preferably including experience in cataloging Slavic materials, to perform descriptive and subject cataloging and classification for Slavic language books and serials. \$9,000-\$10,200 a year. Apply to: Miss Marjorie M. Tompkins, Personnel, University of Michigan Library, Ann Arbor 48104. The University of Michigan is an equal opportunity employer.

**CATALOGER,** \$7,600 and up, depending on qualifications. Miami University, founded in 1809, has an enrollment of 11,000 and a library of over 500,000 volumes and offers accredited doctorates in 8 subjects. Oxford is a sylvan university town near Hueston Woods state park and 35 miles northwest of Cincinnati. Apply to: John Weatherford, Assoc. Dir. & University Librarian, Miami University, Oxford, Ohio 45056.

**SERIALS CATALOGER.** Changing from Dewey to L.C. Supervise sub-professional, clerical, and student assistants. Beginning salary \$9,000. Currently receiving approximately 4500 periodicals; budget \$150,000. Experience and languages desired. Immediate employment. Fringe benefits include: Life and major medical insurance, public employees' retirement, workman's compensation; working on TIAA and TSA. 24 days annual vacation; liberal sick leave; 9 legal holidays. Opportunity to take up to 5 academic hours while working. Apply: Miss Frances Edwards, Personnel Librarian, Ohio University Library, Athens, Ohio 45701; telephone 614-594-6980.

**MICHIGAN, The University of, Ann Arbor.** Experienced graduate librarians: (1) Descriptive & Subject Cataloger (including classifying), descriptive and subject cataloging of microfilm copies of books in Short-Title Catalogue of Books . . . 1475-1640 (half-time); classifies and assigns subject headings to books in subject fields and European languages where competent (half-time), beginning \$8,000-\$9,000; (2) Subject Cataloger & Classifier in subject fields and European languages where competent; 5 years of professional library experience required, preferably including 2 years of subject cataloging experience; beginning \$10,200-\$11,600. Apply to: Miss Marjorie M. Tompkins, Personnel, University Library, The University of Michigan is an equal opportunity employer.

**CATALOGERS.** Librarians for original cataloging of all publications except documents and serials. Changing from Dewey to L.C. \$350,000 budget should double very soon. Supervise and instruct sub-professionals, civil service, and students. Continuous review of procedures, policies, and manuals. Languages and experience desirable. Immediate employment. New building early 1969. Salary \$8,000 up. Fringe benefits include: Life and major medical insurance, public employees' retirement, workman's compensation; working on TIAA and TSA. 24 days annual vacation; liberal sick leave; 9 legal holidays. Opportunity to take up to 5 academic hours while working. Apply: Miss Frances Edwards, Personnel Librarian, Ohio University Library, Athens, Ohio 45701; telephone 614-594-6980.

**MIDWEST OPENINGS:** Coordinator of Young Teens Services, and one for Adult Services, and a Public Relations Director (not necessarily a librarian) may still be needed at Toledo Public Library when you read this. Topnotch people wanted. Write now! A good city and fine library; always interested also in general applications from bright librarians.

**CURRICULUM LABORATORY** Librarian and Instructor in Library Science. Position open September 1, 1969, includes responsibility for developing and servicing curriculum materials collection and teaching approximately 6 hours of undergraduate library science courses. Faculty rank of instructor with a 9-month appointment at \$7,000. Additional pay for summer work averaging 20% of 9-month salary is available most summers. New modern air-conditioned facilities house the curriculum laboratory and library science department. LS minor offered on 3 degrees. M.L.S. required. Teaching experience and education background desirable but not essential. Apply: Robert D. Harvey, Librarian, Southwest Missouri State College, Springfield, Missouri 65802.

**DIRECTOR** required for progressive, developing library serving city of 15,000 and county demonstration of 21,000. District Center for the Blind and Physically Handicapped, base population 750,000. Full-time staff of 11, plus 4 equivalent, including one professional. New bookmobile. Large air-conditioned older building. 3 branches in planning, one ready to open. Opportunity to assemble Midwest's largest circus collection in the "Circus City." \$30,000 book budget. Total budget \$110,000 plus. Forward-looking, cooperative board offers a competitive salary commensurate with experience. 5th year degree required. Experience preferred. Apply: Mrs. Maxine Dice, President, Peru Public Library, 102 E. Main St., Peru, Ind. 46970.

**TWO POSITIONS.** (1) Head Librarian for public library expanding to new \$580,000 building to house 87,500 volumes. Suburb of 28,000, 30 minutes from Chicago loop; member of state system. M.L.S. from ALA approved library school and administrative experience preferred. Salary open depending on experience. Usual benefits. (2) Children's Librarian. Prefer M.L.S. or some experience. Salary open depending on education and experience. Usual benefits. Send complete résumé to: Frank Durckel, 940 S. Michigan, Villa Park, Illinois 60181.

**NORTHERN MICHIGAN University** is seeking candidates for 2 positions: (1) Head Cataloger. M.S.L.S., some cataloging experience, knowledge of Dewey and L.C. and supervisory ability desired. (2) Acquisitions Librarian with some experience, M.S.L.S., and supervisory ability. Current acquisitions budget \$220,000. Enrollment 8,000. New building ready in June. 4 weeks vacation, sick leave, health and life insurance, TIAA, or public school retirement. Salary dependent on qualifications and experience. Write: Helvi Walkonen, Head Librarian, Northern Michigan University, Marquette, Michigan 49855.

**HEAD LIBRARIAN:** Small liberal arts college, growing, needs Head Librarian, Head of Technical Services and Head of Public Services. New library. Faculty rank, status and vacations—Xmas, spring and summer. Send letter of inquiry to: L. A. Smith, Head Librarian, Urbana College, Urbana, Ohio 43078.

#### POSITIONS OPEN—MIDWEST

**CATALOGER—ADMINISTRATOR** for 14-member cataloging and processing cooperative located in Lake Region of Missouri Ozarks. Responsible for cataloging member libraries' acquisitions and supervising 11 full-time employees. M.L.S. required, 5-day workweek, one month paid vacation, sick leave. Salary now budgeted at \$8,400, open for negotiation. Apply to: Mrs. Frances Roberts, Librarian; Southwest Regional Library, P. O. Box 420, Bolivar, Missouri 65613.

**HEAD, TECHNICAL PROCESSES** Department. Requires M.A.L.S. or M.S.L.S. from an ALA accredited library school. Public library experience preferred. Generous fringe benefits, including employer contributions to retirement account. Starting salary up to \$9,337 with appropriate experience; maximum, \$10,540. For further information and application write: City Librarian, Racine (Wisconsin) Public Library 53403.

#### POSITIONS OPEN—WEST

**LIBRARIAN I.** \$620-\$714. B.A. with graduate study in library school. Grad students invited to apply. No experience. 37½ hr wk. Closing date 2/28/69, written test 3/15/69, oral to be announced. Contact: Personnel Dept., 90th & Sullivan, Daly City, Calif.

**LIBRARIAN II.** \$664-\$763. B.A. with library degree, one yr experience. Heart of San Francisco Bay Area. Health plan paid. 37½ hr wk. Closing date 2/28/69, written test 3/15/69, oral to be announced. Contact: Personnel Dept., 90th & Sullivan, Daly City, Calif.

**CHILDREN'S LIBRARIANS,** Branch Librarians, Reference Librarians! Looking for challenges? Try Sacramento. 90 minutes from San Francisco and 2 hours from the mountains. Requirements: U.S. citizenship, graduation from an accredited library school, or training and experience that can be equated with a M.L.S. degree. All positions require a minimum of 2 years library experience; salary range approximately \$8,000-\$10,000. Starting salary depends on skill and experience. For further information write to: Miss Dorothy Drake, City-County Librarian, 1930 T Street, Sacramento, California 95814.

**COUNTY LIBRARIAN** for Madera County, Calif. Requires one yr. of graduate work in an accredited school of library science and 3 yrs. professional experience. Salary \$8,940-\$10,860 plus liberal benefits. Service is provided to a population of 45,000 through a main library and 3 branches. Member of a cooperative library system. Plans for a new main library are completed and a LSCA grant approved. Apply to: Personnel Office, County Gov't. Center, Madera, Calif.

**LIBRARY ADMINISTRATOR:** Well established city library in Tulare, California (pop. 16,000). Library degree and supervisory experience required. In modern air-conditioned building, rising circulation, expanding book collection, member of a library system. Salary range is open, usual vacation and fringe benefits. Community is centrally located in the San Joaquin Valley, within a few hours of Pacific Coast, high Sierras, San Francisco and Los Angeles. Kenneth A. Kuney, 145 North N. Street, Tulare, Calif. 93274.

**REFERENCE LIBRARIAN III,** Washoe County Library, Reno, Nevada. Responsible for operation and planning of Reference Services and supervision of 6 department employees. New building with excellent opportunity for future development. Library system serves cities of Reno, Sparks and county areas. 5th year library degree from ALA accredited school and several years reference experience desirable. Salary range \$8,580-\$10,348. May start above minimum. Contact: Wm. E. Andrews, Director, Washoe County Library, P.O. Box 2151, Reno, Nevada 89505. 702-785-4190.

**ASST. CITY LIBRARIAN,** Roseville, California (pop. 18,000). Salary \$613 through \$745 (appointment may be made above first step). Qualifications: Degree and graduate of ALA accredited library school; June graduates accepted. Opportunities: Second professional on staff, position with future as present City Librarian plans to retire in approximately 2 years. Main library, one branch, one bookmobile; Member of Mountain Valley Cooperative Library System. Applications must be filed before 5:00 P.M. February 6, 1969. Apply: City of Roseville, Personnel Office, 316 Vernon Street, Roseville, California 95678.

**CHILDREN'S & REFERENCE Librarians.** Opportunities with the City of San Diego for qualified, alert individuals. Requires M.L.S. from ALA accredited school or college graduation with 24 units of applicable library training. Salary to \$8,352, depending on qualifications. Citizenship required. Unnecessary to come to San Diego prior to employment. Send résumé to: Susann Williams, Civil Service Dept., City Admin. Bldg., San Diego, California 92101. An equal opportunity employer.

**DIRECTOR,** Elko County Library. \$7,500-\$8,466. Supervises service program, 3-county area, comprising 27,000 square miles, 17,000 population, NE Nevada. Responsible for planning total service programs, project development. M.L.S., 3 years' practical library experience, one year administration preferred. Contact: Mrs. Ruthe Gallagher, P. O. Box 752, Elko, Nevada 89801. Telephone: 702-738-3948.

**LOS ANGELES:** Librarians! Advance in a growing system offering work in branches, subject departments, technical services and children's work. \$624 month: 24 library science units + no experience. \$659 month: one year experience or M.L.S. Immediate job offers without visits to Los Angeles. Seniors apply now for placement before graduation. Call: Mr. Lujan (213) 622-3088 for information or write to Personnel Department, Room 100, 111 E. First St., Los Angeles, California 90012.

#### POSITIONS OPEN—SOUTHWEST

**HEAD LIBRARIAN** for scientific and technical college and research organization, enrollment 700. New library planned for construction in 1969. Opportunity for teaching part time if applicant is qualified and interested. Position has faculty rank and status. Competitive salary dependent on qualifications. Physical environment is healthful and beautiful; intellectual environment challenging. Apply to Frederick Kuellmer, Dean, New Mexico Institute of Mining & Technology, Socorro, New Mexico 87801.

**CATALOG LIBRARIAN** wanted for small, liberal arts college. M.L.S. from an accredited ALA library school. Experience preferred but not mandatory. Will consider applicants with B.A.L.S., B.S.L.S. Beginning salary dependent on qualifications and experience. Send résumé to: Miss Carolyn Eaves, Librarian, Howard Payne College, Brownwood, Texas 76801.

**ASSISTANT LIBRARIAN:** Public library position in progressive and friendly town of 50,000. Home of New Mexico State University, with White Sands Missile Range and Apollo Site minutes away, large research centers here, only 45 miles north of El Paso, Texas. Altitude of 3,900 feet, has sunshine 85-90 per cent of the year. Applicant must have an M.L.S. degree from an accredited school, prefer public library experience, however will consider without experience. Position carries usual fringe benefits, with salary open. Send enquiries and résumé to: Miss Helen P. Caffey, Thomas Branigan Memorial Library, Las Cruces, New Mexico 88001.

**LIBERAL ARTS** college in San Juan Mountains of southwestern Colorado has 2 library positions open July 1: (1) Audio-Visual Librarian (2) Assistant Reference Librarian. Salary \$7,500-\$9,000 depending on qualifications. New building. Write: Director of Library, Fort Lewis College, Durango, Colorado 81301.

#### POSITIONS OPEN—NORTHWEST

**HEAD LIBRARIAN,** Umatilla County, in Pendleton, Oregon, the Round-Up City. Degree in library science. Experience desirable. Salary approximately \$8,500. Send résumé to: Mr. Leonard Lorenzen, 110 N.E. Furnish Ave., Pendleton, Oregon 97801.

**THE PLACE TO GO IS IDAHO.** Vacationland of Alpine lakes, massive mountain ranges. Ski, hunt, fish. University with over 6,300 students, doctoral program, modern air-conditioned divisional library, over ½ million volumes, needs professional Catalog Librarian. Experience desirable. Salary dependent upon experience and background. Excellent fringe benefits, friendly, informal atmosphere. Attractive town with good schools. Day's drive to Yellowstone, Sun Valley, Glacier, Banff, Portland, Seattle, Vancouver. Cool summers, mild winters. Write: Warren Owens, Director of Libraries, University of Idaho, Moscow, Idaho 83843 or phone (collect): 208-882-3511 ext. 6534. (Available for interview at ALA Midwinter.)

**LIBRARIAN POSITIONS** open at all levels: technical service, reference and bibliographic, administrative. All backgrounds needed in divisional libraries: humanities, social sciences, sciences. Excellent opportunities to participate in the development and growth of an unusual academic library system at a forward-looking university located in a fast-growing city. Initial salary for lib. sch. graduate with no experience: \$7,000. Other salaries depend upon experience, background, training. Faculty status, other fringe benefits, one month's vacation, sick leave, TIAA, OASI. Send résumé to: Dr. G. Donald Smith, Director of Libraries, Washington State University Libraries, Pullman, Washington 99163.

*For children's and school library positions see page 896.*



# SCHOOL LIBRARY JOURNAL

THE MAGAZINE FOR CHILDREN'S, YOUNG ADULT, AND SCHOOL LIBRARIANS



# The encyclopedia with a school of its own

## The American Educator

The American Educator Encyclopedia is use-tested in our unique Laboratory School at Tangley Oaks Educational Center, in addition to continuous extensive testing in public and parochial schools.

Discerning critics say the Educator is "enthusiastically recommended for school libraries on every level, and an invaluable resource for the home;" "an important contribution to the resource materials of our time;" "particularly useful for study at the elementary and high school levels."

72 Nobelist contributors

Authoritative Scholarly Readable / 14 Volumes

Tested and Produced at Tangley Oaks Educational Center/Lake Bluff, Illinois 60044



## SCHOOL LIBRARY JOURNAL

### FEATURES

- The Demise of Betsy's Library by Ernest Roe . . . . . 39  
Observations from abroad—the American scene: I
- The Library Study Carrel by Robert E. Philips . . . . . 44  
English as a second language: an individualized study program
- Life ain't been no crystal stair by Nancy Larrick . . . . . 47  
Reading tastes in poetry of inner-city youngsters
- The Paper Filmstrip by Howard F. Rogers . . . . . 50  
Photo books and other devices for nonbook oriented students

### DEPARTMENTS

- |                                   |                                |
|-----------------------------------|--------------------------------|
| Letters . . . . . 21              | Checklist . . . . . 55         |
| Calendar . . . . . 22             | Screenings . . . . . 56        |
| Editorial . . . . . 25            | Recordings . . . . . 58        |
| News . . . . . 27                 | Equipment . . . . . 60         |
| People . . . . . 33               | The Book Review . . . . . 63   |
| Professional Reading . . . . . 52 | Young Adult Books . . . . . 95 |
| Classified . . . . . 100          |                                |

CONSULTANTS: Augusta Baker, Coordinator of Children's Services, New York Public Library; Cora Paul Bomar, Supervisor of Library and Instructional Materials Service, State Department of Public Instruction, Raleigh, North Carolina; Dorothy M. Broderick, Assistant Professor Library Science, Case Western Reserve University, Cleveland, Ohio; Richard L. Darling, Director, Office of Instructional Materials, Montgomery County, Maryland; Mildred Frary, Supervisor, Library Section, Instructional Materials Center, Los Angeles, California; Dr. Nancy Larrick, author of *A Parent's Guide to Children's Education* and *Teacher's Guide to Children's Books*; Jane Manthorne, Coordinator of Young Adult Services, Boston Public Library; John A. Rowell, Director, School Libraries Program, Case Western Reserve University, Cleveland, Ohio; Frank A. Stevens, Chief, Library Training and Resources Branch, Division of Library Services and Educational Facilities, U.S. Office of Education, Washington, D.C.; Pauline Winnick, Public Library Specialist in Services to Children and Young Adults, U.S. Office of Education, Washington, D.C.

Director of Advertising: LESLIE J. COOLEY  
Advertising Manager: ERWIN H. BAKER  
Advertising Production: MAUREEN J. ROSE  
*Reprinted from the monthly*  
*SCHOOL LIBRARY JOURNAL, February 1969*



*"Timidly/ Against a background of brick tenements/ Some trees spread their branches/ Skyward . . ." from "A City Park" by Alter Brody, one of the poets included in "On City Streets," the anthology compiled by Nancy Larrick, with the help of inner-city youngsters. The book is illustrated with photographs by David Sagarin. See page 47*

# MEET THE ENCYCLOPEDIA ICONOCLASTS

Who are they?

They're the kids who come into your library looking for almost any other kind of book but an encyclopedia.

They're the kids who use an encyclopedia as though it were a copying machine. Instead of a learning tool.

They're the kids who think all encyclopedias are medicine to be opened only in dire emergencies.

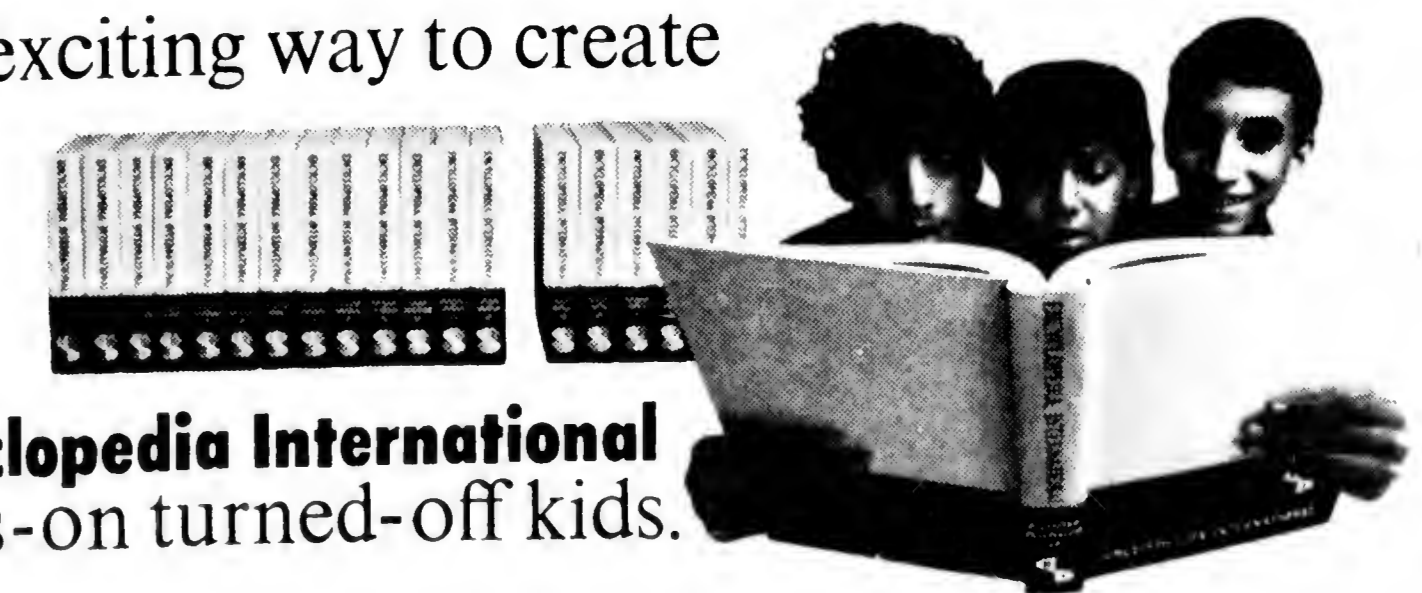
All of them would rather do a thing than read about it. And that's where we come in.

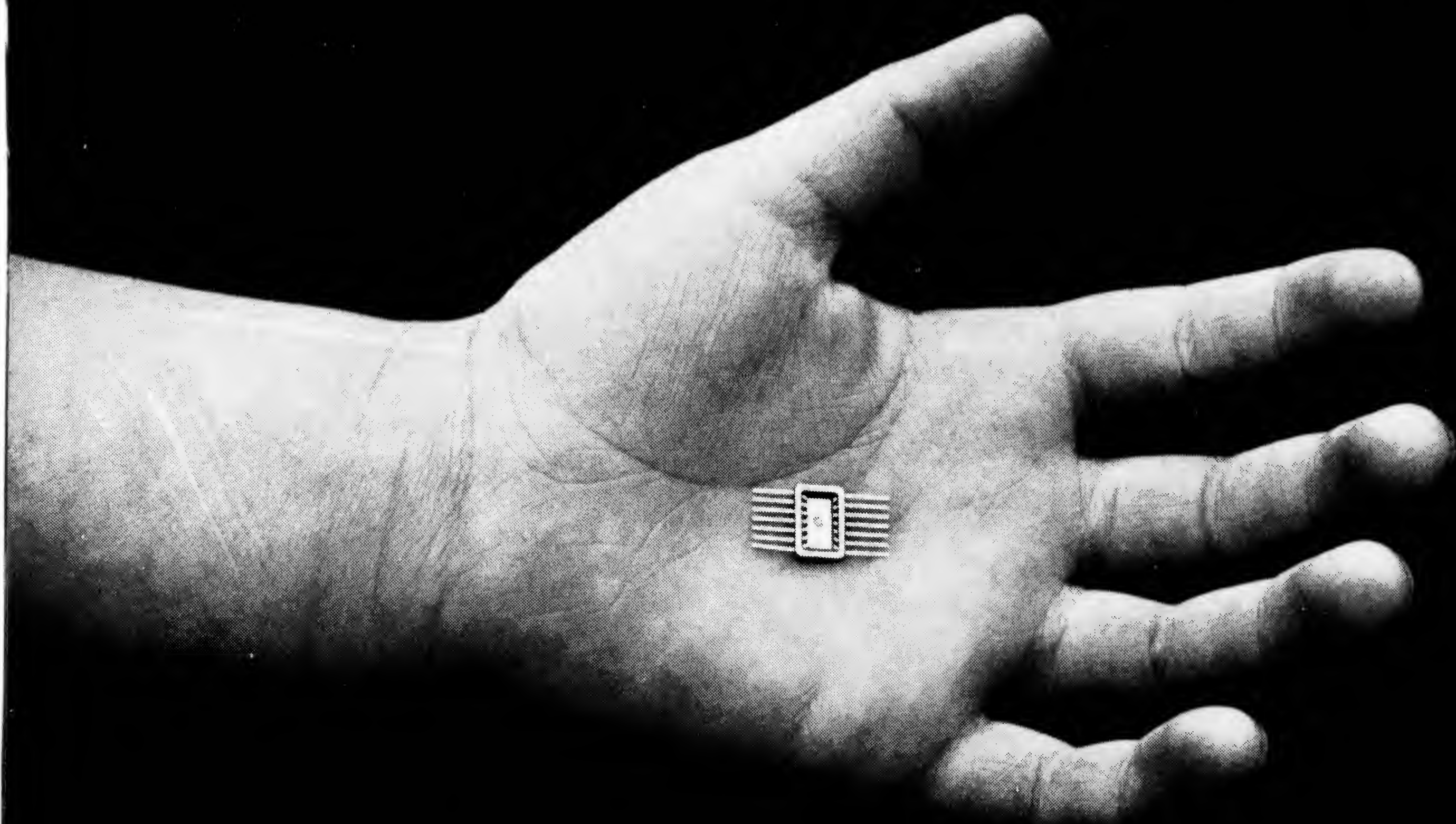
We've written the first, practical, do-it-yourself encyclopedia.

For instance. The Encyclopedia International doesn't just sit there and explain the principles of photography. It rolls up its sleeves and tells a kid how to make his own dark room, how to take professional pictures, how to enlarge his own prints, even — how to become a photographer.

Can you think of a more exciting way to create an encyclopedia buff?

**Encyclopedia International**  
It turns-on turned-off kids.







# One day they'll be able to get all of Shakespeare's plays in the palm of one little hand.

## But who will put them there?

God only knows the real future of books. Whether they'll be books at all. Where they'll be kept. How they'll be used.

But instead of rushing out for shorthand lessons in dread preparation to make tomorrow's daily bread, let's all look calmly at the prospects for tomorrow's librarian.

The way we see it, no machine of the future, no matter how sophisticated or efficient, will ever be capable of intuition. Or love for what it does. Or the ability to break with convention. Nor will it have the art to judge a work of art.

To be sure, we'll all have to adjust to some eventual button pushing. But here, with a perhaps biased appreciation of our own

humanity, we should remember that we'll always be owners of the tools of learning. And take courage from our skills in their use.

That's why we have no fear, but rather a cool excitement, in the face of the technological wizardry to come.

And at this point, we'd like to remind you that the same qualities that make the human librarian an indispensable part of tomorrow's libraries, make the Doubleday representative an indispensable helper in the work of today's librarian. Judgment. Intuition. Taste. Literary acumen. And a vast knowledge of his profession.

By that we mean he carries, neatly ordered in his mind, information regarding the 800 new books Doubleday publishes every year. Which can help you enormously when you don't have the time to read every new book. Or

even a review of every new book.

He also has pre-publication information about all our books.

So write him today;  
c/o Doubleday & Company, Inc.,  
Department 10,  
School and Library Division,  
Garden City, New York 11530.

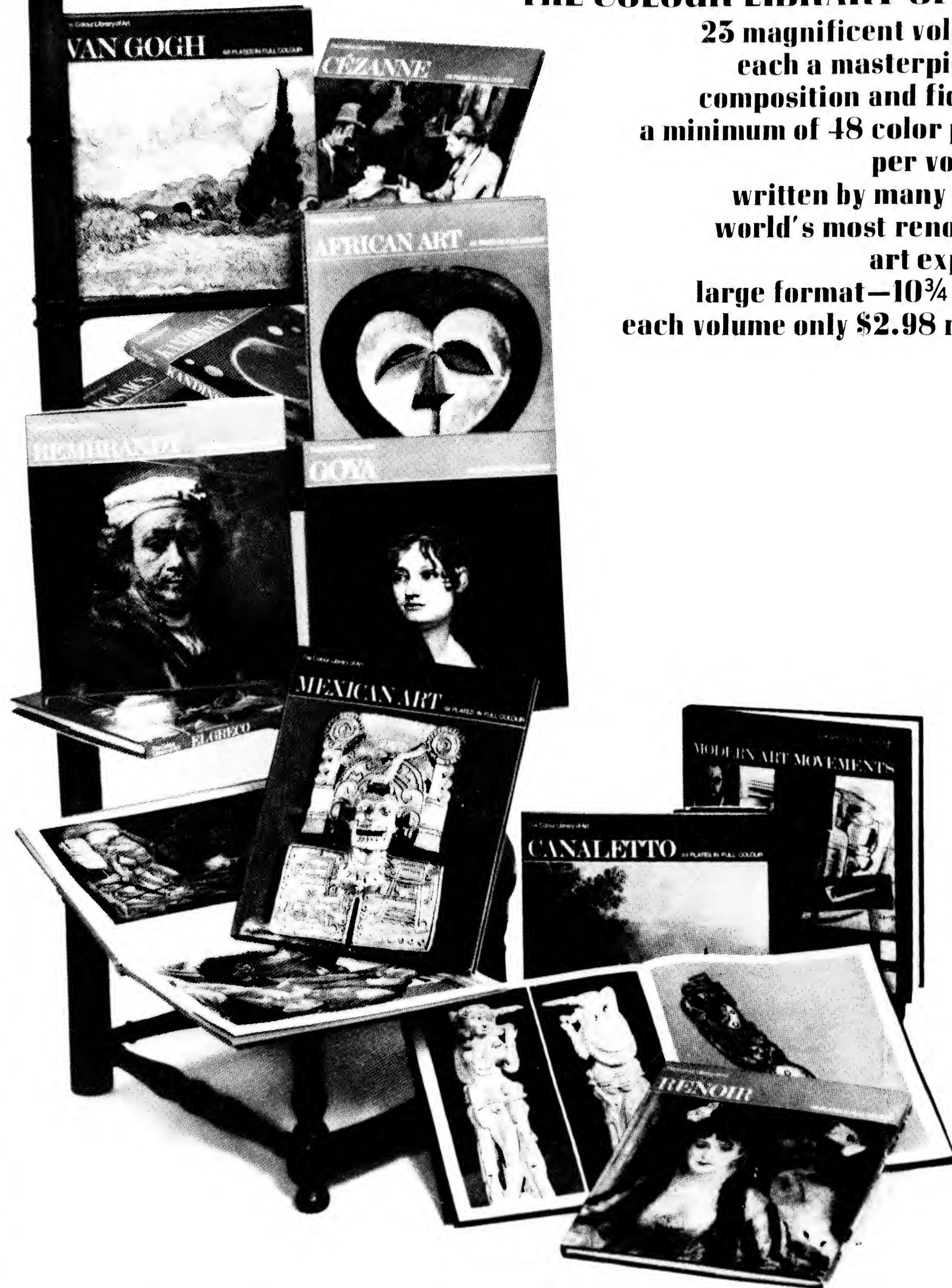
We promise you won't get an automated response.

**Doubleday**  
**We work for you.**

# Bring a museum without walls into your library

## THE COLOUR LIBRARY OF ART

**25 magnificent volumes, each a masterpiece of composition and fidelity; a minimum of 48 color plates per volume; written by many of the world's most renowned art experts; large format—10<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub>; each volume only \$2.98 retail.**



Perhaps never before has an art library of such scope—written by such a wealth of experts in the art field, produced with such flawless care—been made available at such a low price.

The **Colour Library of Art** is an outstanding collection. Each volume contains a minimum of 48 faithfully reproduced color plates plus a number of black-and-white illustrations. The individual plates are related in the text to the period in which the artist lived and explain why he painted the way he did. The fascinating and informative accompanying text in each volume was written by an expert in the field, discussing at length the individual life and works of these artists. **Each volume is designed in a large format (10<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub>), and is clothbound, with sewn binding, and jacketed.**

The world's greatest artists examined by some of the world's greatest experts

Contributors to **The Colour Library of Art** include artists, educators, editors and lecturers the world over: Dr. Bernard S. Myers, Editorial Director of Art Programs, McGraw-Hill; Anita Brookner, Lecturer at Courtauld Institute of Art, London; Marguerite-Marie Deneck, Assistant Keeper, Musée Guimet, Paris; Cecil Gould, Deputy Keeper, National Gallery, London; Trewin Copplestone, distinguished lecturer and muralist, and many more.

"A fine value at \$2.98. The colorplates are striking, well-selected, and . . . surprisingly good in quality. As for the texts, I found those . . . well informed and literate without being self-consciously "popular" in flavor . . . I have no hesitation in recommending the volumes in the series for the adult general reader. Many undergraduate students, too, will profit from them. Congratulations on a fine series!"

—H.W. Janson, Professor of Fine Arts, New York University.  
Author of *History of Art and Story of Painting*.

## 25 volumes, an exceptional value at \$2.98 each.

- |  |   |  |
|--|---|--|
| AFRICAN ART<br>Introduction and Notes<br>by D. Duerden                 | EL GRECO<br>by Philip Troutman  | MEXICAN ART: From the<br>White God to Orozco<br>by Justino Fernandez |
| *ART NOUVEAU<br>by Martin Battersby                                    | *GAUGUIN<br>by Ronald Alley   | MODERN ART MOVEMENTS<br>by Trewin Copplestone                        |
| BOTTICELLI<br>by Bettina Wadia   | GOYA<br>by Bernard Myers  | MOSAICS<br>by P. B. Hetherington                                     |
| *BRUEGHEL<br>by Marguerite Kay   | INDIAN ART: From Ashoka to the<br>Mughal Empire<br>by Marguerite-Marie Deneck | REMBRANDT<br>by Trewin Copplestone                                   |
| CANALETTO<br>by Adrian Eeles   | *ISLAMIC ART<br>by Souren Melikian  | RENOIR<br>by Colin Hayes   |
| CEZANNE<br>Introduction by Basil Taylor<br>Notes by Trewin Copplestone | KANDINSKY<br>by F. Whitford   | *TITIAN<br>by Cecil Gould  |
| *DELACROIX<br>by Phoebe Pool   | MANET<br>by Nicholas Wadley   | VAN GOGH<br>by A. M. Hammacher                                       |
|  | MATISSE<br>by Frederick Brill   | WATTEAU<br>by A. Brookner  |

\*Available March 1969  
\*\*Available July 1969



The Colour Library of Art is available from your usual supplier.

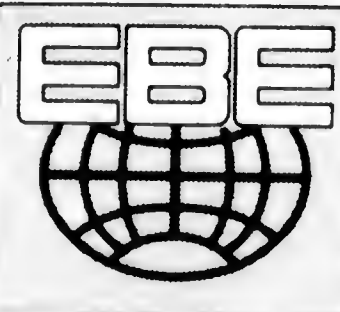
**Book Sales inc.**  
352 Park Avenue South  
New York City, N.Y. 10010



# THE UNDERSTANDING SET.

There's a great difference between knowing what's happening and understanding it. It's the difference between a knowledgeable youngster and an educated one. Encyclopaedia Britannica 1969 helps turn knowledge into education. The understanding set. Encyclopaedia Britannica and tomorrow's adults. Shouldn't your students have the benefit?

Order Encyclopaedia Britannica for your school or library. 24 volumes, \$295.50. (\$263.50 when two or more sets are ordered.) Contact your EBE representative or write DEPT. R-LJ 69-2.

*Reference Division*  
 **ENCYCLOPAEDIA  
BRITANNICA  
EDUCATIONAL  
CORPORATION**

425 N. Michigan Avenue • Chicago, Ill. 60611

# 21st CENTURY PROFESSIONALS are learning today!

Learning to locate and use vast quantities of knowledge and information is the immediate need of today's students . . . 21st Century Professionals. Books, films, magnetic tapes, a torrent of media pours forth constantly demanding quick cataloging.

Computerized book catalog systems created by Professional Library Service are serving these needs now by providing students with easy access to information in the classroom, library or home. This instant availability of bibliographic information in book form serves to speed and improve the learning process. It is like a card catalog at the student's desk.

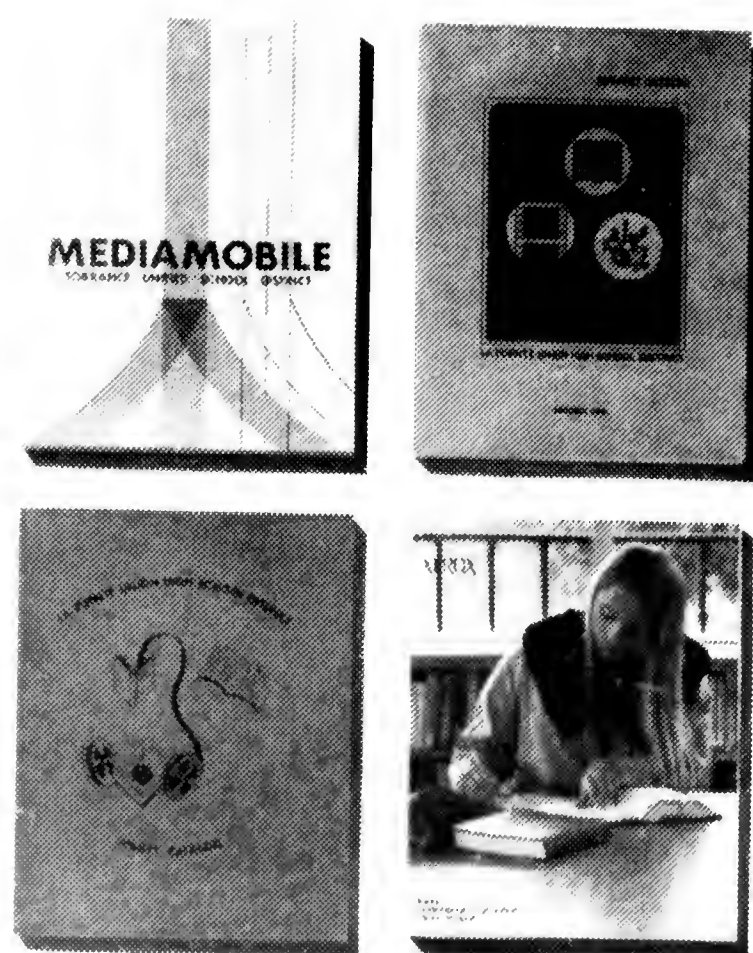
PLS Book Catalogs are quickly and economically reproduced in quantity using computer-controlled offset techniques. The reduced cost of these methods permits frequent revision and supplementing of listings. Cataloging and filing follow American Library Association, Library of Congress, Dewey, Sears and other authoritative standards as required.

Xerox Professional Library Service has the understanding, the experience and the computer systems to lead the way into the 21st Century Library.

Write today for Book Catalog Brochure L.

## XEROX Professional Library Service

A Xerox Company  
2200 East McFadden Avenue, Santa Ana, California 92705  
Telephone 714/547-9531



© 1969 Professional Library Service



announcing

# THE ANNALS OF AMERICA

22 volumes—18 text volumes plus two sets of the 2-volume Conspectus \$149.50 (plus \$3.25 shipping and handling charge)

THE MOST COMPREHENSIVE COLLECTION OF ORIGINAL SOURCE MATERIALS EVER PUBLISHED FOR TEACHERS AND STUDENTS OF AMERICAN HISTORY

**The Annals of America** is the year-by-year record of American life, action, and thought, from 1493 to 1968. It includes more than 2,200 selections—embracing the best, most interesting, and most representative writings by Americans in every epoch—from Presidential addresses to reports of scientific discoveries, from literary and artistic criticism to memoirs and diaries. It contains laws, speeches, stories, transcriptions of dialogues, on-the-scene reports, and reminiscences.

It is a collection of great "documents," but it is also much more. Its selections are relevant to the problems of today and tomorrow—problems with roots in the past, but problems that are also in the foreground of current discussion.

### WHAT DO THE TEXT VOLUMES OF THE ANNALS CONTAIN?

The text volumes are arranged in chronological order—each containing 100 or more selections which cover a specific period of our history. Here are the titles and periods covered for several random volumes: Vol. 1, *Discovering a New World—1493-1754*; Vol. 2, *Resist-*

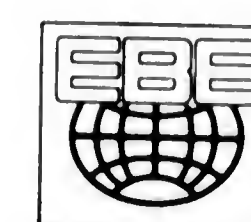
*ance and Revolution—1755-83*; Vol. 8, *A House Dividing—1850-57*; Vol. 15, *The Great Depression—1929-39*; Vol. 18, *The Burdens of World Power—1961-68*.

Each selection in the text volumes is prefaced by a short headnote describing its historical context and significance. Each volume, in addition to its selections, includes: A full-color *Frontispiece*; An *Introductory Essay* dealing with highpoints and trends; A *Chronology* that provides a short-entry history of the period; A *Map Section* of 4 to 8 pages; 75 to 100 pages of *Illustrations*; An *Author Index* that includes biographical information.

### THE ANNALS INCLUDES A TOPICAL INDEX—THE 2-VOLUME CONSPECTUS!

The *Conspectus* is a topical index that guides the reader to passages throughout the 18 text volumes that are relevant to the 25 great issues in American life and their 501 topics and subtopics. Of the 25 major themes—these are typical: Domestic Tranquility and Law Enforcement; Foreign Policy and Diplomacy; The Status and Rights of Minorities; Work and Workers in America; Rural and Urban America.

For the full story on how history can speak for itself through *The Annals of America*, mail this coupon for a copy of our free brochure. Write Dept. R-LJ 69-13



REFERENCE DIVISION  
ENCYCLOPAEDIA BRITANNICA  
EDUCATIONAL CORPORATION  
425 North Michigan Ave., Chicago, Illinois 60611

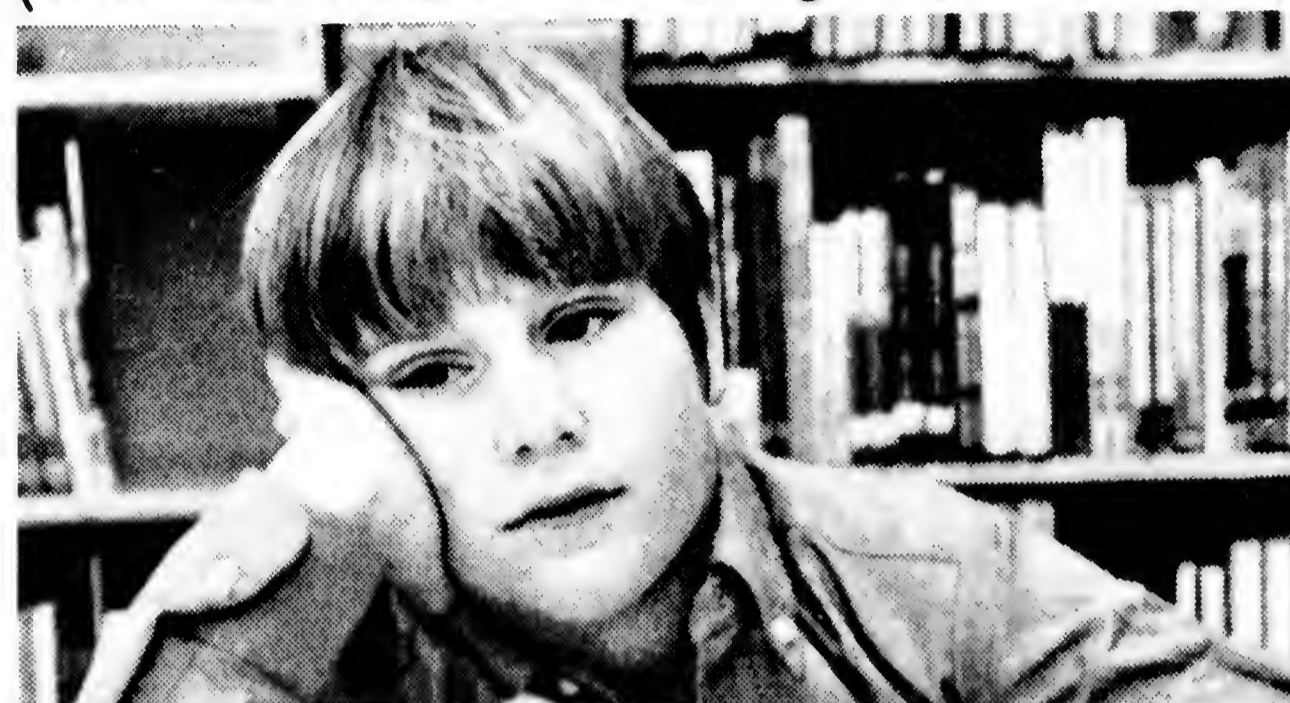
Yes! I want to know more about this unique original resource, **The Annals of America**. Send me the free 24-page brochure.



NAME \_\_\_\_\_  
TITLE \_\_\_\_\_  
SCHOOL \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# Announcing the beginning of the end of the reluctant readers

(with Keith Jennison Large Type books)



Both students and teachers will be happily surprised to discover that *Keith Jennison Books* now has 150 popular and assigned titles available in *Large Type* editions. All students—slow learners, high attainers and the visually handicapped—will find that they can read *Large Type* books faster, more easily, and with greater comprehension than conventional editions.

Among the titles are:

- ANNE FRANK: THE DIARY OF A YOUNG GIRL
- AUTOBIOGRAPHY OF BENJAMIN FRANKLIN
- THE BIG SKY
- BILLY BUDD
- CAPTAINS COURAGEOUS
- CRY, THE BELOVED COUNTRY
- ETHAN FROME
- THE GRAPES OF WRATH
- GREAT EXPECTATIONS
- THE GREEK WAY
- GREEN MANSIONS
- THE HOUSE OF SEVEN GABLES
- HUCKLEBERRY FINN
- JANE EYRE
- JOHNNY TREMAIN
- KIDNAPPED
- KON-TIKI
- THE LAST OF THE MOHICANS
- THE LEGEND OF SLEEPY HOLLOW and RIP VAN WINKLE
- LORD JIM
- MOBY DICK
- MUTINY ON THE BOUNTY
- MYTHOLOGY
- THE ODYSSEY OF HOMER
- O PIONEERS!
- THE OREGON TRAIL
- THE PEARL
- EDGAR ALLAN POE'S SELECTED STORIES AND POEMS
- A POETRY SAMPLER
- A PORTRAIT OF THE ARTIST AS A YOUNG MAN
- PRIDE AND PREJUDICE
- PROFILES IN COURAGE
- THE RED BADGE OF COURAGE
- THE RED PONY
- THE RETURN OF THE NATIVE
- ROBINSON CRUSOE
- THE SCARLET LETTER
- SCIENCE AND COMMON SENSE
- SILAS MARNER
- A TALE OF TWO CITIES
- TOM SAWYER
- TREASURE ISLAND
- THE TURN OF THE SCREW
- WALDEN
- WUTHERING HEIGHTS
- THE LARGE TYPE COLUMBIA-VIKING DESK ENCYCLOPEDIA, 10 volumes

plus many more.

For only \$414.65 you can have a complete *Large Type Reading Center* in your library. This includes:

- In *Large Type*—45 of the most important titles from all recommended and required reading lists for Elementary and Junior High School students.
- Plus—the 10-volume *Large Type Columbia-Viking Desk Encyclopedia*.

- Plus—ABSOLUTELY FREE—a handsome, sturdy *Roll-Rack* that will house your entire *Large Type Reading Center*. If you do not want the pre-selected assortment, you may order any 55 books (single copies or multiple copies) at prices ranging from \$5.95 to \$7.50 and you will receive the *Roll-Rack* without charge.

For a complete list of the 150 *Keith Jennison Large Type* books and prices write to:

**Keith Jennison Books/Franklin Watts, Inc.** a division of GROlier Incorp. 575 Lexington Avenue, New York, N.Y. 10022

# PLEASURE

It's fun to read good books. It's sad that not all young children discover this. That's what Scholastic's 10 New *Pleasure Reading Libraries* are all about. Here are hundreds of best-loved children's books in handsome, inexpensive paperback editions.

They have been selected by leading children's librarians, educators, and children's book specialists. They appear on the basic recommended lists. Many Newbery and Caldecott Award winners are included. And they cost only a fraction of their original hardcover editions.

But the boys and girls who grab these books off your shelves or desk don't care about that. They just want books to enjoy—and that's what you give them with *Pleasure Reading Libraries*.

And while they enjoy their books, they grow in reading skills, grow in understanding and knowledge—and start a lifetime love of good books.

## Free *Pleasure Reading Libraries* Catalog

Scholastic Book Services, 904 Sylvan Ave., Englewood Cliffs, N.J. 07632

Yes, please send me the new *Pleasure Reading Libraries* catalog as soon as it comes off press, at no cost or obligation.

Name \_\_\_\_\_

Position \_\_\_\_\_

School/Library \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

TXT-3C-LJ

# APOLLO 8?



UPI

## This latest venture into space

is a welcome addition to the 200 new or completely rewritten entries . . . the 56 new or revised biographies . . . the 1,800 revised and updated articles and the 500 new photos and illustrations which make the 1969 Collier's Encyclopedia as timely as this week's Broadway opening.

"Now" is where it's happening for today's young minds. And "now" is one of Collier's Encyclopedia's strongest points. Its contemporary content, as well as style and format, is one of the reasons that Collier's Encyclopedia is the one requested most often.\*

The 1969 edition revitalizes and updates data on a broad range of subjects from the arts and literature to regional studies . . . from physical sciences to life sciences to social sciences.

The names . . . the facts . . . the places in today's headlines are explained . . . related . . . analyzed and detailed in the 1969 edition of Collier's Encyclopedia. A brief sampling is as topical as the latest news report:

- Unidentified Flying Objects
- Edmund Muskie
- Vietnam
- Fluidics
- Spiro Agnew
- Vatican City
- Harold Pinter

## Collier's Encyclopedia

## SEE FOR YOURSELF...

... how the 1969 Collier's Encyclopedia stresses the contemporary in format, style, and content. Your Collier-Macmillan Library Services representative can point out the new places . . . the new faces . . . the new things . . . and the new facts in the 1969 edition. A brief sampling of the revised and updated entries is shown below:

**NEW FACES**

Marcel Marceau Eugene Cook Photo

**NEW PLACES**

Chad Carl Fiska Photo

**NEW THINGS**

Fluidics

**NEW FACTS**

Desalinization

FOR A CLOSER LOOK AT THE EXCITING NEW 1969 COLLIER'S ENCYCLOPEDIA, RETURN THIS CARD ▶▶▶

## along with Desalinization, Pierre Trudeau, Fluidics and Peggy Fleming.

### 5 Reasons to have the new 1969 Collier's Encyclopedia in your library

Timeliness is just one of the reasons that the 1969 Collier's Encyclopedia will be the standout performer in your library; some of the others are:

- 1. Readability:** The style of presentation is authoritative but exceptionally clear. It makes complex topics, like gravitational collapse, and fluidics, informative yet easy to grasp. Frequent use of headings, subheadings, and modern type face facilitates understanding.
- 2. Statistics:** The most recent authoritative sources have been used to revitalize all data—even the new figures from the 1968 Presidential election are there.
- 3. Index:** The largest and most comprehensive index of any encyclopedia . . . over 400,000 meticulously detailed entries.
- 4. Bibliographies:** Provides carefully revised, current, subject-by-subject bibliographical references in a separate volume. And the list is highly detailed and comprehensive.
- 5. Commendations:** Collier's Encyclopedia is the only major encyclopedia recommended for first purchases in the *Standard Catalog for Public Libraries*, the *Senior High School Library Catalog* and the *Junior High School Library Catalog*. (Source: *General Encyclopedias in Print 1968: A Comparative Analysis*, R. R. Bowker Company.)

\*According to a national survey among secondary school librarians, Collier's Encyclopedia is the encyclopedia used most by secondary school students.

COLLIER-MACMILLAN LIBRARY SERVICES, DEPT. S2C  
866 Third Avenue / New York, New York 10022

(CHECK ONE)

1. Please send me \_\_\_\_\_ set(s) of the new '69 Collier's Encyclopedia @ \$219.50 each plus \$8.00 shipping charge.

Bill To: \_\_\_\_\_

Send To: \_\_\_\_\_

2. I am very much interested in seeing the 1969 Collier's Encyclopedia. Please have your representative contact me.

name \_\_\_\_\_  
 title \_\_\_\_\_  
 school or library \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_  
 telephone number \_\_\_\_\_



# edia,



UPI

Arrange for your presentation and see why the 1969 Collier's Encyclopedia belongs in your library.

COLLIER-MACMILLAN LIBRARY SERVICES, DEPT. S2C  
866 Third Avenue  
New York, New York 10022

(CHECK ONE)

1.  Please send me \_\_\_\_\_ set(s) of the new 1969 Collier's Encyclopedia @ \$219.50 each plus \$8.00 shipping charge.

Bill To: \_\_\_\_\_

Send To: \_\_\_\_\_

2.  I am very much interested in seeing the 1969 Collier's Encyclopedia. Please have your representative contact me.

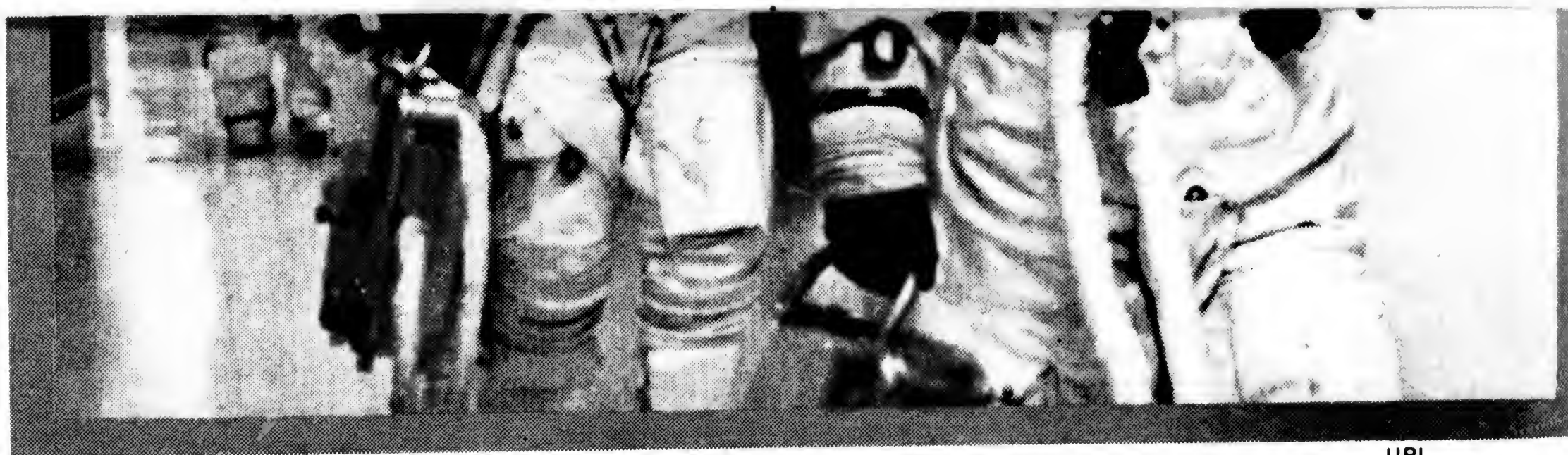
name \_\_\_\_\_  
 title \_\_\_\_\_  
 school or library \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_  
 telephone number \_\_\_\_\_



**Collier-Macmillan Library Services**  
 866 Third Avenue  
 New York, New York 10022

No Postage necessary if mailed in the United States  
 Postage will be paid by

**FIRST CLASS**  
 Permit No. 348  
 New York, N.Y.



UPI

**This latest venture into space**

is a welcome addition to the 200 new or completely rewritten entries . . . the 56 new or revised biographies . . . the 1,800 revised and updated articles and the 500 new photos and illustrations which make the 1969 Collier's Encyclopedia as timely as this week's Broadway opening.

"Now" is where it's happening for today's young minds. And "now" is one of Collier's Encyclopedia's strongest points. Its contemporary content, as well as style and format, is one of the reasons that Collier's Encyclopedia is the one requested most often.\*

**Collier's Encyclopedia**

**UPDATED AND NEW**

The rapid pace of change calls for a thorough re-examination of many subjects. Just a few of the changes in the Collier's Encyclopedia are enumerated below.

**REGIONAL STUDIES**

- Congo, Republic of the
- Duque de Caxias (Brazil)
- Ede (Nigeria)
- Edirne (Turkey)
- Gabon
- Maseru (Lesotho)

**SOCIAL STUDIES & GENERAL INTEREST**

- Doctor of the Church
- Espionage
- Organization of African States
- Bethune, Mary McLeod
- Gorton, John Grey
- Johnson, Philip
- Muskie, Edmund

**PHYSICAL SCIENCES**

- Continental Drift
- Cosmology, Astronomical
- Gravitational Collapse
- Holography
- Mathematics, New
- Unidentified Flying Objects

**LIFE SCIENCES**

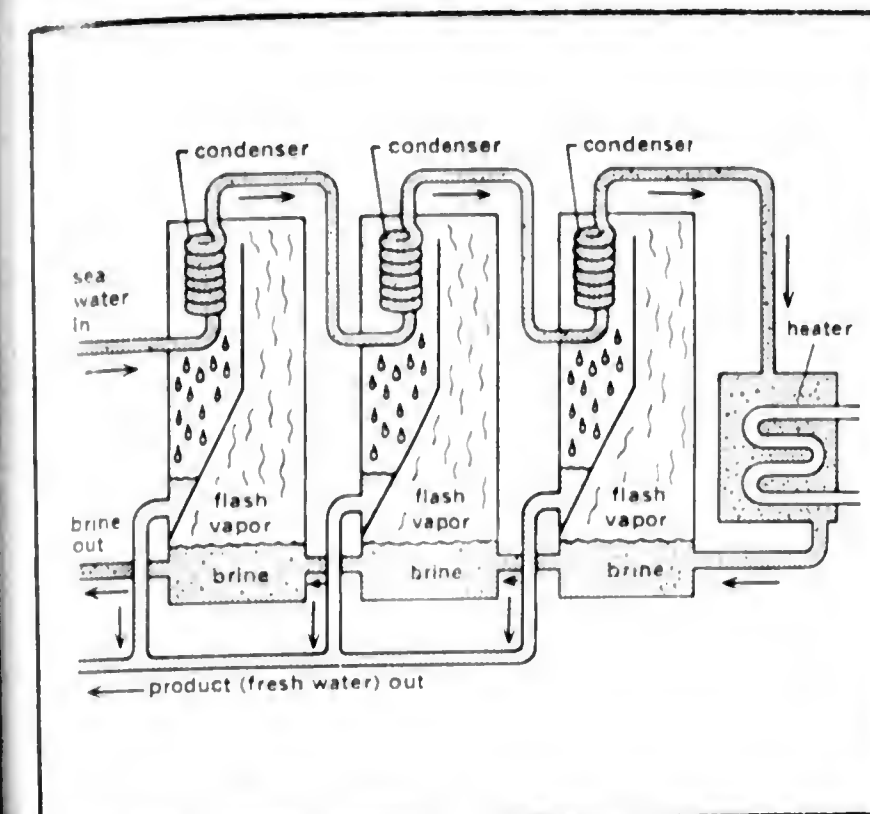
- Biological Rhythms
- Carbon Cycle
- Marine Biology
- Molecular Biology
- Organ Transplantation
- Sleep

**ARTS AND LITERATURE**

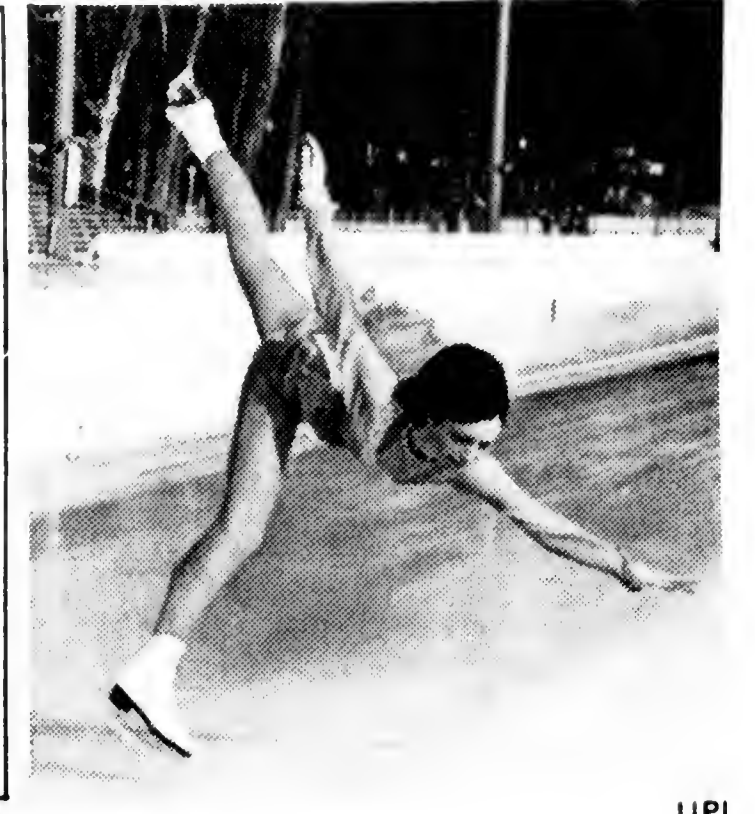
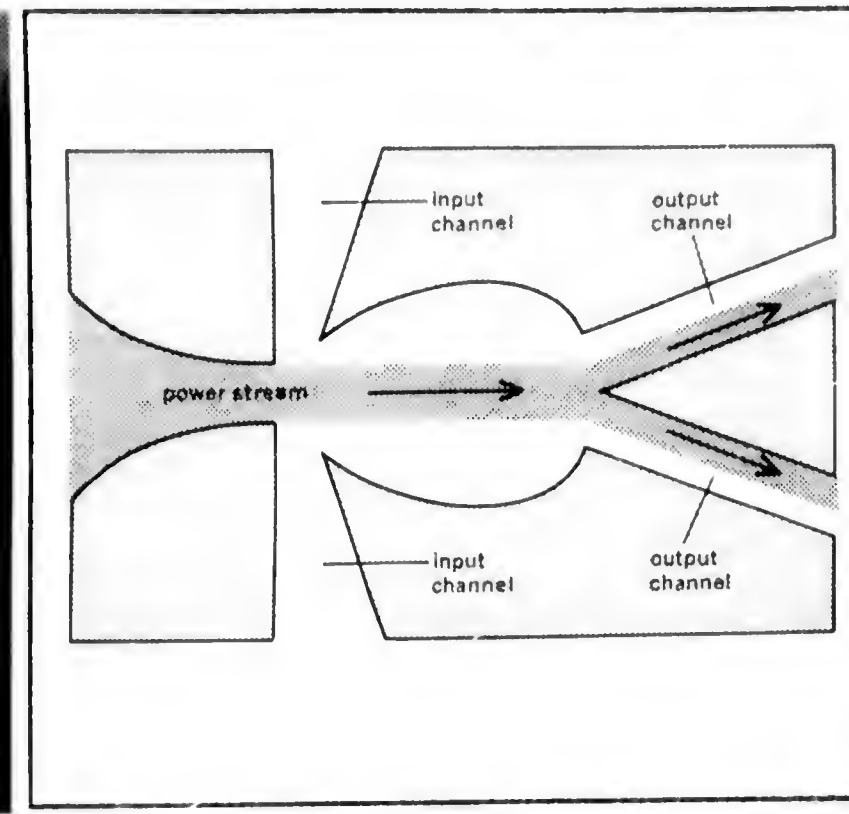
- Russian Literature
- Theater of the Absurd
- Albee, Edward
- Baldwin, James
- Beatles, The
- Beckett, Samuel

Arrange for your presentation . . .  
 Fill out reverse side of card and mail

**It's in the 1969  
 Collier's Encyclopedia,**



Wide World Photos



UPI

**along with  
 Desalinization, Pierre Trudeau,  
 Fluidics and Peggy Fleming.**

**5 Reasons to have the new 1969  
 Collier's Encyclopedia in your library**

Timeliness is just one of the reasons that the 1969 Collier's Encyclopedia will be the standout performer in your library; some of the others are:

1. **Readability:** The style of presentation is authoritative but exceptionally clear. It makes complex topics, like gravitational collapse, and fluidics, informative yet easy to grasp. Frequent use of headings, subheadings, and modern type face facilitates understanding.
2. **Statistics:** The most recent authoritative sources have been used to revitalize all data—even the new figures from the 1968 Presidential election are there.
3. **Index:** The largest and most comprehensive index of any encyclopedia . . . over 400,000 meticulously detailed entries.
4. **Bibliographies:** Provides carefully revised, current, subject-by-subject bibliographical references in a separate volume. And the list is highly detailed and comprehensive.
5. **Commendations:** Collier's Encyclopedia is the only major encyclopedia recommended for first purchases in the *Standard Catalog for Public Libraries*, the *Senior High School Library Catalog* and the *Junior High School Library Catalog*. (Source: *General Encyclopedias in Print 1968: A Comparative Analysis*, R. R. Bowker Company.)

\*According to a national survey among secondary school librarians, Collier's Encyclopedia is the encyclopedia used most by secondary school students.

Arrange for your presentation and see  
 why the 1969 Collier's Encyclopedia  
 belongs in your library.



**COLLIER-MACMILLAN LIBRARY SERVICES, DEPT. S2C**  
 866 Third Avenue  
 New York, New York 10022

**(CHECK ONE)**

1.  Please send me \_\_\_\_\_ set(s) of the new 1969 Collier's Encyclopedia @ \$219.50 each plus \$8.00 shipping charge.

Bill To: \_\_\_\_\_

Send To: \_\_\_\_\_

2.  I am very much interested in seeing the 1969 Collier's Encyclopedia. Please have your representative contact me.

name \_\_\_\_\_

title \_\_\_\_\_

school or library \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

telephone number \_\_\_\_\_

## Gaylord Microfilm Cabinet

No. 414  
No. 414L  
with automatic lock



... a complete centralized filing system for both 16mm and 35mm rolls ... featuring high quality at low cost ... a best buy in every way

With this in your library you can keep all of your microfilms together ... safe, handy, instantly available ... in a handsome, modern, compact all metal storage cabinet, only 20 1/4" wide, 28 1/2" deep, 52" high.

- **LARGE CAPACITY**  
Nine four-compartment drawers hold up to 900 rolls of 16mm or 612 rolls of 35mm, or any combination of the two sizes.
- **RAPID RETRIEVAL**  
Locate any film in seconds.
- **DELUXE CONSTRUCTION**  
Sturdy metal throughout. Smooth rolling drawers have thumb latch control, open wide without spilling.
- **16 STANDARD COLORS**  
or custom finished to your specifications. Standard colors: Beige, Black, Brown, Cordovan, Parchment, Royal Russet, Sandstone, Gray (5 shades) Green (4 shades). On special order (small extra charge) we will lacquer these cabinets to match your color sample.
- **AUTOMATIC DRAWER LOCK**  
Optional at small extra charge.

Please write for prices and further information.

 **GAYLORD**  
LIBRARY SUPPLIES AND EQUIPMENT

GAYLORD BROS., INC. • SYRACUSE, N. Y. 13201 • STOCKTON, CALIF. 95201



## Letters

### IMC: INSTRUCTION OR EDUCATION?

Janet French, Head Librarian, Centennial School District, Warminster, Pennsylvania:

As a school librarian, I fully concur in Dr. Darling's advocacy of the new media, and their role in reorganizing our libraries. I vehemently deny, however, the implication in his address (*SLJ*, November 1968, p. 23; *LJ*, November 15, p. 4341) that the addition of the new materials will (or should) result in a diminution of the present scope of our services or the character of our collections.

The media center philosophy described and apparently supported by Dr. Darling defines the library as the information function of the school. That such a function is indeed one of the library's chief services is indisputable. But that it should become the single overriding concern of the library of the future is a proposal unwarranted by "either the nature of the media" or the ultimate aims of education.

Somewhere along the line we seem to have made the tragic error of equating instruction with education. It is a natural concomitant, perhaps, that the library should be seen only in the context of its relation to instruction, a conclusion which is consistent with the premise, but which does enormous injury to the genuine aims of education.

Instruction is a "piece of the main," a fragment of the educational undertaking. Its objective is the transmission of discrete skills and content, and its process is, in general, so formal and mechanistic that we can comfortably consider its consummation by machine. Education, on the other hand, is a humane conception. Its ends are not merely the exchange of information, but the awakening of sensibilities, the examination of values, and the development of a receptivity to experiences and ideas which make possible a full and creative life.

Avowedly the schools cannot and do not bear the full burden of society's mandate for education, but neither can they forfeit any part of their responsi-

bilities in the enterprise. It might well be argued, in fact, that the atrophy of American communities and the apparent diminishing influence of parents and church are forcing upon the schools an increasingly larger role in the educative process.

What is acknowledged to be the role of the school must also be reflected in the role of the agency which selects and distributes its resources. It seems reasonable to assume that librarians in the future will continue to follow where the curriculum leads, developing collections to support its programs. We shall continue to be purveyors of information, acknowledging its immediate utility, but aware also that much of it is subject to obsolescence and swift attrition.

But I maintain that we have an additional charge, not merely to serve known needs, but to strive for a capacity to respond to needs spontaneous in origin, but no less valid because they were unanticipated in the curriculum. We have a charge to encourage, through the development of an eclectic, exciting collection, the teacher whose goals are not circumscribed by a minimal interpretation of the instructional program, and whose impact on students leads them in a search for ideas ill-defined—if noted at all—in a course of study. Finally, we have an obligation to serve or attempt to serve the routine teacher and indifferent student who may yet, in some vulnerable moment, come upon a film or book that challenges their old conceptions and opens up a whole new world of possibilities. What kind of film or book it might be, I do not know, but I can guess that it will not be one purchased in conformity to the limited goals of the library as an information function.

For the first time in many years, the shape and content of the library are undergoing radical changes. I trust that we will see in these changes opportunities to extend rather than diminish the scope of our services. Certainly we will be able to meet the specific demands of the instructional program in more diverse and stimulating ways. In responding to tidy, readily identified needs, however, let us not abdicate our responsibility to serve the ultimate ends of an educational institution—the nebulous, unlimited enterprise of enlarging the human mind and human possibilities.

### ON COMMERCIAL MEDIA CATALOGING

Dalton G. Plunkett, Director of Instructional Materials, Beaverton School District, Beaverton, Oregon: Northwest Library Service has been engaged in two distinct areas of commercial operations: publishing of books and manuals, and commercial catalog-

ing for nonbook media. We market directly all of our books and manuals. Recently we contracted Xlibra, Inc., not listed in *SLJ*'s roundup of commercial media cataloging (November 1968, p. 27; *LJ*, November 15, p. 4345), to produce and market all our commercial cataloging kits for nonbook media. The address of Xlibra, Inc. is P.O. Box 270, Federal Post Office, Portland, Oregon 97207.

The purchase price of our manual, *Cataloging Standards: Non-Book Materials*, cited in the article by Jean Badten and Nancy Motomatzu (*SLJ*, November 1968, p. 34; *LJ*, November 15, p. 4352) is \$3.75 prepaid, with an additional 35% billing charge if monies do not accompany the order.

### DANGEROUS THINKING

Cora E. Meskill, Librarian, San Antonio, Texas:

Of Maia Wojciechowska's article in your December issue (p. 13; *LJ*, December 15, p. 4691) I can only say that if I had a little girl, I would want her to be like the fictional counterpart. I believe I would be seriously worried if my daughter thought like the real child and would consider her thinking rather dangerous. Guess I'm just old fashioned.

Warren S. Eddy, Director, Cortland Free Library, New York:

In a world where too many teachers and librarians are compelled by community pressures to justify making books even of the calibre of *Catcher in the Rye* and *Grapes of Wrath* available to teenagers, it is refreshing to realize that at least one author of "young adult" books recognizes that today's typical "young adult" lives in a world far divorced from that of Tarkington's *Seventeen* or Maureen Daly's naive *Seventeenth Summer*.

Maia Wojciechowska should be commended for her efforts to show what a "real" 16 year-old girl "really" thinks. Some may question how many "real" girls think all the things that her "real child" did, but no one should maintain that her "fictional child" is "telling it like it is."

Today's youth are a new breed, all too aware of Biafrans, ghettos, pills of many kinds. . . . Authors writing for them should reflect upon this, and write accordingly.

C. J. Hatch, Librarian, Orem, Utah:

If we take the advice of Maia Wojciechowska, goodbye humor, farewell historical novels, adieu mysteries, take leave science fiction, depart to the darker realms normal young love fiction and average family stories. Be gone all good fiction. Ring up the curtain on: the cutting, sharp, sarcastic, caustic, blasphemous, bitter, raw, bleak blah.





**THIS SEAL  
GUARANTEES  
"BOOK  
PERFORMANCE"**

You may ask, "How does one measure performance?" — By quality, of course! The better the quality, the greater the performance.

Whether you order prebound new books or rebinding of worn ones, you just can't get better binding than that you get from your CERTIFIED LIBRARY BINDER. As a member of the Library Binding Institute he is pledged to adhere to the standards of quality formulated by experts who know how library books should be bound.

For maximum performance insist on a binder who displays the LBI seal and who provides a warranty to protect your investment.

Without this seal you have no assurance that your book has been truly library bound.

Be well-informed. Write today for free literature. There is no obligation.

**LIBRARY BINDING INSTITUTE**  
160 State Street  
Boston, Mass. 02109

There are important things in this wide world that need telling besides sex, pot, segregation, and broken homes. TV, newspapers, and magazines give these an excellent coverage. There are still people, old and young, who try to live good moral lives. Let them have their day and their say. Let anyone who claims to be an author *Think* before he follows Mrs. W's advice—then don't.

A period piece or three accurately picturing this type. But please don't relegate all young people's literature to the dung heap.

**A/V RESOURCES FOR DE**

*Edward B. Gold, Manager, Fairchild Books & Visuals, New York:* As you suggested, one category missing from my piece in December (p. 26; *LJ*, December 15, p. 4704) was "multi-media materials." I am therefore providing several possibilities that may be of interest to librarians concerned about the challenge in distributive education, merchandising, and marketing. Here they are:

Capitol Film & Radio Co.  
19 West Main Street  
Richmond, Virginia 23211

Telecine Film Studios  
111 Euclid Avenue  
Park Ridge, Illinois 60068

Denoyer-Geppert Co.  
5235 Ravenwood Avenue  
Chicago, Illinois 60640

Audio-Visual Services Dept.  
Chamber of Commerce of the U.S.  
1615 H. Street, N.W.  
Washington, D.C. 20006

National Retail Merchants Assn.  
100 West 31st Street  
New York, New York 10001

And, so no one can accuse us of 100 percent altruism:

Fairchild Visuals  
7 East 12th Street  
New York, New York 10003

Briefly, Capitol and Telecine focus on filmstrips and career situations. Denoyer-Geppert has a series of business flipcharts. Chamber of Commerce features films and strips on business subjects. NRMA has strips on store profiles and advertising. Fairchild Visuals has slides and commentary on retailing trends, selling, shopping centers, and boutiques.

One other point. While the emphasis in layout and headline was correctly placed on the special problem area in D. E., school training for middle management careers certainly should not go unnoticed.



## Calendar

**FEB. 27-MAR. 1**—CALIFORNIA ASSOCIATION OF SCHOOL LIBRARIANS, Annual State Conference, Biltmore Hotel, Los Angeles. Details from Joanne McHenry, P.O. Box 151, Danville, California 94526.

**MAR. 14-15**—COLORADO ASSOCIATION OF SCHOOL LIBRARIANS, Joint Meeting with Colorado Audio Visual Association, Colorado Springs. Details from Pat Wolzien, Publicity Chairman, CASL, 2900 21st Street, Boulder 80302.

**MAR. 29**—EIGHTEENTH ANNUAL READING CONFERENCE AND POETRY FESTIVAL, Lehigh University, School of Education, Bethlehem, Pennsylvania. Eve Merriam and Bill Martin, Jr., among speakers. Details from Nancy Larrick, Lehigh University, Bethlehem 18015.

**APR. 2**—INTERNATIONAL CHILDREN'S BOOK DAY, sponsored by the International Board on Books for Young People.

**APR. 6-11**—ASSOCIATION FOR CHILDHOOD EDUCATION INTERNATIONAL, 1969 Study Conference, Houston, Texas.

**APR. 11-12**—ILLINOIS ASSOCIATION OF SCHOOL LIBRARIANS, Spring Conference, Père Marquette Hotel, Peoria. Details from Eugene J. Stanger, Publicity Chairman, Peoria High School, 1615 N. North Street, Peoria 61604.

**APR. 18**—SYRACUSE UNIVERSITY SCHOOL OF LIBRARY SCIENCE, Conference for Administrators and Their Materials Staffs, Randolph House, Exit 37, New York State Thruway. Details from Dorothy A. McGinniss, Syracuse University, School of Library Science, 308 Carnegie Library, Syracuse, New York 13210.

**APR. 25-26**—PENNSYLVANIA SCHOOL LIBRARIANS, 23rd Annual Spring Conference, Kutztown State College. Details from Nicholas G. Stevens, Kutztown State College, Kutztown, Pennsylvania 19530.

**APR. 27-MAY 1**—DAVI NATIONAL CONVENTION, Portland Memorial Coliseum, Portland, Oregon. Details from Fred Wehrli, Department of Audio-visual Instruction, National Education Association, 1201 Sixteenth Street, N.W., Washington, D.C. 20036.

**MAY 1-3**—ELEVENTH ANNUAL SCHOOL LIBRARY WORKSHOP, Kent State University School of Library Science, Kent, Ohio. Theme: "Commitment to Change." Details from Clara O. Jackson, KSU, Kent, Ohio 44249.

**MAY 6-9**—ASSOCIATION OF EDUCATIONAL DATA SYSTEMS, Annual Convention, Portland Hilton Hotel, Portland, Oregon.



# CHINA!

THE CHINA: CENTURY OF REVOLUTION SERIES is an "original document" portrayal of the yet unresolved struggle of the Chinese people that recreates events as they happened. The series provides a filmic text for curriculum use or for library programming.

Write or call John Fisher collect for previews or for a copy of the new *China: Century of Revolution* brochure: (312) 256-4730.

**FILMS INCORPORATED**  
1144 Wilmette Avenue  
Wilmette, Illinois 60091



## The Children's Illustrated Classics Series - The Literary Heritage of Every Child

Those who seek the best in children's literature will certainly want these handsome editions of the great books that will always be a cherished part of growing up. Each volume is beautifully illustrated by noted artists both in color and black and white. The durable bindings are attractively stamped in decorated cloth and the endpapers are also illustrated.

These moderately priced titles should be in all libraries. Each appealing tale has delighted generations of young readers.

"... Well-made, well-illustrated... always a pleasure to us. These editions of beloved books are designed to enhance children's enjoyment as they read and are sure to be long-cherished possessions."—*The New York Herald Tribune Book Review*. "A series which, in its own range and class, is still without rivals."—*The Times Literary Supplement*.

### CHILDREN'S ILLUSTRATED CLASSICS FOR YOUNGER READERS

- THE ADVENTURES OF ODYSSEUS by Andrew Lang. Illus. by Joan Kiddell-Monroe .....\$3.50  
 AESOP'S FABLES. Trans. by John Warrington. Illus. by Joan Kiddell-Monroe .....\$3.50  
 ALICE'S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING GLASS by Lewis Carroll. Illus. by John Tenniel .....\$3.50  
 AT THE BACK OF THE NORTH WIND by George MacDonald. Illus. by E. H. Shepard .....\$3.50  
 BLACK BEAUTY by Anna Sewell. Illus. by Lucy Kemp-Welch .....\$3.50  
 A BOOK OF MYTHS by Roger Lancelyn Green. Illus. by Joan Kiddell-Monroe .....\$3.50  
 BOOK OF NONSENSE. Edited by Roger Lancelyn Green. Illus. by Charles Folkard, Tenniel, Lear, Shepard and Others .....\$3.95  
 THE BROWNIES AND OTHER STORIES by Mrs. Ewing. Illus. by E. H. Shepard .....\$2.75  
 A CHILD'S GARDEN OF VERSES by Robert Louis Stevenson. Illus. by Mary Shillabeer .....\$3.50  
 THE CUCKOO CLOCK by Mrs. Molesworth. Illus. by E. H. Shepard .....\$3.50  
 THE ENCHANTED CASTLE by E. Nesbit. Illus. by Cecil Leslie .....\$3.50  
 FAIRY TALES OF LONG AGO. Edited by M. C. Carey. Illus. by D. J. Watkins-Pitchford .....\$3.50  
 GRANNY'S WONDERFUL CHAIR by Frances Browne. Illus. by D. J. Watkins-Pitchford .....\$3.50  
 HANS ANDERSEN'S FAIRY TALES. Illus. by Hans Baumhauer .....\$3.50  
 HANS BRINKER: OR THE SILVER SKATES by Mary Mapes Dodge. Illus. by Hans Baumhauer .....\$3.50  
 THE HAPPY PRINCE AND OTHER STORIES by Oscar Wilde. Illus. by Peggy Fortnum .....\$3.50  
 HEIDI by Johanna Spyri. Illus. by Vincent O. Cohen .....\$3.50  
 THE HEROES by Charles Kingsley. Illus. by Joan Kiddell-Monroe .....\$3.50  
 THE HOUSE OF ARDEN by E. Nesbit. Illus. by Clarke Hutton .....\$4.50  
 JO'S BOYS by Louisa M. Alcott. Illus. by Harry Toothill .....\$2.75  
 LITTLE LORD FAUNTLEROY by Frances Hodgson Burnett. Illus. by Harry Toothill .....\$3.50  
 LITTLE MEN by Louisa M. Alcott. Illus. by Harry Toothill .....\$3.50  
 LITTLE WOMEN by Louisa M. Alcott. Illus. by S. Van Abbé .....\$3.50  
 THE LOST PRINCESS. A Double Story by George MacDonald. Illus. by D. J. Watkins-Pitchford .....\$3.50  
 THE MARVELOUS LAND OF OZ by L. Frank Baum. Illus. by B. S. Biro .....\$3.95  
 MODERN FAIRY STORIES. Chosen and introduced by Roger Lancelyn Green. Illus. by E. H. Shepard .....\$3.50  
 MOPSA THE FAIRY by Jean Ingelow. Illus. by Dora Curtis and Diana Stanley .....\$3.50  
 PINOCCHIO: THE STORY OF A PUPPET by Carlo Collodi. Illus. by Charles Folkard .....\$3.50  
 THE PRINCESS AND CURDIE by George MacDonald. Illus. by Charles Folkard .....\$3.50  
 THE PRINCESS AND THE GOBLIN by George MacDonald. Illus. by Charles Folkard .....\$3.50  
 ROBIN HOOD by Carola Oman. Illus. by S. Van Abbé .....\$3.50  
 THE ROSE AND THE RING. written and illus. by William Makepeace Thackeray, and THE MAGIC FISHBONE by Charles Dickens. Illus. by Paul Hogarth .....\$3.50

- THE SWISS FAMILY ROBINSON by J. R. Wyss. Illus. by Charles Folkard .....\$3.50  
 TALES FROM SHAKESPEARE by Charles and Mary Lamb. Illus. by Arthur Rackham .....\$3.50  
 TANGLEWOOD TALES by Nathaniel Hawthorne. Illus. by S. Van Abbé .....\$3.50  
 TOM BROWN'S SCHOOL DAYS by Thomas Hughes. Illus. by S. Van Abbé .....\$3.50  
 WATER BABIES by Charles Kingsley. Illus. by Rosalie K. Fry .....\$3.50  
 WHAT KATY DID by Susan Coolidge. Illus. by Margery Gill .....\$3.50  
 A WONDER BOOK by Nathaniel Hawthorne. Illus. by S. Van Abbé .....\$3.50  
 THE WONDERFUL WIZARD OF OZ by Frank Baum. Illus. by B. S. Biro .....\$3.50

### ILLUSTRATED CLASSICS FOR OLDER READERS

- AROUND THE WORLD IN EIGHTY DAYS by Jules Verne. Illus. by W. F. Phillips .....\$3.50  
 THE BLACK ARROW by Robert Louis Stevenson. Illus. by Lionel Edwards .....\$3.50  
 THE CALL OF THE WILD by Jack London. Illus. by Charles Pickard .....\$3.50  
 A CHRISTMAS CAROL and THE CRICKET ON THE HEARTH by Charles Dickens. Illus. by Charles E. Brock .....\$3.50  
 DON QUIXOTE by Miguel de Cervantes. Illus. by W. Heath Robinson .....\$3.50  
 GULLIVER'S TRAVELS by Jonathan Swift. Illus. by Arthur Rackham .....\$3.50  
 HUCKLEBERRY FINN by Mark Twain. Illus. by C. Walter Hodges .....\$3.50  
 KIDNAPPED by Robert Louis Stevenson. Illus. by George Oakley .....\$2.75  
 KING SOLOMON'S MINES by H. Rider Haggard. Illus. by A. R. Whitear .....\$3.50  
 LORNA DOONE by R. D. Blackmore. Illus. by Lionel Edwards .....\$3.50  
 PILGRIM'S PROGRESS by John Bunyan. Illus. by Frank G. Pope .....\$3.50  
 THE PRINCE AND THE PAUPER by Mark Twain. Illus. by Robert Hodgson .....\$3.95  
 THE PRISONER OF ZENDA by Anthony Hope. Illus. by Michael Godfrey .....\$3.50  
 ROBINSON CRUSOE by Daniel Defoe. Illus. by J. Ayton-Symington .....\$3.50  
 THE SONG OF HIAWATHA by Henry Wadsworth Longfellow. Illus. by Joan Kiddell-Monroe .....\$3.50  
 TEN TALES OF DETECTION ed. by Roger Lancelyn Green. Illus. by Ian Ribbons .....\$3.95  
 THE THIRTY-NINE STEPS by John Buchan. Illus. by Edward Ardizzone .....\$3.50  
 TOM SAWYER by Mark Twain. Illus. by C. Walter Hodges .....\$3.50  
 THE TRAIL OF THE SANDHILL STAG And Other Lives of the Hunted by Ernest Thompson Seton. Illus. by the author .....\$3.50  
 TREASURE ISLAND by Robert Louis Stevenson. Illus. by S. Van Abbé .....\$3.50  
 TWENTY THOUSAND LEAGUES UNDER THE SEA by Jules Verne. Illus. by William McLaren .....\$3.50  
 WHITE FANG by Jack London. Illus. by Charles Pickard .....\$3.95

E. P. DUTTON & COMPANY • 201 Park Avenue South • New York 10003



## EDITORIAL

EDITORS:

Evelyn Geller

John Berry III

ASSISTANT EDITOR:

Lindalee Mesiano

## BLACK PASTICHE

ED. NOTE—We are running these comments to highlight recent extremes of thinking within the black community which are affecting schoolchildren in turn.

The complexity of the issues raised here precluded commentary confined to a single page, and further editorial treatment will be forthcoming. In the meanwhile, readers' observations are welcomed. EG

"The Bible says there is a time for everything. I think this is a time for hate."—*Nathan Hare, director, Negro studies program, San Francisco State College, January 15, 1969*

"They [separatists] ought to be in the libraries studying and getting degrees so they can do some good. . . .

"We have suffered too many heartaches and shed too many tears and too much blood in fighting the evil of racial segregation to return in 1969 to the lonely and dispiriting confines of its demeaning prison.

"If some white Americans, torn and confused by today's clamor of some black students, should accede officially to the call for separate dormitories and autonomous racial schools within colleges and universities, there will be court action to determine anyone's right to use public tax funds to set up what are, patently, Jim Crow schools."—*Roy Wilkins, executive director, National Association for the Advancement of Colored People, January 13, 1969*

"The NAACP was the forerunner in the movement to gain justice for black people in America. However, the simple fact is that the time of the civil rights movement and the integrationist philosophy is past (except perhaps in the mind of white liberals given to reminiscing about a dead movement and past-tense civil rights advocates unable to keep abreast of the changing times).

"We support the demands of the black students as legitimate because of their need at this stage for black identity, self-awareness, and togetherness. We are against the policy of integration and assimilation being offered by Mr. Wilkins. We say the civil rights movement is dead."—*Roy M. Innis, national director, Congress of Racial Equality, January 21, 1969*

"[Separatism] will only lead to an intensification of the kind of hatred that will help destroy the nation and the myriad opportunities for Negroes."—*Stephen J. Wright, president, United Negro College Fund, January 15, 1969*

"You don't know the difference between black and Negro. You have failed worse than the white, you who have gone begging to the white man. In the face of your failure, we're accomplishing. Black power has gotten blacks into colleges in droves."—*Nathan Hare (to Stephen Wright), January 15, 1969*

"An appalling amount of racial prejudice—black and white—in New York City surfaced in and about the school controversy. Over and over again we found evidence of vicious antiwhite attitudes on the part of some black people, and vicious antiblack attitudes on the part of some white people. . . . The countless incidents, leaflets, epithets and the like in this school controversy reveal a bigotry

from black extremists that is open, undisguised, nearly physical in its intensity—and far more obvious and identifiable than that emanating from whites. On the other hand, antiblack bigotry tended to be expressed in more sophisticated and subtle fashion, often communicated privately and seldom reported, but nonetheless equally evil, corrosive, damaging, and deplorable."—*Report of N.Y.C. Mayor John Lindsay's Special Committee on Racial and Religious Prejudice, January 16, 1969*

"I'm concerned to see children getting so bitter as children today. To let them grow up with years of developing hate without converting it to something positive would be a disaster."—*Effie Lee Morris, coordinator of children's services, San Francisco Public Library (see page 27)*

"Psychologically, Blacks may find that anti-Jewish sentiments place them, for once, within a majority. Thus our contempt for the Jew makes us feel more completely American in sharing a national prejudice."—*Candice Van Hillson (16-year-old student at time of writing), Introduction, "Harlem on My Mind" exhibit catalog, Metropolitan Museum of Art, January 1969*

"Hey, Jew-boy, with that yarmulka on your head; You pale-faced Jew-boy—I wish you were dead. . . . You came to America, land of the free, Took over the school system to perpetrate white supremacy.

'Cause you knew, Jew-boy, there's only one reason you made it.

You had a clean, white face, colorless and faded. I hated you, Jew-boy, because your hangup was the Torah. And my only hangup was my color."—*"Anti-Semitism," Cia Bayrod, 15-year-old student, N.Y.C., read over WBAI-FM December 26, 1968*

. . . To go forward at all is to go forward together. This means black and white together, as one nation, not two.—*President Richard M. Nixon, January 20, 1969*

This summary section is part of a 6-page review of the 1968 World Book Encyclopedia by the A.L.A. Subscription Books Committee. It appeared in The Booklist and Subscription Books Bulletin of the A.L.A., 65:7, December 1, 1968, pp. 369-376.

### In short, prestigiously recommended.

May we add, when you follow the Committee's closing advice, replace your 1963-and-earlier editions with the 1969 edition of The World Book Encyclopedia, just out. Visually and textually, it's the most exciting and comprehensive edition since World Book began.

#### The World Book Encyclopedia

Field Enterprises Educational Corporation  
Merchandise Mart Plaza, Chicago, Illinois 60654  
London • Rome • Sydney • Toronto

# The Booklist

The effectiveness of double-page maps and illustrations is generally assured by tight, but adequate, margins. The World Book Encyclopedia 1969 edition is a practical and well-designed reference tool that will serve the needs of elementary and secondary school students and will also be useful for home reference. Accuracy, up-to-dateness, clear illustrations, language appropriate to the intended audience, superior organization, and careful editing make the content of this encyclopedia easily accessible to fifth grade through adult readers. It is recommended for purchase by public, elementary, and secondary school libraries. Libraries with the 1963 or earlier editions should replace them with the 1968 edition.



## NEWS

### "TAKE FIVE, ADD SOUL-BOSS READING"

This slogan is the theme of a book event geared to the times and the needs of the inner city that the San Francisco public library is running during Negro History Week, in cooperation with two other libraries—Los Angeles and Seattle—and the Children's Book Council. The program involves an "all-black" West Coast tour during Negro History Week and Brotherhood Week by four black authors of children's books and one black artist. The team is appearing in major events in these cities, and is also visiting branch libraries located in neighborhoods with heavy Negro populations. In all three cities, the program is cosponsored by the library and the local chapter of the Negro Cultural and Historical Association.

The authors are: Elsie Archer, author of *Let's Face It: The Guide to Good Grooming for Girls of Color* (Lippincott); Lorenz Graham, author of *I, Momolu, North Town* (Crowell), *South Town* (Follett); Virginia Hamilton, author of *Zeely* and *The House of Dies Drear* (Macmillan); and Edyth Haskett, author of *Grains of Pepper: Folktales from Liberia* (John Day). The artist, Alvin Smith, illustrated Frank Bonham's *The Nitty Gritty and Mystery of the Fat Cat* (Dutton).

The project emerged last year as a result of discussions between Effie Lee Morris, coordinator of children's services at the San Francisco Public Library, and John Donovan, executive director of the Children's Book Council, who was exploring the possibility of a book fair on the West Coast. Miss Morris suggested that as a prelude, particularly in the large city, a promotional event of special importance to the black community would spur an interest in books. "Ghetto children buy the records of James Brown and the Supremes. They would buy books if they were really interested," she said. In addition, community agencies, if alerted to the existence of good books, could buy them for children. But first motivation would have to be estab-

lished, particularly through publicizing black writers and their works for children.

The notion of a West Coast tour, involving black writers-artists exclusively, offered this special appeal. And when Mrs. Priscilla Moxom, coordinator of children's services for the Los Angeles Public Library, and Jane Darrah, superintendent of work with children for the Seattle Public Library, expressed interest, the idea began to seem economically feasible. A query sent out to publishers by John Donovan, asking if they would send an author or artist to the West Coast, elicited positive responses from ten publishers, and from their lists the three libraries chose the authors and artist they thought would have the widest appeal on the basis of quality, diversity of approach, and general (i.e., leisure, or noncurricular) interest.

The group of five began its tour in Los Angeles, and continues in San Francisco and Seattle. The San Francisco Public Library has prepared some extensive publicity—blurbs distributed at the main library and all branches and sent out to schools, bookstores, other libraries in the area, and community agencies; a 160-odd title booklist em-

# TAKE 5 ADD SOUL BOSS READING

- Most complete first-shipment service
  - Stocking for immediate shipment, more than 100,000 different titles!
  - Four regional warehouses for rapid delivery!
  - Biggest inventory of University Press Books
  - No order too small...none too large!
  - Discount's competitive and realistic. Competitive bidding welcomed!
  - Detailed reports on shorts!
  - More than 30,000 titles, kindergarten through high school—standard cataloging and processing 60¢ per book—ready for immediate shipment!
- (Write for Elementary and/or our Secondary School catalogs)

**BAKER & TAYLOR CO.**  
OLDEST & LARGEST U.S. BOOK WHOLESALER

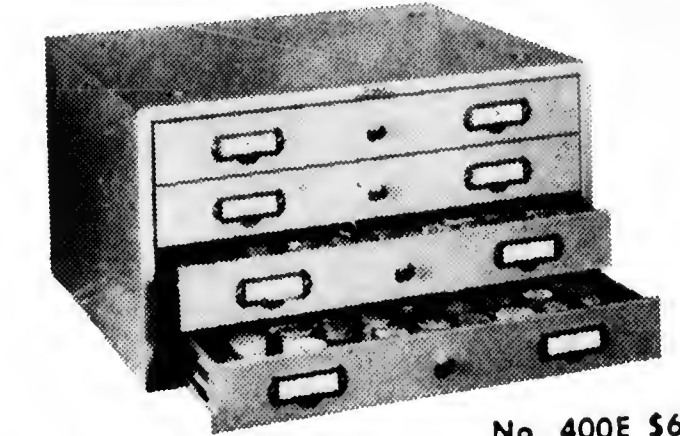
Eastern Div., Somerville, N.J. 08876  
Midwest & Southern Div., Mokenca, Ill. 60954  
Western Div., Reno, Nev. 89502  
Interstate Library Service (subsidiary)  
Oklahoma City, Okla. 73118

Baker & Taylor Book Inspection Centers:  
1701 West Gray Street HOUSTON, TEXAS 77019  
5820 Wilshire Blvd. LOS ANGELES, CALIF. 90036

**Organize your Filmstrip Library**

- Fast Filing
- Quick Retrieval
- Efficient Charge-out
- Convenience

...with **Standard/LUXOR**  
Tens of thousands in use



- File 400 filmstrips in key-numbered compartments in indexed drawers.
  - Systematic cross-reference for quick retrieval.
  - Standard/LUXOR Modular Filmstrip Libraries match and lock-stack with other Audio Visual Materials Libraries for systematic, orderly growth...economically.
- This is just one of many Standard/LUXOR Filmstrip Libraries. Catalog with full details will be mailed upon request.
- Standard/LUXOR  
Audio Visual Materials Libraries  
Jack C. Coffey Co., Inc.  
104 Lake View Ave.  
Waukegan, Ill. 60085

phasizing black history: bookmarks listing the visiting team, with room on the back for autographs. A major program with the authors was scheduled for February 12, with a morning program for children and an afternoon program for adults slated for the following Saturday. Area librarians, teachers, and other interested people have been invited to these programs, as well as to a wine-tasting party to be followed by a "soul food" supper in a community church on February 14. In Seattle, the library program is also being coordinated with a supper at a black community church and an evening visit to the University of Washington. In San Francisco and Seattle, tickets are necessary for some events, which are open to all persons. For patrons unable to attend, Seattle has made arrangements for TV tie-ins.

But the highlight of these tours are the visits to branches, where the five black artists will spend time with young people (emphasis is on age ten to 13), leading book talks and informal discussions. School groups are being bussed into the libraries for these week-day programs. "It may be a small venture in the community," comments Miss Morris, "but for us it's a giant step."

"I'm concerned to see children getting so bitter as children today," she adds. "To let them grow up with years of developing hate without converting it to something positive would be a disaster. With so much interest on the part of black children in natural hair and African dress, in the folk tales of Africa and black history, in the new militancy, the visiting authors will have a lot to say, a lot to do with building black pride."

#### EDUCATORS SPECULATE ON FINCH APPOINTMENT

The appointment of Robert H. Finch as Secretary of Health, Education, and Welfare has turned interested parties to the past remarks and opinions of the former Lieutenant Governor of California as indications of what his new position might mean. A recent news story in *Library Journal* (January 15, 1968, p. 129) sees Finch's office as encouraging for libraries, as evidenced by his participation as California state chairman of National Library Week 1968, his remarks at last year's Governor's Conference on Libraries (published in *News Notes of California*, Fall 1968), and his speech at the Encyclopaedia Britannica award presentation to the San Ramon Valley District School Library. *LJ* called the new secretary a "library booster."

At the California Governor's Conference, Finch discussed the library as a great resource in "freeing those

caught in the throes of poverty," and urged that libraries get more financial support, advertise more, modernize themselves, and not limit their service to those who understand the Dewey Decimal or LC classifications.

Excerpts from Finch's April 1968 EB awards presentation speech, submitted recently to *SLJ*, indicate similar optimism. Finch said, "Together we must teach our children that libraries are the indestructible warehouses of all man's knowledge, history, dreams, and aspirations. Libraries must become a habit—started in the elementary years. For with the totality of input of all media bombarding each individual it becomes increasingly clear that the printed word—the selected book—is the ultimate dimension in discrimination. . . . It is the answer to the glut of media about us."

Less sanguine, *Education U.S.A.*, the NEA newsletter, observed recently that "it may be incidental, but in a recent article on education needs Finch made no mention of federal aid to education."

#### OHIO STUDY RECOMMENDS LIBRARY PROCESSING KITS

School librarians should purchase kits to process their own library books, according to the Little Hoover Commission report, a study undertaken by the Council for Reorganization of Ohio State Government to improve efficiency in schools and save tax dollars. The Commission, made up of business executives and technical specialists who visited over 200 of Ohio's 712 school districts, studied how schools operate and compiled more than 1000 reports which were collated and edited in a 121-page report containing more than 260 recommendations. These findings were summarized in a recent article in *School Management*, "How Businessmen Would Run Your Schools."

In discouraging school districts from purchasing from jobbers the service of processing library books, the study said that most contract charges range from 55¢ to \$1.20 per book, and that while the federal government, under Title II, allows up to 75¢ for processing a book, the expense diminishes the number of books libraries can buy with the same money.

The report also recommended, according to *SM's* summary, that small neighboring school districts combine projects for federal funding under a joint administrator. Since administrators can't always keep up with regulations for acquiring funds and some districts are too small to qualify for aid, one district, area, or county coordinator would solve these problems and help reduce administrative effort.

**Be all you can be**



National Library Week 1969

*Lady Liberty, one of three posters for NLW 1969 (April 20-26), was created by Wally Roberts and Mark Dolan*

#### 1969 NLW MATERIALS: HUMOR AND FANTASY

The National Book Committee has prepared posters and promotional materials, for National Library Week 1969, which again carry the theme "Be all you can be. Read." Peter Max has created a 24" x 36" fantasy poster in ten brilliant colors. Whitney Darrow, Jr., cartoonist and illustrator, has designed the "Jet Boy," a 17" x 22" poster whose full color and green and orange type express the jet-propelled spirit of the new generation. "Lady Liberty," also printed in full color, is available. The jet boy also appears on 9" x 25" streamers, 2" x 6 1/4" bookmarks, table tents all in full color. Also available are 1969 mobiles, postcards, bumper stickers, and buttons. The bumper sticker, a new item this year, says "Follow me to the library" in black on a luminous green. An 82-page how-to-do-it manual, *Local Organization Handbook*, provides activity and publicity suggestions and ideas, mostly grouped by grades, for intraschool and community-oriented projects. For quantity prices and order forms write: Order Department, National Library Week, One Park Avenue, New York, N.Y. 10016. Orders should be received no later than March 17 and addressed to Dept. NLW, Room 20001, 175 Fifth Avenue, New York, N.Y. 10010.

#### McGraw-Hill, Urban League LAUNCH SCHOOL FOR DROPOUTS

One of the experimental schools intended to reclaim dropouts by providing intensive schooling outside the formal school situation was inaugurated in New York City on December 11 as

the McGraw-Hill Street Academy. A student body of about 35, almost exclusively black, was addressed in a brief ceremony by representatives of McGraw-Hill (including its president, Shelton Fisher), the New York City school system, and the Urban League of Greater New York, which directs the street academy program with the cosponsorship of private industry.

The program was launched by the Urban League about three years ago after one of its members observed a study course for dropouts that had been set up in a Harlem church. There are 13 academies in New York City to date, developed with the aid of such sponsors as the Chase Manhattan Bank, IBM, and Union Carbide, and staff provided by the Urban League. The academies have been set up in storefront situations (the McGraw-Hill Academy operates in a former garage) that are less formal—as is the curriculum in terms of structure, content, and method—than the schools the students have formerly attended. The aim: to bring students back into society either as workers at a job well above their present level of competency, or as college-preparatory students. One major purpose is building the student's image and incentive in contrast to former teacher expectation: it is assumed, for example, that students are college material unless they prove otherwise. To bolster this philosophy, the Urban League sponsors college scholarships in conjunction with the "street academy" program.

This theme was reflected in opening remarks by Morrie Helitzer, McGraw-Hill's vice-president for public affairs, who urged students to perform to capacity, and Shelton Fisher, president of McGraw, who described job opportunities in publishing for black students, and voiced concern that even when disadvantaged youngsters get through high school, only four percent go on to college. He outlined the promise of such institutions as Harlem Prep, and the Urban League's college scholarship fund.

Dr. Nathan Brown, executive deputy superintendent of the New York City public schools (a system criticized, at least implicitly, by the existence of autonomous street academies for deserters of formal education), welcomed the personal teacher-student relationship the academy would provide, which would lend relevance to the students' schooling. He noted that the program was being conducted in cooperation with the nearby Haaren High School, a city school. Harv Oosdyk, director of the academy program for the Urban League of New York, speaking in an urban *patois*, urged the "brothers" to think of where they would be five years from now. "When you tell a man

#### Versatile Reference for School Libraries



#### Announcing the 1968 Congressional Quarterly

# ALMANAC

Last month over 2,400 school, public and college library subscribers to Congressional Quarterly Service received a notable addition to their reference collection, the 1968 CQ ALMANAC. The CQ ALMANAC is an integral part of Congressional Quarterly Service and is mailed automatically to subscribers upon publication. It is compiled by the staff of Congressional Quarterly Service and based on material from the regular CQ Weekly Reports. The heart of the 24th annual edition of this 1,350-page reference volume is a comprehensive record of national legislative and political developments during 1968.

Major legislation is subdivided into thirteen categories: Agriculture and Labor - Appropriations - Education and Health - Foreign Policy - General Government - Civil Rights - Consumer Bills - Crime - National Security - Resources and Public Works - Taxes and Economic Policy - Transportation - Welfare and Urban Affairs. All roll-call votes for every Member of House and Senate are recorded along with studies of individual performances.

Besides legislation the book includes these major sections: 1967-68 Supreme Court Term - Political Campaigns and Elections of 1968 - Lobby Activities - Presidential Messages and Statements - How a Bill Becomes Law - Special Reports covering matters such as the Federal Budget, Civil Disorders Report and Poor People's Campaign.

The sum of the contents, backed by Congressional Quarterly Service's well-established reputation for thorough and accurate reporting, provides a wide-ranging reference particularly useful to students. While the CQ Almanac is part of the regular Congressional Quarterly Service, non-subscribing school, public and college libraries may purchase it separately for \$47.50.



#### CONGRESSIONAL QUARTERLY SERVICE

1735 K Street, N.W., Washington, D.C. 20006



Seas and deserts  
... camels and jets.

## Get to know Saudi Arabia and its Oil Industry

Posters and photos Free for your vertical files.

### Posters

24 subjects, including

- Arabs and arithmetic
- Weather in Saudi Arabia
- Exploring for Oil in Saudi Arabia

(Poster size: 17" x 22")

### Photos

Photo Kit features 24 black and white 8" x 10" photographs suitable for display projects.

Wide range of subjects. Complete caption information.

To: T. O. Phillips, Manager  
Public Relations Department  
Arabian American Oil Company (ARAMCO)  
505 Park Avenue  
New York, New York 10022  
Please send ARAMCO's Poster Kit   
Film Catalogue  Photo Kit

Name .....

Street address .....

City .....

State .....

Zip Code .....

LJ/SLJ-1-2/69

Grade .....

he has college potential, you have structured his life for six years," he said. "No one has organized you brothers, I can." Oosdyk said the role of private industry is less important for the money it provides than for the influence of responsible corporate executives. "One corporation president can change the whole scene."

In the case of McGraw-Hill, there is an additional concern and role, for the company will be providing its own materials as part of its investment (a total of about \$50,000) and, using the academy for market research, obtaining feedback on its materials. Some of these products have not entered the curriculum of public schools. Many editors, Morrie Helitzer told *SLJ*, don't have experience with city kids, and three editors have been designated by McGraw-Hill to work with the academy on the development of materials for urban youth. "We hope that in a year's time they will have ideas for the development of new materials. Their experience here should have an important influence on the design of new curricular packages."

"Say It in Swahili"

Though McGraw-Hill provides reading (e.g., the *Step Up Your Reading* booklets), math, and social studies materials to the academy, there is no stipulation that materials have to come from the company. A major text, for example, is from Harcourt Brace. In other cases, as for the black history course, materials have to be taken from the public library or hunted out in the Schomberg Collection. Intended to last four to six months, the courses concentrate on both basic skills and general education, but relate the subjects to the experience of the students, and improvise with the curriculum. The black history program and a course in Swahili are examples. (The program differs, however, from school to school.)

The students, age 15 to 18, who have been referred from Haaren High School because they are discipline problems, are not performing to capacity, or have dropped out. Eventually, they should be returning to the school, but in a special college-preparatory program. Adjusting to school—having patience with the school administration—is itself the latent but important goal of the academy. "The average dropout is college material," says Al Kamal, a black Muslim whose name, he says proudly, was given to him by Malcolm X himself. "Certain types respond better to the small, family-type situation that we provide. But the main thing," he adds, "is to teach them to cope with school."

Eventually, it is hoped a number of

street academies can be set up as satellites of Haaren High. In fact, changing the city system itself to encourage college ambition on the part of black youth seems to be the long-range goal of the academy program.

### CHILDREN'S BOOKS SELECTED FOR AIGA TOUR

The American Institute of Graphic Arts Children's Book Show 1967-1968, which opened in New York in December and will travel to schools, libraries, graphic arts groups, and commercial sponsors for the next two years, includes 100 books published since 1967, and selected on the basis of typographic and artistic merit. Emphasis was also placed on the physical quality of the books.

For information concerning the show, which may be rented for two weeks for \$25, or a catalog of the books (\$5), write AIGA, 1059 Third Avenue, New York, New York 10021.

### OE AWARDS MONEY FOR SCIENCE CURRICULUM

A team of scientists, science educators, and elementary school teachers are developing a science curriculum for K-six, focusing on "great ideas" in science, under an ESEA Title IV grant from the OE's Bureau of Research. The program, to be headed by Dr. Morris H. Shamos of New York University, will produce a complete package of materials, including courses, teachers' guides, lab manuals, scientific experiments, and equipment. Local elementary schools will cooperate in developing, testing, and evaluating the curriculum, which is expected to be completed in 1971.

### TORONTO LIBRARY ACQUIRES VICTORIAN "POP" LIT

The Toronto Public Library's Osborne Collection of early children's books has purchased a large and important collection of 19th Century "pop" literature, written for European teenage boys, from the estate of the late Frank Pettingell, an English actor. The 4000 items include such boys' periodicals as *The Boys of England*, *Chums*, and an assortment of "penny dreadfuls." The magazines expose the tastes catered to by popular publishing in England, and the development of Victorian middle-class values and habits. The weekly periodicals popularized Batman-like heroes such as Dick Lighthouse and Jack Harkaway, and the penny dreadfuls exploited murder, horror, and supernatural terrors.

### YOUTH PROTEST ANALYZED BY UNESCO

While protest takes varied forms, it is generally expressed as the rejection, by a certain segment of youth, of the standards of present-day society, according to a report undertaken by Unesco to demonstrate the need for approval by the General Conference of new projects involving youth, planned for 1969-1970. Projects up for approval are some that may provide solutions to the demands of youth, interpreted by the study as: desire for emancipation, participation in national or international life, choice and management of activities in which they are involved, access to decision-making in fields concerning them.

Proposed projects include: a study of student unrest in the world, a meeting on the problems raised by student participation in university management, an intergovernmental conference on sports facilities for educational institutions, a proposed round table to be organized in Latin America on the reform of the structures of higher education, a symposium on the impact on youth and adults of the representation of violence in the mass media.

### TRANSACTION NUMBER CHARGING TRIED BY SCHOOL LIBRARIES

Transaction-number type charging systems, which are probably used by a majority of U.S. public libraries (a 1965 Michigan survey indicated about two thirds of the books circulated went out this way) have been adopted in two large areas of the country: the Detroit and the Cleveland metropolitan areas. The system being most widely used in these areas is one developed by Walter H. Kaiser, director of the Wayne County, Michigan, public libraries, who reported this information.

The system, he says, requires no mechanical equipment and is easy to install. It is being looked to by school librarians who see the Newark system, even with machine modification, as time-consuming and costly, and who want new procedures to relieve them from clerical work and save the time it takes to train and supervise library aides.

The disadvantage of transaction charging—the greater difficulty of locating a book in circulation—is outweighed by its merits: 1) Slipping of books is eliminated; 2) Books are immediately available for recirculation upon their return, creating a condition which can often reduce shelving; 3) Book cards are eliminated; 4) There are no book cards to stamp, alphabetize, and file; 5) Circulation is counted automatically; 6) No special library or

identification card is required, except on the few occasions when the library may wish an added check; 7) No date slip is required, to be pasted in books and dated; 8) The simplicity of the system's operations requires fewer assistants and reduces the number of possible errors. An error in slipping in the Newark system creates a snag and keeps the book from circulation. Such errors as do occur in transaction charging do not keep books from circulating.

An unexpected and important advantage reported by school librarians is that the system cuts sharply the number of overdues. Apparently, students

having to write down information about their books seem to remember better that they have borrowed books from the library, and thus get them back in time. Librarians have also found that showing the student the charge slip filled out by him eliminates the "I never had that book" claim. One high school library reproduces the charge slip by photocopy and uses it as an overdue notice.

Another unanticipated but favorable effect: teachers who often complained of class interruptions because of the understandable but relentless pursuit of overdue books by the librarian have



## in BOUND-TO-STAY-BOUND BOOKS

You actually make money when you buy BOUND-TO-STAY-BOUND BOOKS because you get so much more for your dollar. Remember, It's not the price of a book which counts. It's its actual cost per circulation.

Bound-to-Stay-Bound Books are not like other books mainly because they outlast other books. Why this is so is simply a matter of technical excellence in their construction — a development of over forty-five years of constant research in combining hand skills with automated machinery. Bound-to-Stay-Bound Books should never be confused with books called "Library Editions." Bound-to-Stay-Bound Books are books which have been prebound to meet and even exceed the standards of the Library Binding Institute.

Bound-to-Stay-Bound Books offer greater circulation per dollar. There are other bonuses available also, costing only pennies, to bring your acquisition costs way down

- Pre-Processing of books
- Catalog Cards with your books
- Almost 20,000 popular juvenile titles
- • • • AND LOW VOLUME PRICES

We issue a general catalog and several supplements each year featuring latest up-to-date selections. Simplify your purchasing problems. Write today for latest literature.

**New Method Book Bindery Inc.**

West Morton Road • Jacksonville, Illinois 62650

commented favorably on the change.

If the system is properly designed, due dates can be preprinted, eliminating another tedious chore associated with the usual book card file systems. If it is not economical to have due dates printed (where circulation of a single library or several libraries is less than 1500 weekly), loan cards may be numbered but not dated.

Transaction cards, charge slips, and check sheets—the supplies needed for the system—cost about \$.005 per circulation of a library circulating 25-50,000 books a year.

Those interested in further informa-

tion on system design, supplies, and costs may obtain it from Walter Kaiser, county librarian, Wayne County Public Library system, 33030 Van Born Road, Wayne, Michigan 48184.

#### UNESCO TO HELP CLOSE EDUCATION GAP

In 1969 and 1970, Unesco will spend over \$17 million of its \$77.4 million budget to help developing countries close the education gap, which due to population growth threatens to widen in the future. Institutions for out-of-

school youth will be developed in Ceylon, Chile, France, and Niger, and the Experimental World Literacy Programme, currently operating in seven countries, will be continued. In 36 tropical African countries last year, despite increased enrollment, dropouts in the first six years averaged almost 70 percent, while in 17 Asian countries, dropouts for all levels of education ranged from 36-80 percent. In 1970, Unesco specialists estimate there will be about 770 million adult illiterates, most in the developing areas.

#### A/V SCHOLARSHIP AVAILABLE

March 9th is the deadline for applications for the Department of Audio-visual Instruction \$1000 scholarship given, since 1961, to a college graduate who wishes to take advanced work in the audiovisual field. The money may be used to work on a research project, a Doctoral dissertation, at the Masters level, or for any other expenses needed by the student while taking a/v courses. Application forms are available from DAVI, 1201 Sixteenth Street, N.W., Washington, D.C. 20036.

#### SHORT SUBJECTS

*Teen Set*, a music-oriented magazine geared to the 12- to 18-year-old market, was acquired from Capitol Records Distributing Corporation by Regensteiner Publishing Enterprises. Terms of the acquisition are not known. The four-year-old publication, with a circulation of over 300,000 copies, also contains by-line articles about recording, motion picture, and TV personalities.

Viking Press has launched a new paperback series of picture books for preschoolers and story books for eight to 12-year-olds, under the imprint of Viking Seafarer books, using titles from its own backlist, with text, pictures, and color the same as in the original cloth-bound editions.

"Friends Across the Frontiers" is the motto chosen by the Swedish section of the International Board on Books for Young People to keynote the 1969 International Children's Book Day, April 2, the birthday of Hans Christian Andersen. This is the first year that IBBY has given a national section the task of planning the event. The motto will serve as the theme of exhibitions, posters, and handouts for the occasion.

*A First Film on Our Library*: This 12-minute introduction to the public library shows a boy and his younger sister making one of their regular visits.

The girl looks at magazines and picture books, attends story hour (*The Three Billy Goats Gruff*): then they borrow their favorite books. The film is \$135 (color) and \$75 (b&w) from Film Associates, 11559 Santa Monica Blvd., Los Angeles, California 90025.

#### AWARDS

Chris Statuette Award—Graphic and Cultural Arts: From the 16th Annual Columbus, Ohio, Film Festival, to *Why Do You Smile, Mona Lisa?* (16mm, color, Fleetwood Films). The film also won a 1968 American Film Library Festival Blue Ribbon Award.

Delta Kappa Gamma Society Educator's Award: To *Revolution in Learning* (Harper, 1967) by Maya Pines. The annual \$1000 award is given to a book, written by a woman in the U.S. or Canada, which best deals with basic issues and aspects of education.

The Lucille E. Ogle Literary Awards have been established by Western Publishing Company, to honor the retired Editor-in-Chief of Golden Books (see *People*). Two \$1000 awards will be made each year through the publications department of the Bank Street College of Education for the best original story for young children and the best story for older children.

#### MEDIA MEMOS

*Martin Luther King, Jr., A Man of Peace*: This 30-minute, 16mm sound film designed for Afro-American study programs and social studies units on current events at the intermediate and junior-senior high levels was made in 1964, when Dr. King received the Nobel Peace Prize. The film includes the actual presentation of the award in Stockholm. Dr. King's acceptance speech, and a close-up of Dr. King at the headquarters of the Southern Christian Leadership Conference. Available for \$200 from Journal Films, 909 West Diversey Parkway, Chicago, Illinois 60614.

*The Empty Hand*: This ten-minute, black and white, 16mm sound film by American filmmaker Stephen Verona, the first to deal with the subject of karate, was filmed in a New York karate school. The winner of a CINE Golden Eagle award and nine international prizes, it has been shown on NET-TV's *Art of Film*, and been chosen by the USIA for showing abroad in an exhibit of independent American films. Cost is \$100, from ACI Films, 16 West 46th St., New York, N.Y. 10036.



## PEOPLE

ARTHUR BELL has been appointed Publicity Manager of children's books for Random House, Pantheon, and Knopf. He has been with The Viking Press since 1960 as Publicity Director.

EARL E. EDMONDSON, Principal of Grayland Avenue Elementary School, Norwalk-La Mirada Unified School District, California, became President of the Southern California Council on Literature for Children and Young People in January.

LILLIAN ERLICH has been appointed Director of Publications at the Child Study Association of America. She was formerly Associate Editor of the Junior Literary Guild and is author of *What Jazz is All About* (Messner, 1962).

VICTORIA S. JOHNSON, Director of Educational Research and Services for United Educators, publishers of *American Educator Encyclopedia* and reference and educational publications, was awarded a special citation at the Illinois Library Association conference for her contributions as Deputy State Chairman and Director of IIA National Library Week, and for publicity and promotion work for the program.

JEAN L. NASH has been appointed Coordinator of Children's Services at Pawtucket, Rhode Island, Public Library and Regional Library Center. She was formerly Head of the Olneyville and South Providence branches of the Providence Public Library.

LUCILLE E. OGLE, Editor-in-Chief of Golden Books, division of Western Publishing Company, retired after 32 years with the company. A literary award has been established in her name.

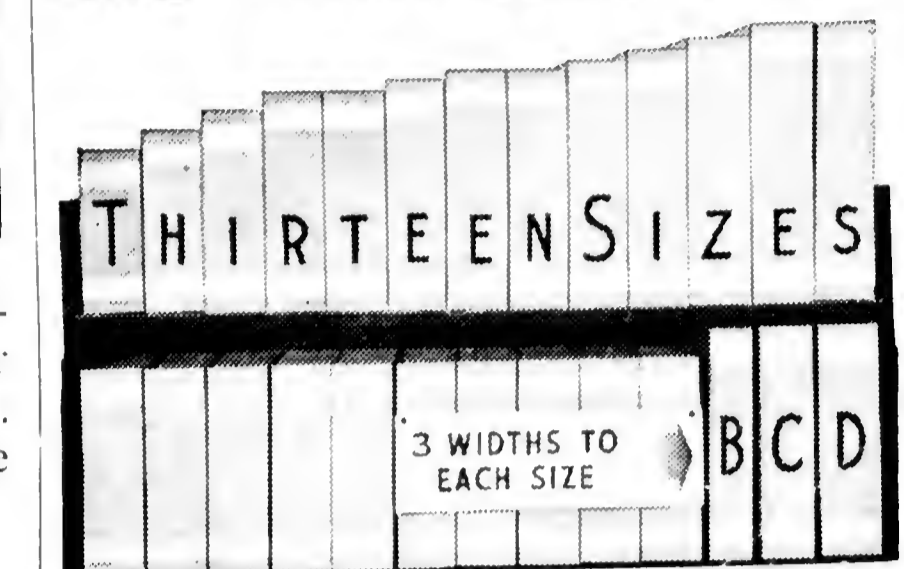
MILDRED SELBY, Public Services and Acquisitions Librarian at Idaho State Library, retired August 31 after 41 years of library work with readers of all ages. She was Children's Librarian at Boise Public Library until 1960. Miss Selby conducted a weekly radio storyhour, and spent one day a week storytelling and reviewing books in public schools.

#### DEATHS

MRS. LUCILE W. RALEY, Consultant in Library Services for the Waco, Texas, Public Schools, died on January 2 in an automobile accident. She had been with the Waco schools since 1936, and served as Director of the program for over 20 years.

# Magafiles

## LOW COST PERIODICAL AND PAMPHLET FILES



**Sturdy—Attractive—Unique**

**ALL SIZES SAME PRICE**

**FREE SAMPLE MAGAFILE** sent upon request. You will receive it by return mail along with handy size-chart and additional details. No obligation or salesman follow-up.

*Magafiles sell themselves*

**THE MAGAFILE CO.**  
2800 MARKET ST. • ST. LOUIS, MO. 63103

## Congressional Digest



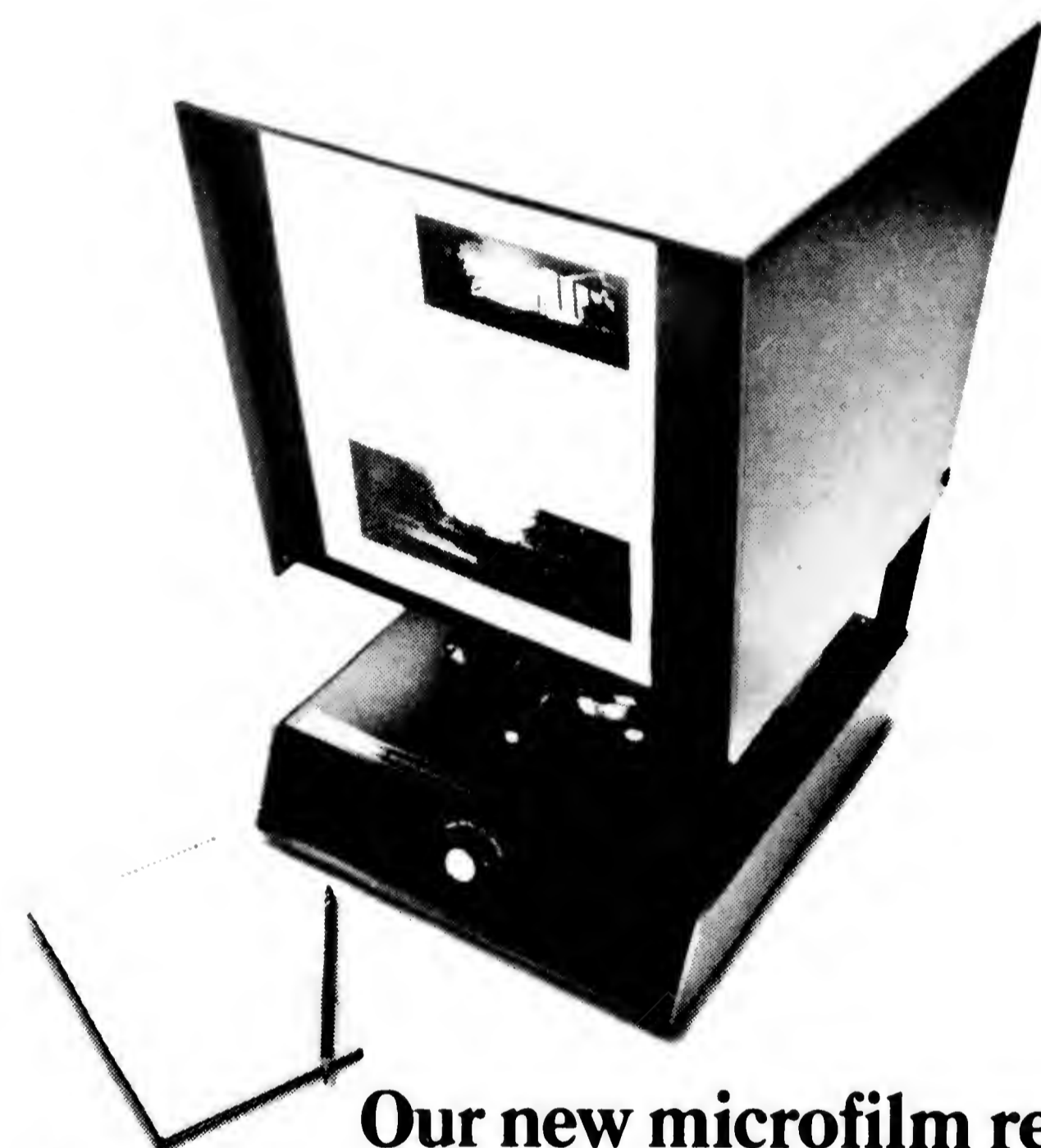
**Nuclear Treaty Ratification** Articles include "Nuclear Disarmament Efforts Since 1945," "Related U.S. & International Agencies," and "Text of the Nonproliferation Treaty." The Pro and Con discussion on the question: "Should the U.S. Senate Consent Now to Ratification of the Nuclear Nonproliferation Treaty?" contains views of those active in its consideration, including Majority and Minority Reports of the Senate Committee on Foreign Relations, Hon. Dean Rusk, Paul Nitze, Senator Thomas Dodd and Rep. Craig Hosmer. January 1969.

**School Desegregation** Controversy over the Federal role in school desegregation includes factual background articles on existing Federal aid programs and policies and statutes affecting present desegregation efforts. The Pro & Con discussion focuses on recent efforts in Congress to curtail the Federal desegregation role. February 1969.

Recent Issues: Congress & Airport Development (December); U.S. Anti-Ballistic Missile System (November); Congress & U.S. Foreign Policy (October).

Rates: 1 yr., \$12.50; 2 yrs., \$22; 3 yrs., \$30. Single copy, \$1.50.

Write: The Congressional Digest, 3231 P. St. N.W., Washington, D. C. 20007



**Our new microfilm reader does everything that an \$800 reader is supposed to do. Except cost \$800.**

Our new 1414 Reader sells for \$225, shipping included.

But when you buy one, you get more than what you pay for.

For one thing, you get as large a screen as you'd expect to find on a reader costing several hundred dollars more. The 1414's screen measures 14 x 14 inches. It's also treated for even, all-over illumination.

In addition, you get a winding mechanism that anyone can use, in any direction, with one hand tied behind his back.

And because a person's eyes are usually higher than his hands, the viewing screen is mounted above the

winding mechanism, at eye level.

Our 1414 Reader is the first one with a quartz-halogen lamp. The lamp is cooled by what may be the only really silent, maintenance-free blower in the business.

Finally, the 1414 is adaptable for 16mm microfilm, as well as the usual 35mm kind. And a low-priced microfiche adaptor is available.

Now that you know what our new 1414 Reader does in general, write us for all the specifics.

Then, if you still want to spend \$800 when you order a reader, you can order ours with \$575 worth of microfilm.

**University Microfilms**

300 North Zeeb Road, Ann Arbor, Mich. 48103, (313) 761-4700

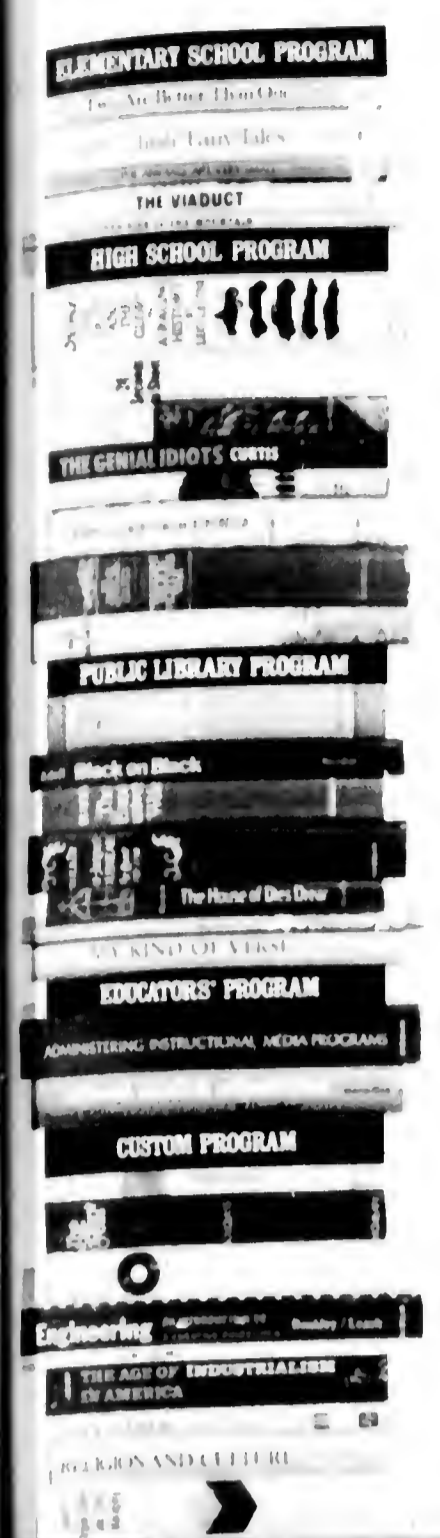
XEROX

# Our service order program fills your book needs with just one order

Enroll in Collier-Macmillan's Service Order Program and you get fine new books to fill your needs continuously from:

THE MACMILLAN COMPANY  
 GLENCOE PRESS  
 COLLIER BOOKS

THE FREE PRESS  
 CROWELL-COLLIER PRESS  
 KENEDY BOOKS  
 BRUCE BOOKS



Our service order program fills your book needs with just one order

From this balanced collection you meet the needs of your school

- School Programs for elementary titles for elementary schools
- Public Library adult books
- Educators' administrative requirements
- Custom Programs

YOU MAY REVIEW A professional panel correct right to review. You receive full credit. Our

FREE CATALOG CARD catalog cards for every several processing of

PAYMENT BASIS SU adaptable to your need prepaid basis.

CHOOSE THE PROGRAM Collier-Macmillan Library Service Order Program

COLLIER-MACMILLAN LIBRARY SERVICES  
 866 Third Avenue / New York, N.Y. 10022

I would like to talk to Collier-Macmillan Library Services representative about a Service Order Program to meet my specific requirements.

- Elementary School Program
- Junior High School Program
- High School Program
- Public Library Program
- Educators' Program
- Custom Program

Collier-Macmillan Library Services,  
 866 Third Avenue, New York, N.Y. 10022

I would like to talk to a Collier-Macmillan Library Services representative about a Service Order Program to meet my specific requirements.

(Please check type or types)

- Elementary School Program
- Junior High School Program
- High School Program
- Public Library Program
- Educators' Program
- Custom Program

Name \_\_\_\_\_  
 Title \_\_\_\_\_  
 School or Library \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_

school or library \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_  
 state \_\_\_\_\_ zip \_\_\_\_\_

# In too many progressive high schools, library books are the last things to become progressive.

Nobody finds this situation more frustrating than a progressive high school librarian—who has a hard enough time selecting, ordering, cataloging and processing books published for ordinary high schools, much less books fit for progressive ones.

Our High School Library Program is designed to eliminate this source of frustration.

We offer 10,000 books specially selected for progressive secondary school libraries, and available with professional cataloging and processing.

The collection includes outstanding books recommended in the ALA's Basic Book Collection for High Schools, the H.W.Wilson standard catalogs for school libraries, and 24 other review sources.

And, on the assumption that your students may be ready for college books before they're ready for college, the program also contains a number of college-level titles recommended by Choice.

All 10,000 books are listed in our free catalog according to title, author and subject heading. In addition, 693 of them are listed in special bibliographies.

The bibliographies cover topics that many librarians would like to see in a high school book catalog, but rarely find there. Topics like Viet Nam, urban studies, drugs and narcotics, environmental pollution, and half a dozen others.

That way, when students ask you for a book on, say, civil rights, you'll be able to give them something more up-to-date than "Uncle Tom's Cabin."

## University Microfilms

300 North Zeeb Road, Ann Arbor, Michigan 48103, (313) 761-4700

A XEROX COMPANY XEROX

by ERNEST ROE

OBSERVATIONS FROM ABROAD: THE AMERICAN SCENE—I

## The Demise of Betsy's Library

*In late 1966, Ernest Roe travelled through the U.S. studying the role of libraries in education with the aid of a grant from the Carnegie Corporation of New York. He was then on the department of education faculty at the University of Adelaide, Australia, and has since gone as foundation professor to the University of Papua and New Guinea, to establish the department of education there. Mr. Roe has been deeply interested in the role of libraries in education, and has worked closely with his wife, Marjorie Roe, a school librarian and editor of the "Australian Standards and Objectives for School Libraries" (1966). He has been published widely in education and library journals, and is author of "Teachers, Librarians, and Children," published in four countries (in the U.S. by Archon Books).*

*In this series of three articles, Professor Roe gives his impressions of the libraries-in-education scene in the U.S. He says, "I would be extremely rash to claim originality for the impressions, comments, and suggestions which make up this discussion. I fear my venturing to make them at all is extremely rash. I offer them, however, in the hope that an outsider's view may stimulate some fresh insights even as it irritates those who are involved in, and more knowledgeable than I am about, the situations and problems to which I refer"*

LET US LOOK briefly at two school libraries. When we walk into the first, the initial impression is of Mess. There are books and magazines everywhere, piled untidily on shelves, on the tops of tables, lying about on chairs, on window ledges, even here and there on the floor. A short time spent talking to a librarian and watching her work answers most of our questions. This is a homely, cheerful, friendly place. Efficient management, tidy arrangement of books, making and filing of catalog cards are secondary considerations, attended to when there is time to spare from more important matters—though they're not entirely out of hand. In any case, the librarian knows her way through the mess to the extent of being able to lay her hands on anything required; when she does not, she seems quite happy to go on looking.

Top priorities for this librarian are loving books, loving children, believing in the goodness of reading as an activity, and trying to infect all who come

into the library with similar values and enthusiasm. Not surprisingly, she has a bias in favor of fiction and "sells" this with zest. Though she dispenses curriculum-related books and nonfiction cheerfully and efficiently when required, she clearly finds nothing exciting here. She displays little interest in materials other than books and magazines. Children are warmly encouraged to be in the library, to come as early as they like and stay as late as they like. There is a lot of chatter and noise, most but not all of it connected with looking at or talking about books. The librarian apparently doesn't hear it. She is almost always busy with several children, singly or in twos and threes.

The library of the second school is even more crowded, but it is quiet. In the large main reading room, each child works at an assignment set by his teachers. Each filed a request yesterday for the books and materials he needed, and they were held ready for him this morning by the library staff. There are sev-

eral librarians in the big room, in the reference area, at the desk, and patrolling quietly with the dual purpose of a disciplinary eye and a willing ear to any request for further help. There are several other rooms in this library complex, opening off the main area. There are separate materials centers for history, science, and languages; in each are books, magazines, tape-recordings, filmstrips, and slides and other equipment; children are at work in each some reading, others listening with headphones, others viewing; in the science room a girl is at work on a desk calculator; each room is supervised.

The head librarian is eager to display the range of resources to the visitor, walking quietly, whispering, so as not to disturb all this purposeful activity. It is a complex organization, and everything is planned to the last detail: the whole operation seems to be running efficiently like a machine. We watch and listen throughout the day. There is a smooth changeover of children every



40 minutes or so. The library staff seem to have little to do with them, except impersonally, when drawn on by the children as they draw on any other resource. Only occasionally does one of the librarians know a child's name. On the other hand, he has a close knowledge of the assignments teachers have set, and the staff in the subject resource centers are clearly all experts in their fields.

The head librarian says his domain is an extension of the classroom, but its power and influence are such that the classroom is probably an extension of the library resource center. Whatever the emphasis, the purpose is to work closely with the teachers—using the best possible range, in extent and depth, of materials to facilitate children's learning.

In a sense these examples are not well chosen in that they encourage the quite erroneous notion—common among both teachers and librarians—that it is libraries only within educational institutions that have anything to do with education. But there are some grounds for believing the first library (let's call it Betsy's Library) represents, in extreme form, the past of the school library, while the latter, the materials center, points to the future. How, then, has it come about that we are in process of discarding Betsy's Library, with all the values, attitudes, purposes, it represents, in favor of the materials center and its educational or social philosophy?

#### *The Educational Context: Psychology of Learning*

Some of the contributory factors are clichés of educational and sociological literature—for example, the reaction against the excesses of "child-centered" education, reinforced by the impact of the first Sputnik, which accelerated the demand for more academic excellence, more attention to the rigorous disciplines (languages, mathematics, the physical sciences). Americans were persuaded to see themselves as a nation enthusiastically embarked on a Quest for Talent. More and more people put away childish things (childish-entertaining, time-wasting, extracurricular, etc.), and joined the quest for knowledge, talent, and academic excellence.

Altogether, for people involved in education, it has been a time for optimism, for pessimism, for ambivalence. Each promised or threatened advance has provoked defensive reactions. The scientists called for more science; the nonscientists retorted by invoking the humanities; and now we are at a stage where more and more scientists speak up for the humanities, and more and more formerly non- or even anti-sci-



"Are kids to be conditioned like rats? Or should they be self-directed, independent in learning? Most teachers have tended to act as if the former were true while in theory maintaining the latter"

ence disciplines proudly point to their scientific methods. The free will vs. determinism battle is being fought all over again with the psychologists providing the weapons and the terminology. And educators have tended not to know which side they are on. Are kids to be conditioned like rats? Or should they be self-directed, independent in learning? Most teachers have tended to act as if the former were true while in theory maintaining the latter.

#### *A Conflict in Strategies: Instruction vs. Self-Instruction*

These alternatives, in fact, represent the possible directions in which teaching can be developed, and—perhaps even more—the directions in which librarianship can be developed. In both cases, the key is in the area of priorities and emphasis, rather than in innovation.

For teachers, the theoretical limits of possibility are represented by the 100 percent instructor, the conditioner of human material, and, at the other extreme, the 100 percent facilitator of self-instruction. The first assumes a large portion of the responsibility for what his students learn. Many teachers do, and though the educational climate may not be entirely favorable, further development in this direction is feasible. As our knowledge of how humans learn becomes more detailed, the temptation to control the whole process will increase. The teacher may be able to

plan learning sequences for his students which lead them painlessly, effortlessly, to acquire the knowledge society wants them to have. Emotional reactions to the lack of tyranny of *Brave New World* and 1984 should not blind us to the attractiveness of such developments in terms of efficiency and economy.

The further he moves towards this kind of utopia, the less interest the teacher will have in large, diverse collections of educational materials. He will need materials that are preselected, highly specific, fully organized, and under his control down to the smallest detail. The end product will be entirely predictable. That is, when a student begins to be subjected to the instructional, conditioning process, it will be known what experiences await him in the years ahead, and what knowledge will be his at the end of various stages of his education. He will not, in the sense in which we generally understand the term, have any responsibility for his education. He will not know how to learn for himself, in the usual sense of that term, but why should he? He won't need to. In fact, the very conception of learning for oneself becomes an absurdity. All it means is that the learning situation is inadequately controlled, and therefore inefficient, with a student casting around for stimuli and uncertain of his responses (or vice versa).

At the other extreme, the teacher as 100 percent facilitator of self-instruction by students is, consciously or not, on the side of free will, ego psychol-

ogy, independent decision-making explanations of human behavior, and against deterministic, stimulus-response, passive organism explanations. He will not want to control, but to release, children's learning. His plans will involve providing a wide range of stimuli, and he will expect a variety of responses from his students, a variety of learning achievements. His main goal will be to make himself superfluous, and he will progressively transfer responsibility for what and how (and why) they learn from himself to his students. He will want for his students the widest possible variety of educational materials, to open many learning channels through which his diverse, increasingly independent students can follow their interests, choose their stimulation, follow their own paths to knowledge and understanding.

Psychologists have not yet provided enough evidence on how we learn for any assertion about which of these attitudes is right or wrong to be convincing. It may be that strict control of students' learning experience is the most efficient means of transmitting knowledge and should be extended. Perhaps with the information explosion, with the need for many more people who know and understand—in sheer bulk—twice or three times as much as their grandparents, our present haphazard methods of allowing university students to learn to some extent on their own initiative is wasteful, inefficient, and a luxury a modern nation can't afford. But to control all learning situations, we must keep the "brave new world" possibility always before us. How can a teacher fully organize an instructional program and control the learning processes of his students toward outcomes *known in advance*, and at the same time leave a way or ways open for them to become independent, decision-making human beings?

On the other hand, it may be that young children can begin to find their way among the mazes of human knowledge "on their own," and learn early to cope with alternatives, uncertainty, choice, decision. Once we have provided them with a few basic tools, perhaps they can manage their own learning processes with less and less interference from their teachers.

#### *Patterns of Compromise*

In practice, the way we teach tends to fluctuate in a comparatively narrow central compromise area between the two extremes: we neither throw children into the deep pools of knowledge, expecting them to learn to swim, nor do we attach permanent lifebelts so that they *never* have to manage on their own. We insist that they master many

set pieces of our cultural heritage, and we control the learning processes as much as we can while this is going on; many teachers feel they're not efficient enough at this and look to psychology to provide means of more efficient control.

But once this essential *minimum* of required knowledge is reached (and the minimum continually becomes larger), we are more inclined to hand over responsibility to the student. And often we do this rather abruptly. A student carefully nourished by his teachers up to high school or even college graduation is quite suddenly faced with having to feed himself most of the time as best he can. (This, I might add, is much more noticeable in Australia, where there is a high failure rate in freshman courses.)

The issue of "teacher-controlled" vs. "student-controlled" learning is of course much more complex than this discussion suggests. A "compromise," for example is not just a matter of acquiring an acceptable portion of the "cultural heritage," or what grade of formal education has been reached. The age and "maturity" of the student enter into it, as well as the perennial problems of individual difference. Some students may be seen as potential decision-makers, others as fit only for conditioning. The attitudes of the teacher are another important variable, and most significant of all is the general climate of opinion in particular institutions, in the educational world as a whole, and in society at large, as to the desirability of "self-directed" learning, either as an end in itself, or as a means toward some end, such as personal self-fulfillment—or the needs of the U.S.A. as a great power. Nor can we ignore the major role of inertia, which says in effect "Whatever the pressures for change, we shall try to go on doing things just as we have always done them."

Today the clash between the quest for academic excellence ("good grades") and the increasingly emphasized goals of independent learning inevitably creates anxiety in teachers. Feeling compelled to see to it that good grades are earned, they are inclined to tighten their control over instruction with a view to achievement; "turning children loose" in the library is seen as an abdication of responsibility.

Yet there is a climate favoring pupil freedom, and in a different sense from the child-centered education rage two or three decades back. Then it was assumed a child should follow his own healthy instincts. Tended, guided, even left alone, and never coerced, he would unfold like a flower. This was, and to some extent still is, the atmosphere of the progressive elementary school.

But today the theoretical emphasis is more on learning of personal respon-

sibility, on initial firm control (if necessary) steadily developing into self-control, on eventual freedom to choose one's own direction, to study effectively, to have initiative for planning and carrying out work, with goals towards which one's motivation is intrinsic, not artificially stimulated from outside.

Though he should be on this path early in life, the self-directed student comes into his own in high school, probably in the upper grades. And as he needs freedom to be an independent learner, so he needs freedom to be creative. The theorists assert that among the almost indispensable concomitants of creative behavior are flexible scheduling, freedom from the tyranny of the classroom bell and the compulsion to change subjects at regular intervals, and time to stand and stare, to (apparently) do nothing while the mind lies fallow preparing itself for the next creative spurt.

There is, of course, much about independent learning and creativity which is unproven; on the other hand I have made no attempt to do justice to the careful research work which has been done in these areas. But in today's educational climate the teacher who wants to help his students be independent and creative, without abdicating his responsibility to organize them towards good grades and college, may have some conflicts to resolve.

#### *The IMC as Compromise*

A study of the libraries-in-education situation in the U.S.A. has aroused in me a suspicion that a working compromise between instruction for good grades and independent learning is coming quietly into existence. The locus of the compromise, where the conflicts may be resolved and teachers may cease to be ambivalent, is the IMC, or whatever term is used for the expanded school library. The emphasis in IMC's can be on directed activity, on instruction organized by teachers and librarians down to the last detail, with minimal development toward *self-instruction* and *self-direction* by the individual student.

It is possible for these library complexes, with their wide range of educational materials, to give an *illusion* of freedom; the very variety plus the silence or absence of the continually talking teacher make learning appear independent. A highly organized materials center can be a highly efficient means of instruction but do nothing to improve any student's search strategies. It can be as restrictive in terms of the student's ultimate capacity for education as the teacher lecturing from a single textbook.

Thus, educators can pay lip-service to

modern ideas and methods, can say: "Look what we are doing! We have bought all the latest hardware, all the most highly recommended print and nonprint materials. We are using them in our school every hour of the day. And we are not keeping students within the confines of their classrooms, but they are constantly moving to and from the great resource center, the heart of the school."

All of which sounds a legitimate source of pride, and often no doubt is. But do the physical plant, the organization, the change from classroom activity, in themselves guarantee that a significant educational advance is being made? It may be that familiarity with the range of materials and learning through new media are experiences valuable in themselves, though the precise nature of such gains—their long-term value in, for instance, equipping students for lifelong self-education—are yet to be defined. Still, without fundamental rethinking, without clear overriding purposes and determination to use new media, new methods, to serve those purposes, the educational gains will not justify the expense of instructional materials centers and the hardware associated with them.

#### Alliances with Publishers

Another question—raised by my browsing in American resource centers

—relates to the writing and publishing of books for schools. Close links between educators and publishers are hardly new, but there has long been a trend away from publishers producing books on their own initiative, and then persuading teachers or administrators to adopt them; to having books commissioned by one or the other party with a prior agreement guaranteeing adoption. The trend has been more marked since education became big business after World War II. Sputnik and new curricular developments have further accentuated it; and the federal millions going into school libraries, plus the growth of IMC's, create an even closer alliance.

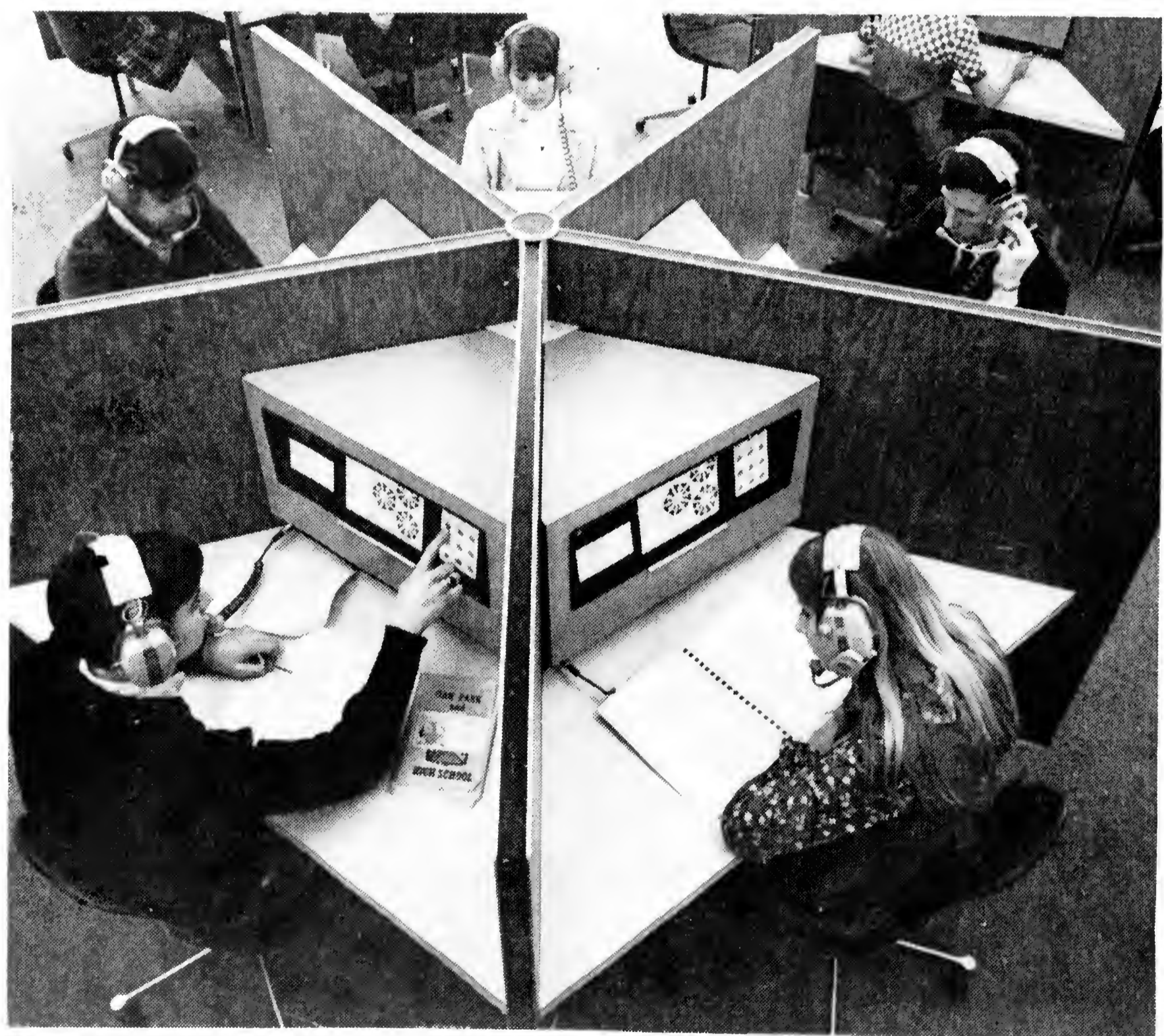
There is much to be said in favor of such joint enterprises. They are lucrative for both publishers and educationists (I was astonished and envious at the number of my American colleagues attached to publishing houses and other large commercial-educational organizations as "consultants"), and they mean that curricular requirements can be met in an organized and efficient rather than in a haphazard way. Obviously, students in school *should* have the latest and best printed materials, produced through professional cooperation between skilled teachers and knowledgeable publishers.

But I am uneasy about the consequences if these alliances become *too* neat and complete. If instructional ma-

terials directly related to the curriculum become the only materials of interest to the school; if, in the interests of efficiency, "relevance" to this or that subject or course is rather strictly and narrowly interpreted, what incentive will there be for publishers in the publishing-education alliance to issue anything outside this restricted range? What incentive will there be for an educationist to *write* a text or other book outside this restricted range? Will the effect of close ties between teacher-IMC-librarian-publisher be a further strengthening of powerful orthodoxies? Howard Mumford Jones once said: "All books are dangerous. Every library is filled with subversive ideas." But it could become difficult for subversive ideas to get into the materials center.

This tie could also have an influence on the publishing of fiction—if not to reduce it in quantity, to establish priority for that fiction which can be made relevant to the teaching program and the niceties of the curriculum. The increased numbers of anthologies made up of extracts from novels and of simplified versions of classics may be pointers in this direction. It would be unfortunate if greater educational and publishing efficiency, devoted to making the most of the modern technology and an unprecedented supply of learning materials, were to diminish the role of the extracurricular, the atypical, the off-beat in the education of students; or indeed to make it unlikely that students would want to stray from the curricular path.

If the school's purpose were to foster independent learning, the risk of this kind of restriction would presumably be less, and perhaps the decentralized administrative structure of U.S. education is an effective safeguard against the standardized curriculum. There are many different curricula, organizations, and methods; what does not get written or published in one area may well be welcome in another; what is irrelevant to instruction here may be relevant there. And even the uniformity resulting from an education-publishing alliance could help iron out severe inequalities. Nevertheless, if I were an American educator I should be troubled about the possible exploitation of education. The big corporations, the publishers of encyclopedias, the makers of educational hardware, seem to be exerting a more and more powerful influence. The time may not be far off when one of them will be ready to take over an entire educational enterprise, for example, a school district; to demonstrate what can be done with its own materials (and, of course, nobody else's will be used), with the teachers controlled by its own experts (and, of course, many educationists are already employed by



"A highly organized materials center can be a highly efficient means of instruction but do nothing to improve any student's search strategies. It can be as restrictive in terms of the student's ultimate capacity for education as the teacher lecturing from a single textbook"

such corporations). The local citizens, naturally sympathetic to private enterprise, suspicious of bureaucratic school administrators, state officials, and what they see as increasing federal government interference in education, might be willing to hand over their schools to such businesslike control. The initial operation might be very successful, sales of the corporation's materials and hardware would soar, they would be ready to move into other districts on a bigger scale. . . .

Fantasy? I am not sure. Perhaps only Washington has the resources for this kind of operation on more than a very small scale. But perhaps Washington will be persuaded to let contracts to big corporations for the running of schools? It might even be seen as a way of equalizing opportunities, if the target were poverty-stricken school districts.

#### The Extracurricular Future

Can the instructional materials center do more than instruct unless the overriding purpose of the school, its administrators, teachers, librarians, is the liberation of students toward genuinely independent learning?

If the school library has become an IMC, geared with precision to the school curriculum, what is the future of recreational or extracurricular reading? Many of my librarian friends deplore what seem to them false distinctions between fiction and nonfiction, between reading for information and reading for entertainment, between curricular and extracurricular materials. I share these misgivings; yet it would be unrealistic to pretend the distinctions don't exist. Indeed, to many people involved in education they are crucial.

The more the resources of the library and the energies of its staff are directed towards instruction, the less will they be able to concern themselves with anything extraneous. Teachers are not noted for their passionate encouragement of extracurricular reading, though there are exceptions. Even English teachers are often surprisingly ignorant of the range of fiction available for the students they teach. In many schools the librarians are virtually the only protagonists of leisure reading. As they come to work more and more closely with teachers, become more conscientiously aware of the claims of the curriculum, more involved in providing a rich supply of materials *directly* relevant to current teaching needs, perhaps they will discard former responsibilities, no longer feeling them important. In a few years Betsy will vanish from the school, displaced by the instructional materials expert. Administrators, teachers, librarians, students will be marching towards academic ex-

cellence, and the library will no longer have a function as a place of relief, of escape, of change, a cheerful oasis in an educational desert.

There are, I admit, school libraries where instructional materials and the new technology are contributing notably, and where there is still eager borrowing from a comprehensive stock of extracurricular materials, including fiction. But we are exploring trends, and I think the *trend* is towards a diminution of the importance of fiction, and of recreational reading generally, in the school library. Such a trend may be reversed—if, for instance, wide reading is favored rather than the study of single texts or their dissection, if reading outside the syllabus is not seen as detrimental to good grades, if librarians are not too timid and self-effacing. But one may argue that there is nothing wrong with this trend, that materials in the school library *should* serve instructional goals only, that fiction, for example, is required only if it contributes directly toward the attainment of those goals, and that, however admirable it is to read for recreation, students can and should get their materials for this elsewhere because the school cannot afford to divert its resources to cater to out-of-school requirements.

#### School and Public Library

The suggestion that students should get their extracurricular reading elsewhere in turn has implications, since the obvious "elsewhere" is the public library. Though the school library has always enjoyed an enormous potential advantage over the public library, having a captive audience, this has often been no more than a *potential* advantage because many school libraries, even lately, have been inadequately stocked and staffed.

But now that the situation is changing rapidly, under the impact of the federal aid, there is widespread concern among public librarians who fear declining circulation and consequent budget cuts by unimaginative superiors. Many public librarians are proud of their children's library and its staff and think that they can do as much for students as most school libraries.

It is regrettable when public librarians see themselves as competing for readers against school libraries, when they think in proprietary terms of "our readers" as against "theirs," of "our readers" as some exclusive species, the only ones who follow the true path to righteousness. I believe the discomfort is symptomatic also of divisions within librarianship, and of the divisions between libraries and education. To many public librarians, the school librarian is a distant cousin lost in an alien land.

The public librarian is used to a situation in which students turned to him in need and in relief, came gladly to draw upon his resources to help in the solution of those mysteries. He was able to supply much that was missing in the school, to provide education of a different and somehow superior kind.

But now the mysteries of the school curriculum are becoming so formidable, and all-embracing; there is such a tight ring of curriculum-teacher-resource center-librarian-instruction-learning, that the public library is peripheral and may be altogether excluded. The school library, formerly a poor relation, is being developed into a special library, meeting the more and more highly specific needs of the institution it serves. As a result, the public library has to face the uncomfortable task of redefining its educational role.

The public library might assume entire responsibility for students' recreational reading—if the school's instructional materials center cannot or will not accommodate it. Most public libraries have long been the main source for such reading, so no revolutionary steps would be required. But what is implied here is a deliberate *policy*, a clear division of *responsibility* between school and public library, together with, as a logical necessity, close cooperation between them with coordinated buying. How feasible is it, however, for public libraries to separate student requirements from the needs of its other readers? Would such an arrangement in effect deprive students of their ordinary rights as citizens? Why should the school influence at all how they use the *public* library? Or should the high school library be open at all hours for the use of those members of the public who want instructional materials, rather than the recreational materials in the public library? (Presumably in this case they would have to be usable as *self-instructional* materials.) Is it *really* possible to separate recreational reading from other reading—or is one man's recreation inevitably another man's study, and can't instructional materials be used voluntarily for recreation?

This same false dichotomy obtains, of course, in a school policy which would exclude fiction if it were non-educational. ("Nobody said that: it is simply inappropriate to our instructional programs.") If there is any value in leisure reading, the school loses its opportunity to influence its captive audience of students, while the public library gets only those already converted. But we are hovering on the edge of enormous questions to do with education for leisure, whose responsibility it is, selection policies, levels of public taste, and all the controversial issues to do with the mass media.

by Robert E. Philips

# THE LIBRARY STUDY CARREL

*A bilingual study program uses  
tutoring and self-pacing*

CHILDREN WHO LACK basic communication skills suffer a handicap which makes it impossible to evaluate their true ability. They also feel rejected and lacking in motivation to learn. At Coalinga Junior High School we have a problem of this type which the school library, in cooperation with the teaching staff, is trying to relieve.

Coalinga, once the second-largest oil producing area in the world, located in central California, is now turning to agriculture. As a result we have a number of immigrant and resident American-Mexican farm workers, and a large portion of our student body are children to whom English is a second language. These students, who may never hear English spoken in their homes, are at a distinct disadvantage in the public school situation. Very few have experienced much individual attention in school. And because the regular school curriculum is beyond the grasp of children not fluent in English, the school has determined to correct basic deficiencies before submitting them to the competitive academic classroom.

In 1966, under the Elementary and Secondary Education Act, funds were made available to the school library to set up what we call the Study Carrel Program, with an initial investment of \$12,000 for salaries and materials. This program supplements the school's existing excellent library program which in-

*Mr. Robert E. Philips, librarian at Coalinga Junior High School, Coalinga, California, since 1955, was one of the organizers, with school principal Robert Vert, of the study carrel program. As administrator of the program, Mr. Philips is responsible for the scope and sequence of materials used, the selection of programmed materials, and the development of additional materials by the library staff*

cludes: orientation lessons for 450 pupils in grade seven and eight to the 8000-volume book collection, regular visits to the library by all English classes, and an extensive audiovisual curriculum-materials service to the faculty.

In our student body, there are socially and economically deprived children who don't necessarily have a bilingual background but are also included in the program. The majority, however, are bilingual American-Mexicans. Our ultimate aims for the study carrel program are to improve the language arts and reading skills of all lacking students, provide extra instructional time for them, both individually and in small groups, and to bring them as close as possible to their expected achievement levels.

## *Philosophy and Procedures*

Children who lack language fluency or reading skills are sent by their teachers or programmed by school counselors to the library for remedial work specially tailored to their specific learning problems. The *Philosophy, Policy, and Procedures for Use of the Study Carrels*, designed by the librarian and approved by the principal and teachers, are summarized here:

It is assumed that

A. A student who is lacking one or more basic skills which the rest of his group possesses will profit from directed study in the library.

B. A student who is above and beyond the rest of his group will profit by doing a special directed project in the library.

C. Uncooperative or misbehaving students will not remain with a program in the library.

D. A student assigned to the program because of English-language difficulties will not be taken from his remedial Eng-

lish and reading class but from an activity class.

E. In most instances the teacher or/and counsellor will confer with the librarian as to the project or remediation to be taken.

F. The librarian will supervise and direct the library aides as to attendance, time to be allocated, and proper use of materials and programs.

G. No specific grade evaluations will be made by the library although subjective and objective information will be recorded in each pupil's folder.

The library has 18 individual study carrels in its main area, and six of these are used for individual instruction. It is felt that to exceed six pupils per period eliminates the advantages of individual attention. These six carrels are equipped with tape recorders, 8mm single concept loop projectors, individual filmstrip viewers, Language Masters, tape recorders, and phonographs. Earphones are available at each station. Many commercial and library-prepared programs are available for use with this equipment.

Students are assigned to work under the supervision of library aides, who are women selected for their patience, understanding, and ability to gain the children's confidence, and follow the programs as directed by the librarian. The aides work individually with the students, correct their work, help them with problems, and keep their progress folders up to date.

## *A Remedial Curriculum*

Programs are usually scheduled for one period a day, each school day, and a typical program for a non-English-speaking student would follow this pattern: The initial aims are to make the student feel welcome and wanted, to establish a pattern of study, to learn

his school program, and to teach him to pronounce the names of his teachers.

The procedures and materials used would include: starting a permanent folder indicating name, grade, address, family members, school program, and a tentative "study carrel" program. The study carrel program for the first week or two would utilize 15 minutes with the library aide just talking and getting acquainted, ten minutes with a teaching machine or programmed instruction, ten minutes practicing meaningful penmanship or simple arithmetic, and another ten minutes with puzzles or other perceptual development devices.

In the second phase the student would begin to learn English phonics or/and basic sight words. His oral knowledge would be extended to a written knowledge of foods, clothing, household items, alphabet, numbers, colors, etc. This instruction is correlated with his regular reading and English classes. If the reading class is working on hard consonant sounds, the study carrel program will provide practice and instruction on the same sounds.

On a continuing program we make our objectives for the students much more specific. Each student works at his own pace and in those skill areas which seem to have the most motivation for him. Achieving the objectives for this phase may take the rest of the semester. They are:

To extend the student's knowledge of basic picture words to abstract basic sight words:

To know the basic addition, subtraction, multiplication and division facts:

To orally respond the correct time at any given time:

To name orally and write 100 household items such as sink, stove, bed, chair, window, etc.;

To name orally and write 25 or more articles of clothing such as shoes, shirt, blouse, skirt, hat, wallet, etc.;

To name orally and write 25 kinds of food such as toast, bread, lettuce, hamburger, ice cream, salt, sugar, etc.;

To compute money values and make correct change;

To continue study toward increasing basic skills as indicated by previous and continued testing.

Eventually some of these students perform well enough to be placed in a regular history, science, or other class. Determining factors would include answers to the following questions: Can the student follow simple written and oral directions? Can the student read "easy" stories? Is the student understanding and speaking English well enough to communicate with others in English?

Originally it was hoped that programmed instruction would meet the entire needs of these students; with casual supervision, the machines and booklets would instruct the pupils! As the program developed it was discovered that much of the programmed instruction had to be adapted to suit the particular needs of our students. Also programs vary as to content, sequence, and instructional level. Immediately most of the programmed booklets were set aside for students already proficient in reading and writing who were sent to the library for enrichment exercises.

We then proceeded to adapt the commercial material which is machine-programmed to suit the needs of our



*"On a continuing program we . . . endeavor to extend (the student's) knowledge of basic picture words to abstract basic sight words; to teach him basic mathematics—addition, subtraction, multiplication, and division facts; to teach him to respond orally the correct time; and to increase his basic daily vocabulary and familiarity with our money system"*

pupils. One of the easiest to adapt in this way was the Bell and Howell Language Master, since it is the most "self-instructional" and simplest of the teaching machines we use. It also has a basic program prepared by the manufacturer in basic sight words and phonics (as well as many other programs). The unit is a combined tape recorder and visual teaching device with a built in microphone and speaker. A student equipped with earphones may privately listen to and see the visual representation (pictures and printing) of words. Later he is shown how to record his voice, repeating the word, and compare by listening to the master voice and his own on the double sound track.

In addition to the basic sight word sets prepared commercially, we immediately photomounted several hundred pictures, including photographs of the school faculty, on blank cards provided by the manufacturer. The pictures and words for these cards were taken from picture dictionaries and catalogs like Sears or Montgomery Ward. These were "keyed" with a master voice and interfiled with the commercial cards by category—e.g., household items, clothing, clock faces, foods, tools, transportation, numbers and combinations, etc. This subject arrangement allows us to have each student work on a different grouping until he has it mastered. Also, it is easily correlated with other instructional programs. During this ten- or 15-minute session each day the student needs very little help from the aide, who is then working with another student.

Another teaching machine extensively used in the program is the Field Enterprise Cyclo-Teacher. This machine uses written responses and has many manufacturer-prepared lessons. The difficult "cycles" are excellent for more advanced students, but again we used the easier part of the program and developed "cycles" to match the Language Master cards. These, again, included household items, clothing, foods, transportation, tools, etc.

The Cyclo-Teacher uses a series of apertures to allow a pupil to see a picture or read a question; the pupil then responds by writing in one of the apertures on an answer sheet and then advancing the picture and answer to a third opening. Here the answer shows, and self-immediate correction is possible. This teaching device is a perfect follow-up to the Language Master, so that when a pupil has mastered seeing and saying a set of words or sentences he can then go to the Cyclo-Teacher and practice writing . . . all the household items, or time, or articles of clothing, or foods, or tools, etc.

Although many programs are used or adapted for this basic self-instruction, there is another that dovetails



The school library has instituted a Study Carrel Program to increase communications skills of the Spanish-speaking students in the English language

beautifully with the Language Master and Cyclo-Teacher and is worth describing in some detail. This is the Polyphone New Auditory-Visual Response Phonics, which consists of a series of short taped lessons with picture answer sheets. This program, using a tape recorder, sets of phonics pictures, and answer sheets, allows a student to grow in sound discrimination ability. He works at his own pace on an individual basis, without too much help from the aide. The lessons start with easy initial consonant sounds and proceed through difficult vowel and silent sounds. Again, this program is easily adapted for further drill through use of the Language Master. If a student has difficulty with "ch, sh" sounds we can give him a stack of cards from the Language Master phonics cards which deal with "ch, sh" sounds and let him practice listening, seeing, and saying.

From this point on, instruction may go in any direction, depending on desires expressed by the student, his teachers, or the librarian. Many programmed instructional materials are used. Easy reading (or/and Spanish) trade books from the library collection are used at will. Many trade picture books now available with tapes of the story, including appropriate sound effects, are popular with the pupils and they will frequently listen to and look at the same story many times. In the future we plan to add many sound filmstrips, as currently the silent filmstrips and

8mm single concept loops are very popular with the students of all ability and achievement levels.

#### Tentative Evaluation

Although our program is still too new for a comprehensive evaluation, we've been very pleased with its progress to date. During the 1967-68 school year an average of eight students per period for seven periods a day were assigned to this program for a total of 53 different pupils. Some of these were scheduled two or more periods. Five spoke no English when they started. Six others were nonreaders. Ten stayed in the program for at least one semester or longer. Thirty-four were assigned for short term remediation of a missing basic skill. None moved from the district after a short time.

It is impossible to measure academic growth of these pupils with standardized tests, since their performance starts on a verbal level and seldom goes too far beyond. However the "library-made" tests and some trade "quizzes" which attempt to measure our objectives as stated earlier do show definite growth and achievement toward our specific goals. Anecdotal records and notes are entered on each student's folder each day, including: work completed, student progress, materials being used, pertinent comments correlating with the reading program, and occasionally health or behavior records with teacher-librarian suggestions. Only positive scores are put on student work papers. No failure is ever indicated, and the programs are chosen so the student will feel success. The children are pleased with the personal attention; and since each program is geared to the individual child he is not oppressed by an unfair competitive atmosphere, and has an opportunity to experience accomplishment and improve his own sense of worth.

#### BIBLIOGRAPHY

Behavioral Research Laboratories. *Programmed Textbooks*. Box 577, Palo Alto, California, 1965. (Sullivan, M. W. *Reading Series I, Reading Series II.*)

A series of six programmed picture, sound, word recognition booklets with placement and achievement tests. A correlated set of readers is available with the series.

Bumpass, Faye L. *We Learn English Books 1-6*. American Book Co., 1958. A series of six primary level workbooks in English, with English-Spanish word equivalents given.

Bell & Howell Co. *Language Master*. (Address below.)

Card sets for word-picture program, lan-

guage stimulation program, phonics program and program builder kit.

California Test Bureau. *Lessons for Self-Instruction in Basic Skills*. Del Monte Research Park, Monterey, California, 1963. \$1 ea., 5¢ for record sheets.

Three different series of programmed booklets for English, reading, and mathematics, providing factual and conceptual skill-building instruction for grades three to eight.

Field Enterprises. *Cyclo-Teacher*. Educational edition. (Address below.)

Basic cycles in all subject areas plus chess, baseball, manuscript, and blank program builder cycles.

Hardwick, Bette. *New Auditory-Visual Response Phonics*. Polyphone Co. (Address below.) 1963. \$60.

A set of six tapes and accompanying workbook with about 20 lessons.

Hemdershot, Carl H. *Programmed Learning: A Bibliography of Programs and Presentation Devices*. With supplements. Scher Printing Co., Saginaw, Michigan, 1964. \$5.20, \$2.50 per supplement.

Hunter Enterprises. *Getting Along Series and Getting Ready for Pay Day Series*. Phoenix, New York, 1964. \$1.25 ea.

A set of nine booklets by Frank Richards for use with more mature students.

*Sights and Sounds*. Random House, 1967. \$392.

A set of ten taped stories with eight copies each of the accompanying storybook with cassette recorder-player. Indicated by the company for grades K-three, but the stories are so well recorded they appealed to older children, too.

Science Research Associates. *Reading Laboratories 1c and 1a*. 1961.

We taped the "Listening Skill Builders" from these kits including directions, story, questions, and answers so students using the answer booklets could proceed through the sequence without having the stories and directions reread.

Studebaker, John W. *Self Teaching Arithmetic*. Scholastic Book Services, New York, 1964.

Explanations and illustrations of basic concepts utilizing self-correcting drill exercises.

#### MATERIALS CITED

Language Masters, Bell & Howell Company, 7100 McCormick Road, Chicago, Illinois 60645.

Cyclo-Teacher, Field Enterprises, 3333 Elston Avenue, Chicago, Illinois 60618. Auditory-Visual Response Phonics, Polyphone Company, Shafter, California.

by NANCY LARRICK

# life ain't been no crystal stair

To inner-city children the stuff of poetry is not the beauty of nature but, in Vachel Lindsay's words, "the factory windows always broken"

AT present I spend some time teaching in the School of Education at Lehigh University. One of the great dividends of this work is that I have a chance to make at least second-hand acquaintance with children of all economic levels and ethnic backgrounds. For I'm teaching in-service teachers, and the feedback from them is tremendous. It also gives me the excuse to visit their classes and thus get first-hand acquaintance with children.

Through the workshop in poetry, which we've been conducting for four years, we've been trying to find out what children's choices are when they have an opportunity to choose poetry they like, and what their responses are to different ways of introducing poetry. The program has grown and changed as we've moved along. By this time, the workshop is being conducted in a way that is completely different from the way we started, thanks to the suggestions and help we have had from children. By this time I'm ready to say that participation is the key to love of poetry at any level at which you try to bring children and poetry together.

With four-, five-, and six-year-olds, we begin with folk songs and Mother

Nancy Larrick, adjunct professor of education at Lehigh University, director of the Lehigh Workshop on Poetry for Children, and reading specialist, is a well-known author and anthologist. Most recently of "Green Is Like a Meadow of Grass: An Anthology of Children's Pleasure in Poetry" (Garrard, 1968). This article is based on a speech given at a Children's Book Council meeting last spring. The title is from Langston Hughes' "Mother to Son," one of the poems in her recent anthology "On City Streets" (Evans, Dist. by Lippincott, 1968; Bantam, September, 1969)

Goose songs so that even children who may be quite inarticulate can participate easily and happily. Those from low-income groups and foreign-language families are often the silent ones at this age. When we introduce folk songs to them, these youngsters are ready to join in, frequently adding new lines and improvising as they go along. Among their favorites are "Little bird, little bird, fly through my window," and "Skip, skip, skip to my Lou." For many children, particularly from Spanish language families, this is almost the first English they've had the urge to use. We've also encouraged these same children to write figures of speech or dictate their own poetic comments about the things that interest them.

Several teachers of older children in Philadelphia have been using some of the ballads of Judy Collins and Joan Baez as an introduction to poetry. Herb Kohl, of course, has been using blues singing in New York with great effect.

After four years of this workshop in poetry for children, I am increasingly enthusiastic about poetry and the kind of response it evokes in children. We're finding that children are reading a great deal more because they've been listening to, reading, and creating poetry. Also, we believe they have a new awareness of the world around them once they begin reading and writing poetry. For example, the child who has walked through fog and written about it, is ripe for Carl Sandburg's "The fog comes on little cat feet." He becomes more aware, not only of what fog is like, but what Carl Sandburg's cat is like. As one little boy finally said, "Well, he ought to hear my cat thumping down the steps sometime." Apparently his is a noisier cat than Mr. Sandburg's.

Working with teachers and with children, I have become increasingly aware of how different these children are from

those I taught many years ago, even the children whom I began working with five years ago. There's been a change, even in this period. As I have assembled poetry for anthologies I have worked on, I have met with small groups of children in school to ask them what poems they would put in a book. Over and over, I am dumbfounded by how different these children are from the ones I knew as a child, and from those I taught some years ago.

Let me tell you of my first real eye-opener. One school in which I worked two mornings a week from Christmas to Easter is a consolidated rural school where all the children come by bus. Trailing behind that bus one morning, I arrived aglow with the signs of spring all around: the gorgeous patches of forsythia at every little country house, the beautiful rows of weeping willows. I went in airborne and began talking to the children happily, about the signs of spring. But not one soul had seen a thing except the fight that took place on the school bus. All the children knew about the traffic jam; they knew about why this driver was or was not good. No one had the slightest idea what these yellow blossoms were that caused me such delight. Finally, somebody said, tentatively, "Well, was it goldenrod?"

This was a shock to me the first time it happened. By now I'm finding that the teachers are just as unaware of the beauties of nature, which we have thought of as the stuff of poetry.

The poetry workshop attracts teachers who are already predisposed to poetry, and who often create figures of speech of their own. They do beautifully when it is a matter of saying what a traffic light reminds them of or the smokestacks of the steel mill. But if you give them a word like "poppy" or "hummingbird," their proposals are lifeless as concrete. Finally, one bril-

liant young teacher said, "I just have to admit I never saw a poppy except that red thing you buy on Veterans' Day."

On the other hand, I find among the young teachers and the youngsters a deep concern for city problems. For in every community, whether it is rural, suburban, or inner-city, there seems to be a repetition of city problems: crowded living, deprivation, riots, and all the rest.

A great deal of this urbanization is coming to children by television. Those who haven't the slightest idea of what Wordsworth meant by "a host of golden daffodils" can give you every detail of what they've seen of city riots over television. As children select poems that they like, I find that no matter where they live they turn frequently to poems about city sights, such as skyscrapers and traffic. This led me to make a search for city poems and attempt to find out what kind of response city children give to poems that deal with the city.

Public reaction to reports of inner-city classroom scenes is quite different now from what it was only a few years ago. When *Blackboard Jungle* came out, it was read as a horror story, but the general public did not feel it necessary to take action about it. When *Up the Down Staircase* came out with similar details, it was considered a humorous book rather than one with tragic overtones. Even in 1965, Pantheon's outstanding book, *The School Children and Growing Up in the Slums*, evoked little public response. It was not quoted. It got no awards. It didn't make the headlines at all. But by 1967-68 books that tell about our inner-city schools are in." The books of Kozol, Kohl, Peter Schragg, and others get the awards now.

This interest should not surprise us, of course, when we realize that the Kerner Report sold 740,000 copies in paperback in the first two weeks after publication. It's indicative of the tremendous current interest in the problems of inner-city schools.

In Berkeley last summer I had an opportunity to meet with teachers working with inner-city youngsters, many of whom had come recently from what California calls a rehabilitation center, really a reform school. As teachers told of their work with these youngsters, I learned that they, too, use a great deal of poetry. They find that the short, concise, vivid imagery of a poem will frequently attract a hesitant reader when a solid page of print brings resistance.

When I asked which were the most popular poems, these teachers agreed on one poem as the favorite. It is typical of the kind of poem that junior high school youngsters read happily and

discuss eagerly. This is a poem by Gwendolyn Brooks entitled "We Real Cool," the subtitle being "The Pool Players Seven at the Golden Shovel." It's just about the only thing that seemed to attract one young Negro lad in school:

We real cool. We  
Left school. We  
Lurk late. We  
Strike straight. We  
Sing sin. We  
Thin gin. We  
Jazz June. We  
Die soon.<sup>1</sup>

After this I became convinced that I must spend some time in inner-city schools, not as a casual observer but hopefully as a participating teacher.

The first school I'd like to tell you about is Stetson Junior High School, in an old building in inner-city Philadelphia, forbidding, ominous, prison-like, as are many schools of its vintage. On the way to the third floor, I observed near chaos in the corridors, with pupils running and shouting and pushing. The English teacher who was my guide explained that last week there had been a near-fatal stabbing on the steps of the school while eighth graders stood watching as though it were a tame ball game. And not long ago a substitute teacher, driven to desperation by the bedlam in her class, had climbed to the windowsill of her third-floor classroom and threatened to jump unless the youngsters would keep quiet. Whereupon they said, "Dare you," so the substitute climbed down, fled to the door and escaped. At this point, I was at my classroom door and invited to walk in.

After this preparation, my experience was rather mild. Nonetheless, I was shaken at being in a classroom of 30 or 35 youngsters, and realizing that not for one split second was there quiet, and never was everybody sitting, even standing still. There was constant talking, punching, jabbing, running around, singing out. The compulsion of these youngsters to express themselves vocally or physically is very disconcerting if you have not encountered it before. Obviously there was no reason for me to say, "Now let's all get quiet," because nobody would have heard me.

Although the room was so hot as to be almost sickening, every youngster in the class, I believe, had on not only a bulky sweater but a topcoat as well. My immediate thought was, "Let's take off those coats and be comfortable."

And then I remembered the experience of New York City teachers when the first Puerto Rican children came into city schools: every Puerto Rican boy insisted upon wearing his hat in the classroom. I don't know how many hours of anguish were spent by New



Children "... have a new awareness of the world around them once they begin reading and writing poetry"

York City teachers trying to persuade the Puerto Rican boys that a good little boy takes his hat off in school. Well, no boy had any idea of taking his hat off because in Puerto Rico a man always wears his hat. A Puerto Rican boy proves he's getting to be a man by holding onto his hat.

I realized that wearing a heavy winter coat in a hot classroom is the inner-city child's way of showing his insecurity and, in a way, his defiance of school customs and routine.

The general atmosphere in the class reminded me of the shouted comment of a youngster in the Manhattan Country School which I had visited only shortly before. A little Negro girl in that school, obviously defiant over something that had happened earlier, suddenly shouted almost in a tone of triumph, "Well, that's what they tell me. . . if you can't join 'em, beat 'em." I had a feeling that these kids at Stetson meant this quite literally.

In this group, there were some timid ones as well. They, too, were bundled up in heavy coats, but obviously these youngsters wanted to learn, wanted to do the right thing. But also they wanted to keep out of the *mélée*.

Somehow I put across the purpose of my visit: to ask their help in selecting poetry for a book which would be published. This was such a new idea that it did bring near silence. I think nobody had approached them about this before. No one had said, "You tell me what is good by your standards." I persuaded each to get a partner, to sit down, and

to read the packets of poetry which I passed out. Immediately the running commentary was resumed.

"Aren't there any poems about gangsters? I want a poem about gangsters."

Somebody else said, "Yes. Air pollution. Why aren't there any poems about air pollution?" And so it went. At first I was a little nonplussed by these questions. Finally I said to the young man who asked about gangsters, "Well, I didn't find any about present-day gangsters. There are some poems about pirates." No, he wanted gangsters now. So I said, "Well, how about writing one?" And he did immediately.

Despite the constant hubbub and moving around, I was able to make the rounds from one pair to another to answer their questions. I was left gasping by the very perceptive questions they asked.

They seemed to have a marvelous way of putting their finger right on a word or phrase which needed interpretation. For example, they asked the meaning of "deferred" in the first line of the poem "Harlem" by Langston Hughes: "What happens to a dream deferred?" Then I realized that with the present generation, *deferred* is used only in connection with the draft. No wonder they asked, "How can a dream be deferred?"

When it came to listing favorite poems, I think that Langston Hughes' poetry probably led all the rest, with Carl Sandburg's a close second. Such a poem as "Mother to Son" by Langston Hughes and "Harlem" were immediate favorites of all of them. They also liked the poems of Charles Reznikoff, Gregory Corso; the occasional Ferlinghetti poem which I was bold enough to take into the class; some poems of May Swenson and Eve Merriam; a couple of old poems of E. B. White, such as "Dog Around the Block," which they chortled over and thought was just great; a few poems of Patricia Hubbell, which are about construction and city scenes; and one or two poems written by youngsters in the Freedom Schools of Georgia in the summer of 1965. These were certainly the poems that led all the rest.

The poems that they chose are not the poems that we usually think of as poems for children. Some of the Eve Merriam and Patricia Hubbell poems were published originally for children. The rest had all been published for adults.

It would not give a true picture to report only of my visit to Stetson Junior High. A second inner-city school that I would like to mention should be heartening to all of you. It is a middle school including grades five through eight. The Colwell School is in an old building like Stetson, but this one has been converted by new lighting, new paint, and a great deal of wall-to-wall carpeting. At the

Colwell School, there is a wonderful team of warm, smiling teachers. I think they would rank high among the creative ones. That school has managed to accumulate money from various sources so there is an excellent school library, with wall-to-wall carpeting, a broadcasting studio, and all the rest.

I met first with fifth-graders and later with eighth-graders in the sprawling room they call the "Learning Center," which has multicolored chairs and tables, bookcases, audiovisual equipment, and so on. We finally agreed we could read poetry better if we got a little closer together. So we sat on the floor, elbow-to-elbow, reading poetry and discussing it. I can't imagine a more relaxed, interesting, and really exciting group of people to sit down with for a poetry session.

In this group only one person spoke at a time, although there were quick interruptions from the others. The comments were far more philosophical, I should say, than any at Stetson, but it is easier to be philosophical when you are sitting crosslegged on a carpeted floor.

I had brought a little poem by Langston Hughes which is a favorite of mine. I was rather dismayed when one youngster said this poem wouldn't do. She didn't like it at all. There was some discussion among the children but no real dissent from her verdict.

Then I said, "Well, I like the poem so much I plan to use one line for a title of the book." It was from Langston Hughes:

In the morning the city  
Spreads its wings  
Making a song  
In stone that sings.

In the evening the city  
Goes to bed  
Hanging lights  
About its head.<sup>2</sup>

I love it, and had thought a good title for the book would be *The City Spreads Its Wings*. A couple of library friends had given their blessing, so I was all set.

But this young lady said, "No, it wouldn't do at all." The others agreed it would be a terrible title for a book. When I asked why, the same girl said, "Because it indicates a joyous city." Another youngster said, "Of course it does." And she replied, "But it's not a joyous city, and you know it." After this there was no further discussion. I chose another title.

During my visits, I found youngsters anxious to tell me that they, too, had written poems. My young friend who wanted a poem about gangsters wrote a poem while I was in his class where chaos reigned.

To several of the budding authors

who brought me their poems I said, "Have you shown this to your teacher?" Usually the answer was "No use. Wouldn't like it."

Here is a sample of what these kids can do and what they are thinking. This is from a ninth grade inner-city boy who gave the poem to a neighbor—not his own teacher—and it eventually came to me. The title: "Is God Dead?"

Is God dead?

He could be vacationing.

Or could he be selling flowers at the corner of Germantown and Penn?

Maybe He's visiting a shrink.

Or could He be in your living room, wagging His tail.

When you come home from a hard day's teaching?

Maybe He's in jail for starting a riot.

Or figuring a way to peace for a war He didn't start.

Where is God? Is God dead?<sup>3</sup>

Martin Radcliffe (Age 14, grade 9)

As these city youngsters named favorite poems their first choice turned out to be a poem that appeared first in *Negro Digest*. It is by Evelyn Tooley Hunt and entitled "Taught Me Purple."

My mother taught me purple  
Although she never wore it.  
Wash-gray was her circle,  
The tenement her orbit.  
My mother taught me golden  
And held me up to see it,  
Above the broken molding,  
Beyond the filthy street.  
My mother reached for beauty  
And for its lack she died,  
Who knew so much of duty  
She could not teach me pride.<sup>4</sup>

Many children I met, and hundreds of thousands in the same situation, are those whose mothers taught them purple, but did not teach them pride. Like Langston Hughes' in the poem "Harlem," theirs is a "dream deferred," drying up "like a raisin in the sun."

The melody of poetry sings to these children as it does to all children. When the emotional involvement is in harmony with their experience, they embrace the joy of seeking and creating. And this, I think, is the goal of all reading; indeed, of all education. I believe it is what poetry can do for children today.

#### REFERENCES

1. Brooks, Gwendolyn. *Collected Poems*. Harper & Row, 1968.
2. Bontemps, Arna, ed. *Golden Slippers: An Anthology of Negro Poetry*. Harper, 1941.
3. Larrick, Nancy, ed. *On City Streets*. M. Evans and Company, 1968.
4. Published in *Negro Digest*, February 1964. Reprinted by permission.

by Howard F. Rogers

## THE PAPER FILMSTRIP

*Photo books and paperbacks bring visual dimension to the print form*

WHEN I was taking library science courses, I was disturbed that so little attention was given to the format of the book, as a means of making it effective, particularly with reluctant or "non" readers. Instead there seemed to be an overwhelming urge to wander off into microprint and audiovisual media. There is certainly a giant problem about what to do with the flood of technical information, and the a/v world has its glamour, but the crucial problem our schools are facing is to relate the tools to the needs of children, at as low a cost and as realistically as possible. What we are trying to do in the schools is create some communication. There are many ways to do this. But right now the vast majority of tools in the hands of our children are books and, from the point of view of cost, they will probably remain the main tool for a long time to come.

Minimal school library standards today suggest one librarian to every 400 students and around \$6 per student for print media. I doubt that over ten percent of the schoolchildren across the country are in a district which meets this standard. Such standards will cost around \$30 per year per child. Yet we are shown pilot a/v projects that run as high as \$250 per child in initial investment and require an annual funding of \$100 per child in staffing and materials. Since these costs are far above the minimal \$30 required for library service, and sometimes more than the entire funding per child in parts of our country, the a/v world as an alternative to more effective books is a temptation rather than a real answer.

There are changes that we can make in the format of books which are low enough in cost so that we can create far more effective communication in our schools within our present funding structures. Last year I visited a Job

Corps center to see if they had better ideas about remedial reading than we had in the public schools. I found the same programs being used, which was no help in "innovation." However, the men in charge of the center felt there were almost no books which could encourage older boys with mature interests and low reading ability to use their new abilities in a social sense. They could give the boys enough reading to handle the kind of jobs they could hope to get—which was progress, since most of the boys had had so little reading ability on coming to the center that almost all jobs were closed. But the men felt there was a great need for books which could make their new reading ability more useful by practice in nonwork—i.e., nonutilitarian—areas, for the purposes of pleasure that librarians value so much.

### *The Photo Book*

A few such books exist, but they are rare. One, which we placed in our collection earlier, is the *American Heritage Picture History of World War II* (ed. E. L. Sulzberger, 1966). This book traveled from hand to hand, regardless of the students' reading ability, since the book had nearly as much pictorial content as it had text. I don't think any student in the school read more than snatches of the book, but the flow of pictures tells as much of the story of the War as most people seem to want to know. I thought I could find other books with this visual format, but a combing of the larger bookstores and library journals turned up only a few titles.

Two titles I did find were produced on the West Coast by commercial houses not in the book world. One title, *Men and Machines*, produced by the West Coast longshoremen and shippers, tells, in 160 pages, the story of

the change from the old hand methods to the full mechanization used today. Of the 160 pages in letterhead size, only 40 pages are text, and even this is in a larger print than in other books, so that you have, in effect, a ratio of less than 20 pages of regular print to 120 pages of pictures. The pictures are black and white, running clear to the edge of the page, with no margins. The impact of the book is powerful, since five minutes of scanning gives the visual impact of change as little else can do. In a way the book is better even than a trip to the docks, for the compilers have chosen photographs that reveal the flow of change with more perspective than a visit can provide. In letterhead size and heavy paperback, the book sold for \$1.95.

The other title was *Vietnam-Vietnam*, by Felix Greene (Fulton Publishing Co., Palo Alto, California, 1966). This was on a touchy enough subject, and I used the book with only a few students. There is more text, but again the impact came from the photographs. It is powerful—as I can attest sadly enough, for I have come across teachers who are no longer in their schools because they used the book in their classes.

What these books amount to is a filmstrip on paper. Yet the cost is half that of a filmstrip; and the book is still a book, with the advantage that it can be put in the stacks in the subject area where it belongs, and that it requires no equipment for use.

We don't have to replace our present stock with this kind of book. Yet when we have met the minimum standards of a librarian to 400 students; when we have built a decent collection of books through decent funding; when we have a low teacher-pupil ratio; and still have many students who avoid our stock of books and services, as I am sure exists in most schools, this kind

of book offers a way to involve the uninvolved child. Yet I have found no concern about getting such books published in the literature I have come across.

I don't know how this highly visual approach will work in the various areas the school deals with; but in some areas, and I suspect many, it may be the most effective and cheapest approach. Certainly no photo storybook can go into the depth needed in many areas; but it can give basic information that may be all that many people want about a number of subjects and that they can't get in other ways.

Nor is the pictorial approach the only way to enhance a book's effectiveness. Length is another factor, albeit an area where the library world seems to be on shifting sands. Wordy documents may be needed in scholarly areas for research—though even here I wonder. (I tried to read Gibbons' volumes of ancient history and got lost when he chased each little band of ancients up every draw.)

Let's remember, though, that probably the most vital literary products of the American Revolution were the little pamphlets of Tom Paine. Paine would work at the front, retire when a crisis occurred, and produce a short pamphlet that spoke to the concern of the moment. He could not be lengthy because of the urgency of the times and because of extant means of printing—hand press, paper made by hand from rags—which made lengthy volumes exorbitant. Yet these little pamphlets passed from hand to hand as few print media do today, despite our flood of print.

The same approach is possible today. Grosset and Dunlap, in the *Wonder Books*, have produced letterhead-size glossy paperbacks at 69¢ list which, in less than 50 pages, give a better account of such themes as *The Story of the American Negro* (ed. E. S. Miers, 1959 o.p.) than I have found in many places. In the case of this title, 26 of the 48 pages have half or a fourth of the page consisting of visual content. Yet in the 36 pages of rather large print the story of the black man from the old African empires through slavery to the Civil Rights movement is concisely described. The wording is adult in style but simple in language. The concepts, to a large extent, disagree with the casual assumptions made by most people in our country—which may be a measure of the lack of effectiveness of the kind of books we have had available to the public, both in content and format.

At 69¢, there is no reason why every school cannot have multiple copies of a topic of major importance. But there's only a slim amount for publicity built into the 69¢ price of the book—which raises questions on the ways we pro-

duce and distribute books in our society. Perhaps we should consider what the Russians have done: Russian librarians are expected to alert publishers to gaps in their collections. In our society we have tended to leave it to industry to produce books, and then to choose from what is produced.

Another advantage to the short book is that blatant errors, which get lost in very long texts, become obvious, as would the proportions given to various topics. We have a college-level history of the U.S. since 1865, for example,



Howard F. Rogers is librarian at the Wahonka High School in The Dalles, Oregon

which gives two pages to the treatment of the American Indian. The account is both brief and entirely erroneous in conclusion, though the book was written by two Eastern professors associated with famous universities. It may be that two out of 700 pages are all the American Indian deserves, yet to me the parochial mentality producing such ratios ignores the fact that the Indian should be seen as one instance of our mishandling of the great resources of all federal lands in the West. To people in the West the implications are so great that the course of our society may depend on an extension of this question even now.

If this confusion can exist in such basic works as an accepted college text, a compensatory device is needed to balance matters. We have these to some extent. The H. W. Wilson Company Reference Shelf series, including the annual *Representative American Speeches* (ed. L. Thonssen) and books

of essays on various themes, gives a rather broad scope to current problems. We need more of this sort of material.

But I'm afraid we are hoist on our own petard. Librarians like to read, and like larger books. Yet when we have filled our collections with big books we may have forgotten what we're supposed to be doing. Even with a low teacher-pupil ratio in our school, there are more students who don't check books out than those who do. If we are to survive in a democracy we need to involve everybody—not just a reading elite—in the action. And this means a new look at what we have and where we go.

Why, for example, don't schools make use of single sheets, as they were used in our Revolution, and are used by the Chinese? Whether they're called broadsheets as in pioneer days, or posters, they are still a cheap way to spread information. What would be the results if we had a school and library service providing each week a half-dozen black-and-white photos about two by two feet in size? The cost should be less than a dollar a week. The results might be fantastic. How many people have ever seen a really bad slum or prison? And if the general public has no idea how bad a bad prison or slum looks, or what a decent change will do, we can hardly expect the general public to care.

If we had a thousand photo story books for the elementary grades, and another thousand for the secondary, and many slender books on less visual topics, we could change our schools and society within modest budgets.

In our own school we have done this kind of thing in another area. One of our problems was that the brighter or more aggressive girls would raid the magazine stacks for articles, leaving the rest of the class with little material. Even class use of the *Reader's Guide* was a lost cause, since in a mass attack there are not enough copies of either the periodicals or the guides to produce results. We switched to having the library itself find the articles for general topics which were broad enough to produce a large supply, obviating the need to make off with materials. This left research for individual topics and also placed material in the hands of all students, with the result that the lower-ability and -incentive people for the first time were able to take part. And we reduced tension in the school. We should do the same thing with books—produce materials suitable for the less motivated. It should have the same effect of pulling together the class as a class and yet leave the rest of the collection for study in depth. Under our present arrangements we cater to the depth group, without realizing that we have left the rest behind.



## PROFESSIONAL READING

### A DECADE OF ILLUSTRATORS

KINGMAN, Lee, Joanna Foster, & Ruth Giles Lontoft, comps. *Illustrators of Children's Books: 1957-1966*. 295p. Horn Book, 1968. \$20. 47-31264.

This second supplement to *Illustrators of Children's Books: 1744-1945* revises and updates that important reference tool. The organization and presentation of the material parallels that of the first supplement, which covered the period from 1946-1956. There are four parts: A Decade of Illustration in Children's Books, which contains four essays; Biographies of Illustrators Active: 1957-1966; a Bibliography of the Illustrators and Their Works; and an appendix.

The meat of the volume is contained in Marcia Brown's opening essay, "One Wonders," and its major points are developed by the other essayists. None of the advances of the period would have been possible had contemporary art not attained acceptance in the children's book world. This, together with the artistic freedom made possible through developments in color separation, opened the door not only to a flood of fine artists but also to such inherent dangers as too hasty production, the profit motive, experimentation for its own sake, and the use and misuse of materials. Moreover, the availability of many classics in public domain offered subject material to tempt even the most reluctant of artists to the children's book field. A further advance pointed out by Grace Allen Hogarth are ventures in cooperative publishing on both sides of the Atlantic.

With this period coinciding with the centenary celebration of Beatrix Potter, the concluding essay by Rumer Godden, appropriately, is devoted to her, reminding the reader of the merit of truth and simplicity in book illustration. The essay by Adrienne Adams explains the how and why of book production, artists' techniques, the problems of color separation, etc. An accompanying series of color illustrations illustrates her points. In addition, further questions on artists and their materials are found in the 452 biographies in Part II. The majority are by the artist himself, presenting his philosophy and approach to book illustration.

Part III, the Bibliography of Illustrators and Their Works, is a useful reference source, listing the books

in which the artists' works may be found. This section is followed by an alphabetical listing of the authors whose works are included. Part IV lists all the Kate Greenaway Medal winners, as well as the artists represented by illustrations in this volume. Missing is a listing of the Caldecott Award winners and runners-up of 1956 to date, which would have told us what American artists had achieved special recognition in this period.

Although the material is repetitious in its mention of the trends of the last decade, this very fault emphasizes the character of the period. If the technology of the 1940's opened the door for the artist to enter the children's book field, so the 1950's and early 1960's reaped the result of these advances. Finally, if this volume is less exciting than its predecessors, it connotes merely the reader's greater familiarity with this field rather than disenchanting with the contents. This volume provides the continuation of a valuable reference source.—*Harriet B. Quimby, Brooklyn Public Library, N. Y.*

### LIBRARY ACTIVITIES GUIDE

PALOVIC, Lora & Elizabeth B. Goodman. *The Elementary School Library in Action*. 240p. Parker Publishing Co. 1968. \$7.95. 68-17862.

Material for this book has been gathered from the experience of the two authors, librarians in the Sunnyvale Elementary School District, California. In a foreword, the authors credit the impetus centralized elementary school libraries have received from the Knapp projects, and from Public Law 89-10 funds (erroneously printed here as 98-10), stating that "the need [for professional librarians] has far outstripped the supply, and many people untrained . . . will need to fill the librarian's role—teachers, parents, and others." The book is intended to help such workers, and possibly prove useful to professional librarians, too. The foreword acknowledges the 1960 *ALA Standards for School Library Programs*, but the text never mentions the imminent revision, the 1969 *Standards for School Media Programs*.

Basically, the book is practical and helpful, crammed with imaginative ideas dealing with every type of library skill, and tackling at great length many library-oriented activities for grades K-six. Activities are expanded in pro-

gressive steps, each carefully developed, many accompanied by drawings and photographs. Chapters outlining each activity are concerned with such things as good citizenship and understanding of student-librarian-teacher interrelationships; alphabetizing, using the dictionary and the encyclopedia; developing reference skills, and learning to use the reference materials; a study of the parts of a book, and a history of printing; the Dewey Decimal System; the card catalog; and, last of all, the story hour and the total literature program (an area often neglected in books concerned with library routines). There is some miscellany—e.g. flexible scheduling and expanding the program to include newer media. Appendices include lists of the Newbery and Caldecott winners, cited reference materials, a glossary, and an index. Also included is material not often introduced to elementary children—such as the history of printing and the history of the hornbook.

The untrained librarian should find this exhaustive guide a boon. But sometimes the exhaustive treatment can be exhausting. The Dewey chapter, particularly, seems quite involved. Putting myself in the shoes of an inexperienced individual taking charge of an elementary school library program, or of a child learning the DDC, I found this vaguely dissatisfying.

The format of the book is regrettable: poor paper quality, fuzzy illustrations, typographical errors—e.g. the magazine *Horn Book* comes out *Hornbook*, and Public Law 89-10 is 98-10.

There is a real need for a good presentation of realistic activities in the elementary school library, and certainly this text includes far more detail than existing and outdated ones (such as Douglass, Fargo, and Mott). Some texts, too, have been entirely directed to the high school (Aldrich, Freund, Sanders, and Wolford), or have stressed mainly the organization of materials and the administration of libraries, rather than detailed consideration of library skills. This book is obviously geared to children, which gives it appeal. Its style is sprightly and confidential, the activities imaginative and creative. The authors' obvious wish is to develop in youngsters a security in library use, which is greatly to be desired.—*Marjorie Fairchild, Boise State College, Id.*

(Continued on page 54)

Houghton Mifflin makes it possible for you to  
**Receive a special 40% discount**  
**and a FREE copy**  
**of "Robert Frost Reads His Poetry"**  
 with your order of 25 or more records

**New Records  
 From Caedmon—  
 Foremost in  
 The Spoken Word**

- Mark Twain — *Life on the Mississippi* 1-12" LP \$5.95
- Homer — *The Odyssey* 3-12" LP's \$17.85
- The Poetry of Langston Hughes — 1-12" LP \$5.95
- Molière — *Tartuffe* 3-12" LP's \$18.85
- Carlo Collodi — *Pinocchio* 1-12" LP \$5.95
- Henry David Thoreau — *Walden* 1-12" LP \$5.95
- Folk Tales of the Tribes of Africa — 1-12" LP \$5.95
- Ali Baba and The Forty Thieves — 1-12" LP \$5.95
- The Twelve Labors of Heracles — 1-12" LP \$5.95
- Bernard Shaw — *Heartbreak House* 3-12" LP's \$18.85
- Mark Twain — *Huckleberry Finn* 2-12" LP's \$11.90
- Rudyard Kipling — *Rikki-Tikki-Tavi and Wee Willie Winkie* 1-12" LP \$5.95

**I**F YOU ORDER 25 or more Caedmon records you are entitled to a 40% discount that can be applied to future purchases — regardless of quantity.

The records shown here are a few of the exciting Caedmon spoken word albums available through Houghton Mifflin. There are over 350 albums to choose from, covering the entire range of the spoken word — American and English Literature, Drama, Social Studies, Children's Records, Foreign Languages and more.

Mail this coupon today to receive the new Caedmon Spoken Word Catalog containing separate lists of albums appropriate for college, high school, junior high, and elementary levels. You will also be sent details on the Caedmon Participating Program for Schools, Colleges and Libraries entitling you to a 40% discount when you order 25 or more records. In addition, all future purchases — even as few as one or two records — will entitle you to the same 40% discount.

And, after your first order, you'll receive a bi-monthly announcement of all new Caedmon releases. Mail the coupon today. There is absolutely no obligation.

### SEND FOR YOUR FREE CATALOG NOW!

#### CAEDMON RECORDS

Houghton Mifflin Company, Dept. LJ-132  
 110 Tremont Street, Boston, Mass. 02107

Please send me the new Caedmon Spoken Word Catalog and include complete information on the Caedmon Participating Program for Schools, Colleges, and Libraries. I understand that I am under no obligation to purchase but if I should decide to order 25 or more records, I will receive the special educational discount of 40% . . . and I will be entitled to this same 40% discount on purchases I make in the future, even for as few as one or two records.  
 If my purchase is for 25 or more assorted records, I will also receive **FREE—ROBERT FROST READS HIS POETRY.**

NAME.....  
 SCHOOL OR LIBRARY.....  
 ADDRESS.....  
 CITY.....  
 STATE..... ZIP.....  
 Federal funds may assist you in purchasing these records.

## PROFESSIONAL READING

(Continued from page 52)

## KNAPP FIVE YEARS LATER

SULLIVAN, Peggy, ed. *Realization: The Final Report of the Knapp School Libraries Project*. 398p. American Library Association, 1968. \$10. 68-10812.

Just as the child whom the school library serves passes through developmental stages of growth, so the concept of school library service can be identified by characteristic phases. From a book-centered, isolated service the school library develops into a well stocked facility, serving the instructional program, but standing apart from it except to furnish materials. At this stage the library has its own program, which it may attempt to superimpose on the classroom. As the school staff begins to understand that the library program is an integral part of the instructional program, a single program evolves.

At the inception of the Knapp School Libraries Project, it was surely understood that the role of the school library was a changing one. Indeed, in selecting the demonstration schools, the project consciously by-passed those libraries still in the initial stages of development and concerned itself with facilities which, by reason of their organization and materials, were performing an outstanding service to the school. At the start of the program, it is likely that those most concerned could not have wholly predicted the direction or character of school library growth within the five year period of the project. All the eight libraries described in the final report made progress, in greater or lesser degree, toward a fusing of library and instructional programs. For it should be apparent by now that the impact of the library program can only be defined as the impact of the instructional program, and that an attempt to define the two programs as separate functions is not to realize the full potential of either. Between the lines, *Realization* is the story of the progress made by the demonstration schools from a concept of a library facility with its own library program to a library-centered school with a single instructional program; the latter illustrated notably by the Oak Park and River Forest Township High School.

In general, and certainly in the initial phases of the project, the schools placed more emphasis on the implementation of ALA Standards than on the implicit characteristics of a good instructional program outlined in the project's own *Guidelines*. Having acquired materials, the concern at first was with "services offered," how to "use the new media to solve old library programs." Visitors at the Roosevelt

High School reported their chief concerns as: 1) Listening and viewing equipment, 2) Independent study center, including furniture. The schools in general did not look to the classrooms for their answer to the effectiveness of the library. Such statements as "The visitations to the classroom, while interesting, were not particularly critical . . ." made by a visitor to the Roosevelt High School, demonstrate a lack of concern with the total instructional program.

It is interesting to watch the growth of the library school philosophy. At the Roosevelt High School, which seems to have had at first the most difficult problem in defining the role of the library, there is a chart showing the direction of thought during the years of the project. The Mt. Royal Elementary School also defined better than others the necessary fusion of programs, and the report shows a growing awareness of the library's function. At the Farrar Junior High School, the role of librarian is correctly defined as curriculum specialist. Most inspiring is the report from the Oak Park and River Forest Township High School which describes a highly integrated library and instructional program. In the context of this report, a photo of a youngster video-taping a swimming contest suggests the extent to which materials of instruction are an accepted part of the learning environment. Here too the role of librarian is redefined.

Unless the purpose of the school library is defined in the same terms as the instructional program, the goals of the school library become the acquisition of library skills—to what end? And library behavior and attitudes become different from those of the classroom—why? Inevitably, the evaluation of the work thus accomplished is spurious.

And here, as in *Impact*, the earlier report of the project (see *SLJ*, September, 1967, p. 59; *LJ*, September 15, p. 3127), the chief weakness lies in the evaluation procedure. The schools and project personnel cannot be criticized for working through a changing philosophy of library service, but the evaluation of methods, based largely on the concept of a separate library program, cannot and do not tell much about the effectiveness of the demonstration. The evaluation should have been directed to academic achievement, since this is presumably the goal of the instructional program. Even where control schools were used, as in the Mt. Royal project or the Farrar Junior High, the testing program does not tell whether the program succeeded or did not succeed as a facet of instruction. Attitudes of course are important, even vital in an inner city school such as Mt. Royal, but here the testing is by

nature subjective. The acquisition of library skills, which consumed an enormous amount of time both in the project planning and in testing, would have been accomplished by a meaningful program of research, starting in the classroom. The statement in the report's overview that schools were encouraged to work out their own means of evaluation because of the differences in the schools is open to question also. The case for the success of the project would have been immeasurably increased by more scientific documentation.

We do know that the project was successful. Statements from the overview point out that over 16,000 persons visited the demonstration schools. The IMC concept today is taken for granted in forward looking school systems. The influx of federal funds has strengthened the school libraries, largely because the concept of library-centered schools had been so widely publicized through the project. The increase in professional staffing is growing. Technology has been recognized for its potential in teaching methods, and the quality of nonbook media is improving. The project had the great good fortune to coincide with a nationwide revolution in teaching methods, but it has made its voice heard as a part of that revolution. Of greatest significance is the growing impact of the school libraries on teacher education programs. The following quiet statement from the overview is, in fact, a significant tribute to the effectiveness of the Knapp School Libraries Project:

One interesting comment, coming with some frequency from almost every one of the participating teacher education programs, was that potential employers of the college's graduates commented on the fact that graduates asked about the school library program and based their interest in teaching positions on the quality of school library support for their teaching. This approach meant that the interviewing administrators' attention was being called to the need for school libraries and that the beginning teacher's pre-service experience and education were making them aware of the value of a school library. (p. 21.)

*Realization* marks, we hope, not the end of the unfolding philosophy of school libraries, but only the conclusion of the formal work of the project. The library and teaching professions owe a tremendous debt of gratitude to Peggy Sullivan, the director of the project, and to all those who worked with her, for the new ways tried out, the new directions explored, and for the signposts along the road.—Marguerite Murray, *Montgomery County Public Libraries, Md.*



# Checklist

 RQ reprint correction

The Reference Services Division of the American Library Association has made available a 23-page reprint, "Reference Services for Children," derived from the Winter 1967 issue of *RQ*. The reprint may be ordered for \$1 from RSD, ALA, 50 East Huron Street, Chicago, Illinois 60611. In calling attention to this special issue, *SLJ* (September 1968, p. 61; *LJ*, September 15, p. 3229) incorrectly noted that it could be ordered from RSD on subscription. The Winter issue itself is not available and subscription is open to RSD members only.

 MOMA Film Catalog

*Circulating Film Programs*, the 63-page catalog of the Museum of Modern Art Film Library, is available free from the MOMA. The film library makes available, to all educational and cultural institutions, nine series of films which exemplify or illustrate the history, development, and technique of the motion pictures. Those films listed in Part I of the catalog range in subject from the rise of the American film and the work of D. W. Griffith, Douglas Fairbanks, and Ernst Lubitsch to the film in France, Germany, England, Scandinavia, Russia, and Italy. Part II, documentary and experimental films, lists those films available under such topic headings as screen journalism, montage, European anthropological films, travel, instructional films, the New Deal, the film at war, propaganda films, training films, films on the arts including calligraphy and dance, and films based on children's books. The catalog includes a bibliography of books on the film.

Send self-addressed envelope to the MOMA, 11 West 53rd Street, New York, N.Y. 10019.

 Black literature for high school

*Negro Literature for High School Students* has been prepared by Barbara Dodds, a Missouri high school English teacher faced with the problem of finding literature by and about Negroes. Her preface is an indictment of the all-white textbooks used in schools: she notes that of the 37 literature textbooks she examined for the study, 20 did not have a single selection either by or about Negroes, and most others had only a few spirituals or poems. She asks, "Would it be radical to suggest that Langston Hughes, Claude McKay, James Baldwin, and Gwendolyn Brooks

deserve recognition as significant American writers along with Henry Wadsworth Longfellow, Sarah Eleanor Royce, Henry Timrod, Francis Hopkinson. . . ." This 157-page survey is arranged by authors under the following sections: an historical survey of black writers and their works from the pre-Civil War through the contemporary period represented by such authors as Phillis Wheatley, Benjamin Banneker, and Gwendolyn Brooks; works about Negroes such as *The Cool World*, *A Patch of Blue*, and *A Good Man* (with critical annotations); sections on the junior novel and biography also with critical annotations and title ratings, i.e., poor, average, good, or excellent. The author has arranged the section on classroom uses of black literature by units: e.g. the American dream, the West and folk literature, poetry, civil rights, etc., and provided outlines, procedures, discussion topics, and booklists relating to the units. There is also a supplement with the Detroit board of education's Negro literature unit. Though the suggested "library collection" includes only 20 books under anthologies, biographies, major writers, and junior novels as a good sampling of black literature, the bibliography cites all titles mentioned throughout the broad survey.

The book may be ordered for \$2 from the National Council of Teachers of English, 508 South Sixth Street, Champaign, Ill. 61820.

 Elementary English indexed

The National Council of Teachers of English's *Annotated Index to Elementary English: 1924-1967*, edited by Walter J. Moore, professor of elementary education, University of Illinois, indexes 44 years of articles from *Elementary English*, the Council's official journal for language arts elementary school teachers. The 300-page *Index* contains annotations for over 3000 articles, classified under 35 subject categories; an alphabetized topic index; and an author index of 2000 names. Price: hardbound, stock no. 47764, \$4.25; paperback, stock no. 47755, \$3.50, from NCTE, 508 South Sixth Street, Champaign, Ill. 61820.

 For college-bound students

A revised edition of the popular *College Preparatory Reading List* (1964) has recently been prepared by the Children's and Young Adult Services Section of the New York Library Association and pub-

lished by the Nioga Library System. The editorial committee, chaired by Flora Webb (Director, Lee-Whedon Memorial Library, Medina, N.Y.), has again grouped "all entries by theme in response to students and faculty who considered this arrangement the most useful feature of the original list." The 23-page pamphlet includes about 200 titles with critical commentary. Works on a variety of subjects from the classics to student revolts are arranged, by author, in ten untitled groups whose topics seem to be: alienation (Beckett, Camus, Ginsburg, Pinter, etc.); the Negro effort (Douglass, Baldwin, Brown, Ellison, Wright); war and its effects (*The Century of Total War*, *Brighter Than a Thousand Suns*, *War and Peace*, Picasso's "Guernica" and Shostakovich's "Leningrad Symphony"); satire (Austen, Cervantes, Orwell, Wolfe); philosophy and social science; social problems (reflected in works from Dickens through Lipset and McLuhan); poetry and literary criticism; revolutionary theories and techniques (Madame Curie, Darwin, Einstein, Freud, Joyce, Pound, etc.); the heroic; and classic American literature.

Single copies, 50¢ each; quantity orders: 10-99 copies, 25¢ each; 100 copies or more, 20¢ each. Order from and make check payable to: CYASS, New York Library Association, P.O. Box 521, Woodside, N.Y. 11377.

 Speakers on a/v

A free directory of speakers who will lecture to educators and trade groups on audiovisuals and educational technology has been compiled by the National Audio-Visual Association's Industry and Business Council. The 40-page pamphlet lists the speaker's name, title, organization, address, geographical region in which he will speak, type of audience best suited to address, and about 175 topics, ranging from uses of materials and equipment to the IMC. Write: Industry and Business Council, NAVA, 3150 Spring Street, Fairfax, Va. 22030.

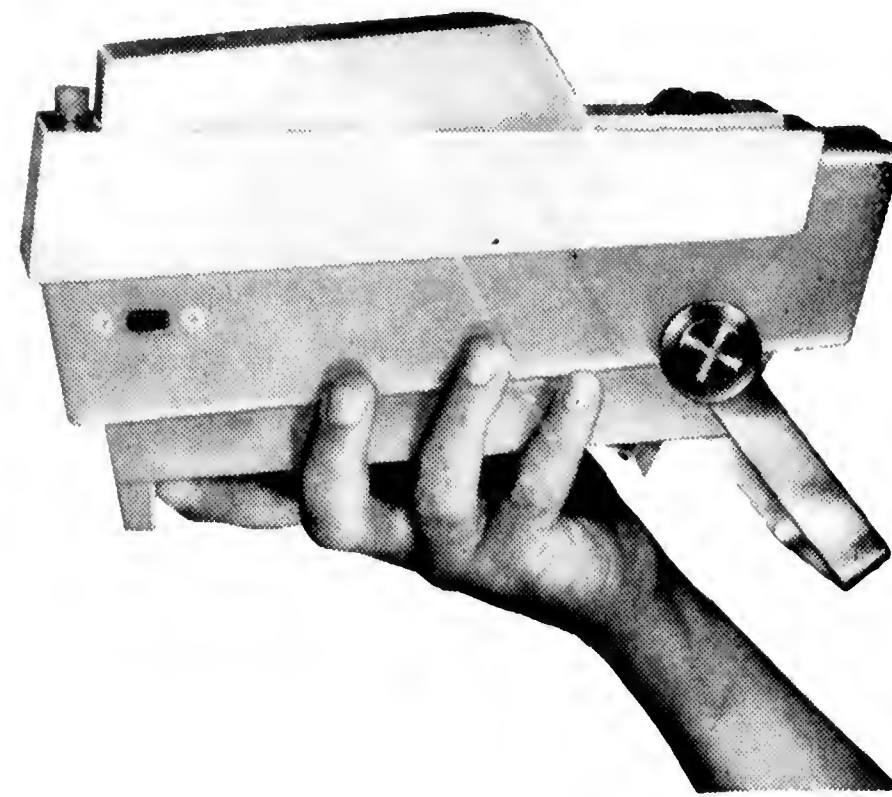
 Speakers on children's books

The Children's Book Council has prepared free lists of authors and artists of children's books available for speaking engagements. The lists, by state, give the town, the author and his works, the publisher, the audience his talk is suitable for, and information on fees and travel expenses. Request lists by state from CBC, 175 Fifth Avenue, New York, N.Y. 10010.



NO ONE ELSE WOULD  
DARE GIVE AN  
IRONCLAD, NO NONSENSE  
LIFETIME GUARANTEE  
ON EVEN THEIR MOST  
EXPENSIVE  
FILMSTRIP PROJECTOR

VIEWLEX DOES—ON  
EVEN THEIR LEAST  
EXPENSIVE FILMSTRIP  
PROJECTOR!



Viewlex "Little Giant" . . . feature-packed, budget-priced filmstrip/slide projector line with the Viewlex Lifetime Guarantee. For small groups, choose the V-8 (150 watt) at just \$44.50. For large group use, you'll want the V-83 (300 watts) for only \$58.50. (Oh, yes, every Viewlex projector carries the exclusive lifetime guarantee!)



**Viewlex INC.**

12 Broadway, Holbrook, L.I., N.Y. 11741

Send complete information on lifetime-guaranteed V-8 and V-83 filmstrip projectors.

Have your Viewlex Franchised AV Dealer call to arrange demonstration . . . no obligation, of course.

Name \_\_\_\_\_

School \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

In Canada: Audio-Visual Systems (Div. of Anglophoto) Toronto, Montreal, Vancouver



## SCREENINGS

### FILMSTRIPS

by Diana Lembo  
Associate Professor of Library Science  
Long Island University, Greenvale, N.Y.

*Temples, Mountains, and Gods: An Introduction to India Through its Art and Culture.* 48 fr. color. sound. With teacher's manual. 1967. Educational Activities, Baldwin, N.Y. 11510. \$11.95

A densely-packed commentary provides a penetrating study of India's background: religions, history, art, and social structure. Pictures of Indian architecture and sculpture are generally well chosen, but lose effectiveness when up to half the frame is devoted to a caption echoing the narration. Useful as a prelude to the study of Indian history and art in high school.—*Mary Shortt, College of Education Library, University of Toronto*

*Courts, Tombs, and Dragons: An Introduction to China Through its Art and Culture.* 56 fr. color. sound. With teacher's manual. 1968. Educational Activities, address above. \$11.95

Pictures of pottery, sculpture, architecture, or painting representing the major periods of Chinese history, from the 18th Century B.C. to the present, illustrate a necessarily sketchy account of China's successive dynasties. Although the selection of art objects is somewhat disappointing, the filmstrip should provide high school classes with a general introduction to Chinese art history. The narrator's voice is poorly recorded.—*MS*

*Portrait of a Cabinet Member: Stewart L. Udall, Secretary of the Interior.* 2 filmstrips. color. sound. With teacher's manual. 1967. Guidance Associates, Pleasantville, N. Y. 10570. \$35

This set of filmstrips has a dual purpose. Part I traces the evolution of the Cabinet system, noting how its functions and responsibilities broadened as the country grew. Part II details the structure and operation of the Department of the Interior, through interviews with Secretary Stewart Udall. Directed to the secondary level, the set is technically and educationally superior—an eloquent example of the unique potential of the sound filmstrip.—*U. Frank Rago, Abington School System, Pa.*

*Sing a Song of Safety Series.* 8 filmstrips. color. sound. 1967. Jam Handy, 2821 E. Grand Blvd., Detroit, Mich. 48211. \$69.75. Includes: *Let the Ball Roll, Remember Your Name and Address, Hot and Cold Water, Keep to the Right,*

*Heroes of Peace, An Automobile Has Two Big Eyes, Pins and Needles, Needles and Pins, Leaning Out of Windows.*

The series, combining songs with drawings, presents safety precautions to the pre-school and kindergarten child. Catchy tunes to be learned and objects made animate focus attention and provide an entertaining strategy for learning. The concepts in each filmstrip are kept to a manageable number and the complete series lends itself nicely to ongoing development. Some sections may appear dated since the words and music were copyrighted 1937, renewed 1964.—*UFR*

*La Vie Parisienne (Life in Paris).* 2 filmstrips. color. sound. With teacher's manual and records. 1968. Bailey Films, 6509 De Longpre Ave., Hollywood, Calif. 90028. \$7.50 ea., manual \$1, 2 records \$5 ea.; \$25 set. Includes: *Paris et Ses Monuments (Part I) and Paris et les Parisiens (Part II).*

The best-known monuments, parks, and streets of Paris are depicted in the first filmstrip, and glimpses of Paris and Strasbourg, typifying French life, are covered in Part Two. Pictorial presentation is standard, but the colors lack intensity. Sound narration, while accurate, slow, and clear, is rather monotone. The text is geared to junior high or first and second year high school level beginning French students. The manual is useful for class preparation before viewing, and for testing afterwards. The variety in subject matter lends itself to classroom discussion, from both a conversational and a cultural viewpoint.—*Eva Kershaw, Locust Valley Junior High, N.Y.*

*Driving As a Career.* color. silent. 4 filmstrips. With teaching guide. 1968. Film Associates, 11559 Santa Monica Blvd., Los Angeles, Calif. 90025. \$6.50 ea., \$26 set. Includes: *Truck Driving: Types of Jobs; Truck Driving: Qualifications; Bus Driving, and Taxi Driving and Other Jobs.*

Despite a lack of visual interest and a very general portrayal, this series on driving as a career is of acceptable quality. Organization is adequate, although truck driving and its qualifications are overemphasized. The film medium, though excellent for the subject, has not been used to its fullest potential. The series, as the titles indicate, covers truck and bus driving, and in the last strip, the work of taxi drivers, chauffeurs, and other drivers. Subject material and vocabulary are geared to the 14-to-18 age group, although simplicity of presentation makes the series suitable for eight-to-13 year olds. Recommended for public and school libraries.—*Steve Hoffman, Society of Motion Picture Technicians and Engineers*

## TRANSPARENCIES

*Libraries Are for Children (Library Learning Laboratory—II).* 16 transparencies with 14 overlays; two posters, 13" x 18"; oversize catalog card, 14" x 23" with overlays. With teacher's manual. 1968. Fordham Publishing Co., 2377 Hoffman Ave., Bronx, N.Y. 11510. \$139.50

At one time, elementary school librarians felt like Diogenes searching for commercially prepared visual aids, and resorted in desperation to handmade posters, hectographing questions, or distributing old catalog cards, to facilitate instruction in library locational skills. Today, a proliferation of visual materials from sources such as 3-M, SVE, United Transparencies, Eye Gate, etc., permit initiative and originality in developing lessons.

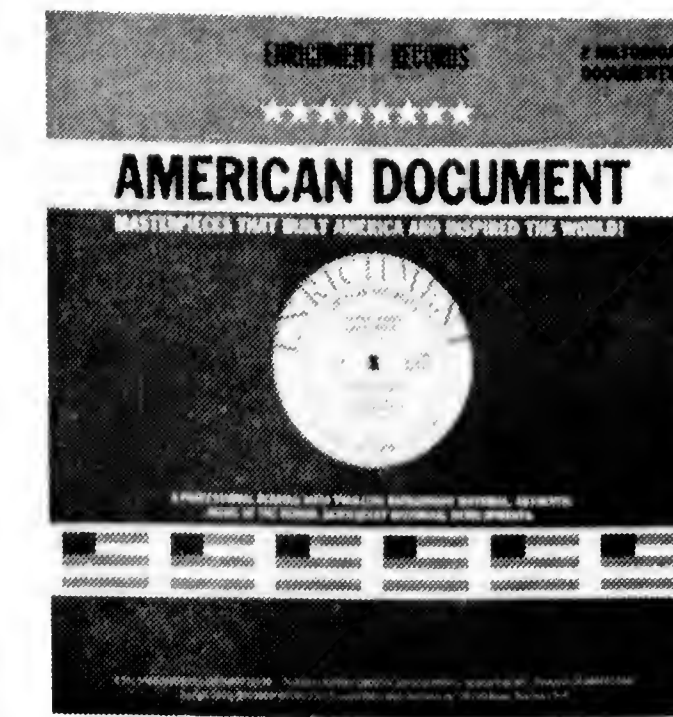
Latest among the productions introducing the school library to children is this lavish project authored by two Michigan school librarians, Margaret Taylor and Kathryn Liebold, and designed and illustrated by Lillian Corcos, a children's book illustrator and author. The kit consists of 16 transparencies to be used on an overhead projector, 102 colorful "book spines" printed on heavy board and useful for participation games, a durable oversized catalog card with overlays, and two 13" x 18" four-color posters, one explaining the Dewey Classification System and the other a comparison chart showing special features of six children's encyclopedias. Additional items include an expanding pointer, eight felt-tip markers, and 150 bookmarks.

The kit's flexible, multiple-part organization facilitates description of book circulation, physical parts of a book, the arrangement of fiction, nonfiction, and biography, the card catalog, cross reference cards, and the ten main Dewey divisions.

These transparencies effectively present information, for each visual is limited to one, unified idea, with color an important adjunct. Lettering size is generally readable, and maximum light-dark contrast for lettering has been followed. Illustrations or picture symbols are large, bold, and fairly simple, containing only essential details easily recognized by children.

Multiple overlays with each transparency help to develop sequential steps, but a word of caution: the overlays don't follow the usual format. For example, overlay One must be replaced in its entirety by overlay Two and likewise for overlay Three; if the overlays are positioned numerically on the static, the picture will be confusing. (This is further explained in the instruction pamphlet.)

The *Libraries Are for Children* multimedia kit affords graduated instruction in a flexible fashion in most important locational skills. Accompanying the kit is a 32-page pamphlet explaining the purpose of each transparency, with suggestions for teaching. This effective, attention-commanding visual experience is recommended.—*Herbert Deutsch, Hauptpaue Union Free School District No. 6, N.Y.*



On Enrichments Records—  
Filmstrips

America and Ethnic Groups  
Non-Western World History

For details about "Enrichment's" programs to help teach the above two curriculum areas, plus complete annotated lists of

AMERICAN LANDMARK—ENRICHMENT RECORDS

LANDMARK—ENRICHMENT FILMSTRIPS

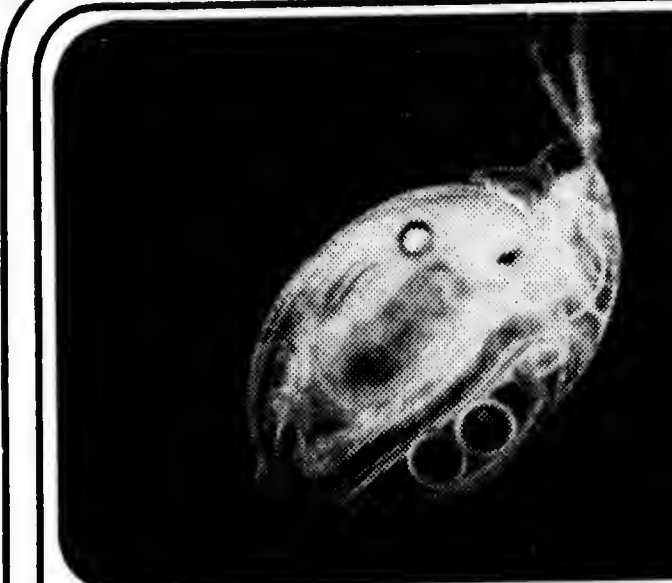
WORLD LANDMARK—ENRICHMENT RECORDS

AMERICAN DOCUMENT—ENRICHMENT RECORDS

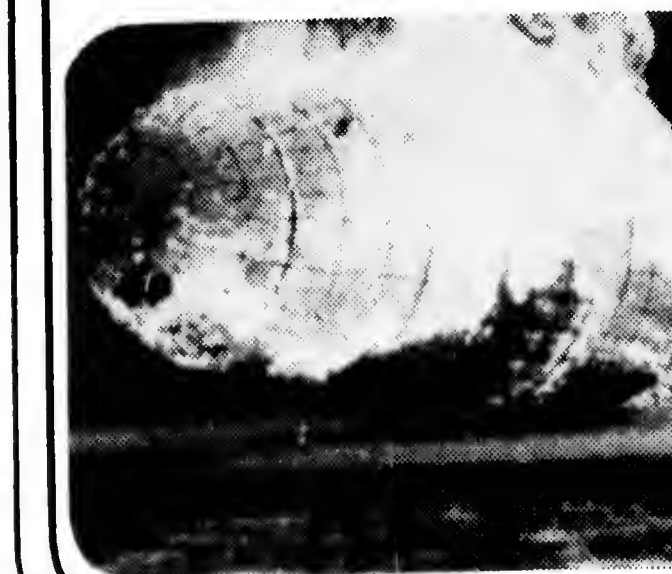
PROSE AND POETRY—ENRICHMENT RECORDS

Write—ENRICHMENT TEACHING MATERIALS

246 Fifth Ave. • New York, N.Y. 10001



**THORNE**  
**8MM**  
**FILM**  
**LOOPS**



**8MM**  
**RESOURCE MATERIAL**  
**FROM THORNE**

As the gatherer, assimilator, and coordinator of audio visual materials, you — the librarian — should know about THORNE FILMS' unique 8mm Film Loops.

Loops are like books . . . libraries should be full of them so students can browse at their leisure or catch up on a lesson. After all, learning through visual images is almost as natural as experience itself.

Write us today for FREE 8mm Film Loop Catalogue that includes **Science, Social Studies, and Art.** (Look for THORNE at the June A.L.A. Convention in Atlantic City.)



DEPARTMENT SLJ-2  
1229 UNIVERSITY AVENUE  
BOULDER, COLORADO 80302

*Thorne Films inc.*



## RECORDINGS

by JAMES L. LIMBACHER Audio-Visual Librarian, Dearborn, Mich. Public Library

*Thirty Seconds Over Tokyo* and *Americans Into Orbit*. Enrichment ERL-128. \$6.50

These two selections, based on landmark books, should be of particular interest to boys. *Thirty Seconds Over Tokyo* could be used to increase interest in World War II, and *Americans Into Orbit*, to supplement interest in the space program. Adults will find the Tokyo item reminiscent.

Ted Lawson, author of . . . *Tokyo*, is impersonated excellently and the dramatic sections are good. The story begins with Lawson's life in college, and is sometimes overdramatized but perhaps all the more believable for school-age audiences.

*Americans Into Orbit: the Story of Project Mercury*, by Gene Gurney, should be popular with young men, for it begins with a narrative history of early flight, including Goddard and Von Braun, Sputnik, and the formation of NASA, and tells how the space capsule was developed and the astronauts chosen. Because of the trip to the moon and back this past December, this should serve as an audio record of

the U.S. space project up to 1965.—*William J. Van Beynum, The Russell Library, Middletown, Connecticut*

*Living With Others: Citizenship*. H. Wilson LP-160. 3 records. \$17.50

Margery C. Rutherford has dramatized some social problems in this album to be used for discussion starters in school situations. The dramatizations are for elementary to high school pupils and each ends with a series of questions to start the group talking. Subjects covered include cheating, stealing, friendship, family living, rule breaking, health, and being thoughtful toward family and friends. The acting at times leaves something to be desired, but the situations are honestly portrayed for effective use in classroom discussions.

The record jacket contains additional questions for the teacher to ask before the record is played, and the discs are banded so that they don't continue until teacher and class are ready. There is not much here for public libraries, but the

album can be used for home listening if parents are willing to discuss these situations with the child.—*JLL*

TRAVERS, *Mary Poppins* (stories from the original book). Read by Maggie Smith and supporting cast. Caedmon TC-1246. \$5.95

The real Mary Poppins has stood up. Maggie Smith's portrayal is properly imperious, wryly humorous, and warmly human. She is P. L. Travers' intrepid governess, and no mistake about it. Miss Smith's expertise more than justifies the present recording (which according to the liner notes is the first in a *Mary Poppins* series), adding a new dimension that should delight listeners of all ages. Director Howard Sackler has provided her with a sonic framework worthy of her talents. The pacing of the dialogue is excellent; there are no gaps, and Leslie Pearson's music provides discreet support. Directorial matters threaten to get out of hand only in the "Laughing Gas" sequence; somehow a story dealing with the hilarity of others

doesn't sound terribly funny on records, no matter how much the actors may laugh. The weakness here seems primarily a matter of story selection, however.

The cast is almost uniformly good, though one might single out Robert Stephens, an exceptionally personable narrator. The weak links are inevitably the child actors. Mary Poppins will never grow old, but, paradoxically, are her charges showing their age? Perhaps, but no matter. The children are still suitable foils for the excellent adult performances.—*Ann Sperber, McGraw-Hill Junior Books, N.Y.*

*Leonardo da Vinci and Joan of Arc*.

Enrichment Records EWR-310. \$6.50 This recording dramatizes the lives of two Renaissance personalities, in the series format: major aspects of the lives are portrayed with some insight into the social life of the period. Both selections are based on World Landmark Books of the same titles.

To add interest and dialogue, sound effects (street cries, horses' hoofs, etc.) are employed, some good, some contrived. In the Leonardo portion, some of the music could have been more representative of the period or in the Renaissance style, though the classical guitar arrangement of "Mona Lisa" is excellent. Not all the dialogue is good or all the performances convincing. A most incongruous note is struck when da Vinci's apprentice, after speaking in a breathy, high-pitched voice, sings in a beautifully controlled baritone.

The recording has educational value, particularly for students in upper elementary and lower junior high, giving new dimension to the great master as a painter, inventor, scientist, mathematician, and philosopher.

The story of Joan of Arc also has value despite some technical faults. The music, though more appropriate, is recorded in such short snatches as to be distracting. The producers might have done a little more research on Joan before they portrayed her as quite so "sweet" but these are minor criticisms. All in all, the student is given an interesting introduction to a well-known historical figure that should stimulate further reading and research.—*Elizabeth W. Thomson, Library Director, Hewlett-Woodmere Library, Hewlett, N.Y.*

*European Folk Tales*. Told by Anne Pellowski. CMS Records 548. \$4.98

A recording of traditional folktales, told by an experienced storyteller, is a pleasure to children. Certainly this record should be, for Anne Pellowski is well known for her straightforward, delightful storytelling, and her voice is pleasant and her articulation excellent. She makes no attempt to jazz up the telling with phony accents or overly dramatized narration. The result is a charming experience for children with the stories themselves—folk tales with their immediate appeal—the important factor. The stories include *Who Ate the Squabs*, a humorous tale from Poland; *The Doll in the Grass* and *Buttercup*, traditional Norse fairy tales; *Drake-tail*, a delightful Russian story with many European variations; the traditional Span-

ish story of *Little Half-Chick*; and *Toads and Diamonds*, told here in the charming 17th Century variant of Charles Perrault.—*EWT*

THOREAU, Henry David. *Walden*. Excerpts read by Archibald MacLeish. Caedmon TC-1261. \$5.95

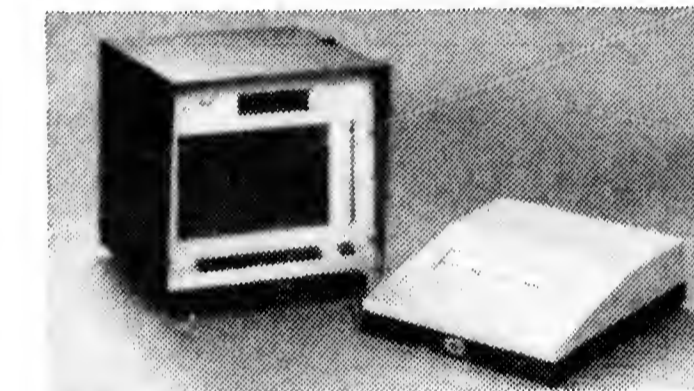
In these days of extreme tension, automation, and luxury, Thoreau's *Walden* is appropriate to listen to and to read. In these selections, Archibald MacLeish highlights Thoreau's years in the wilderness, living in his selfmade house among the plants and animals. MacLeish's quiet style and appealing clarity will enchant listeners of all ages. There is over an hour's worth of philosophy and autobiog-

raphy on this album and it is all good listening. Whether for school or public libraries, this recording of *Walden* is highly recommended as one of the "must buy" items of the year. It's a beautiful, not-to-be-missed experience.—*JLL*

### DIRECTORY TO RECORD COMPANIES CITED

Caedmon Records, 505 Eighth Ave., New York, N.Y.  
CMS Records, 14 Warren St., New York, N.Y. 10007.  
Enrichment Records, 246 Fifth Ave., New York, N.Y.  
The Wilson Corporation, 555 W. Taft Dr., South Holland, Ill. 60473.

## S-s-s-h-h... a few new recommendations for your library from Norelco



**Norelco EL 9000 Microfiche Programmed Learning Unit.** Combines advantages of individualized programmed instruction with handling and filing ease as well as economy of a microfiche. No film strip or reels to fuss with. Student loads own program. Responds with push-buttons to linear and branching programs. Written response unit also available. Ideal for library environment.



**Norelco LCH 1000 Cassette Slide Synchronizing Unit** adds the simplicity, convenience and flexibility of the cassette to sound-slide presentations. Librarian, instructor or student just snaps cassette in recorder, loads slide tray and begins. No spillage, tearing or mistreading of tape. Fast forward and rewind lets you repeat at will. Cassettes are easy to carry, file or mail. Unique recording head plays two non-interfering sound tracks that can be updated anytime. One track for your own narration, other with inaudible cue signals to trigger advance of projector. Works with automatic film strip projector, too. Plays through own loudspeaker or headset.



**Norelco FM Wireless Learning System** converts any library or study area into a communications center for group or individualized learning and listening. Permanent ceiling loop antenna eliminates need for wires. Small table-top FM transmitter operates on 4 separate channels. System can simultaneously handle 4 different subjects from independent audio sources. (eg.—Phonograph, tuner, tape recorder, movie sound tracks.) Sound fidelity is excellent, even for music. Override mike allows cut-in on any or all channels.

### For demonstration or details, mail coupon

North American Philips Co., Inc. LJ-4  
Training and Education  
100 East 42nd St., New York, N.Y. 10017

- I'd like a demonstration  
 Please send literature  
 EL 9000 Programmed learning unit  
 LCH 1000 Slide Synchronizer unit  
 FM Wireless System

Name \_\_\_\_\_  
Library \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**Norelco** TRAINING AND EDUCATION

## AUDIO-VISUAL INSTRUCTION MATERIALS, SUPPLIES AND EQUIPMENT

Completely new 1969 catalogs, featuring comprehensive listings that include every important new development in instructional material, supplies and equipment designed for modern teaching techniques.

- Extensive Audio-Visual Instructional Materials including records, transparencies, pre-recorded tapes, 8mm single concept cartridge films, multi-media instructional kits
- Complete listings of Audio-Visual Supplies
- All-inclusive selections of Audio-Visual Equipment

Valiant IMC, is the educational audio-visual specialist . . . the only source you need for all your audio-visual needs!

See our complete catalogs before you buy.



All Materials Quality for NDEA and ESEA Federal Funds.

MAIL THIS COUPON TODAY FOR YOUR **FREE COPIES**

VALIANT INSTRUCTIONAL MATERIALS, CORP.  
237 Washington Avenue, Hackensack, N. J. 07601

Please rush me your new 1969 Catalogs

Name \_\_\_\_\_  
School \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
County \_\_\_\_\_ State \_\_\_\_\_  
 Please send \_\_\_\_\_ copies

**GUARANTEE:** Valiant's Money-Back Guarantee assures quality, performance and satisfaction.

## FOR INDIVIDUAL INSTRUCTION "A-V MATIC"

A SOUND FILMSTRIP PROJECTOR SO SIMPLE A CHILD CAN EASILY RUN IT (TURN IT ON, INSERT FILM, PLAY RECORD).



The new A-V Matic is a complete unit with built-in screen and sound. It features a PROGRAM HOLD CONTROL (picture and record can be stopped instantly for classroom discussion) . . . shows bright pictures even in lighted classroom . . . has plug-in for earphones . . . dependable—built for continuous use.

WRITE FOR LITERATURE

**DUKANE CORPORATION** AUDIO VISUAL DIVISION  
ST. CHARLES, ILLINOIS 60174  
DEPT. SLJ-29A

## EQUIPMENT

This roundup of new products is intended as a supplement to the "LJ Buyers' Guide," covering materials that are geared specially to instructional programs in school library-IMC situations. For more extensive coverage of the library equipment field and information on a broader range of products, consult the Library Journal Buyers' Guide, which appears in LJ each month, in the first-of-the-month issue. As with the Buyers' Guide, mention here does not constitute endorsement of the product. Prices quoted are subject to change, and may vary slightly in different geographical areas of the United States.

### Automatic Optical Tuning In New Overhead Projector

Beseler has recently introduced the first overhead projector to synchronize the tuning of lamp and lens in a single operation, controlled by a knob at the front of the projector, for which a patent is pending. The company claims for its new model sharper accuracy, edge-to-edge picture brightness, and color fidelity at all angles and distances. Also featured is the square shape of the 12½" fresnel lens, and its accessibility for cleaning on both sides. Where earlier models required virtually disassembling the projector for cleaning, this model has the lens placed on a hinge under the projection stage so that

it can be cleaned when the projector is opened; positive stops above and below the lens frame protect it from damage. The square lens is designed to meet the aperture of the projection stage, so that it produces a clear white image from side to side. The lens can project a 54" x 54" screen image from a distance of six feet.

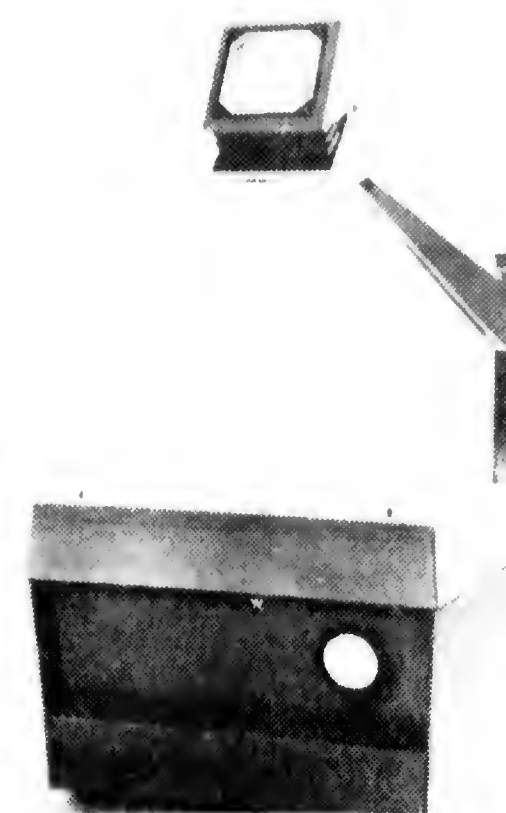
Other features: easy removal of lens head; a device to prevent fingers from being pinched while the projector is being focused; designs to prevent over-lays from being sucked up against the air intake; retractable metal transparency locating pins; four-way acetate roller attachment; safety switch shutting off power when the lid is raised;

silent cooling; automatic thermal switch that keeps the fan on until the projector has cooled; etc.

Complete specs and price on the "Vu-graph Century" from Charles Beseler, 219 South 18th Street, East Orange, New Jersey 17018.

### Headset Units

New lines of headset units have been introduced by P M & E, Norelco, and Acoustifone. P M & E's wireless resource center, Model WRC-8, features eight "Loop Master 1000" headphones in a luggage carrying-storage case, and an adhesive-backed audio loop and adaptor which can be installed on a



OVERHEAD PROJECTOR



ACOUSTI-CENTER HEADSET UNITS



HEADSET SANITIZER

classroom wall, library wall, or table. Each headset contains two replaceable mercury batteries, which should last through a school year, and an automatic shut-off switch which prevents battery drain when headsets are not in use. Prices from P M & E Division, Avid Corporation, 10 Tripps Lane, East Providence, Rhode Island 02914.

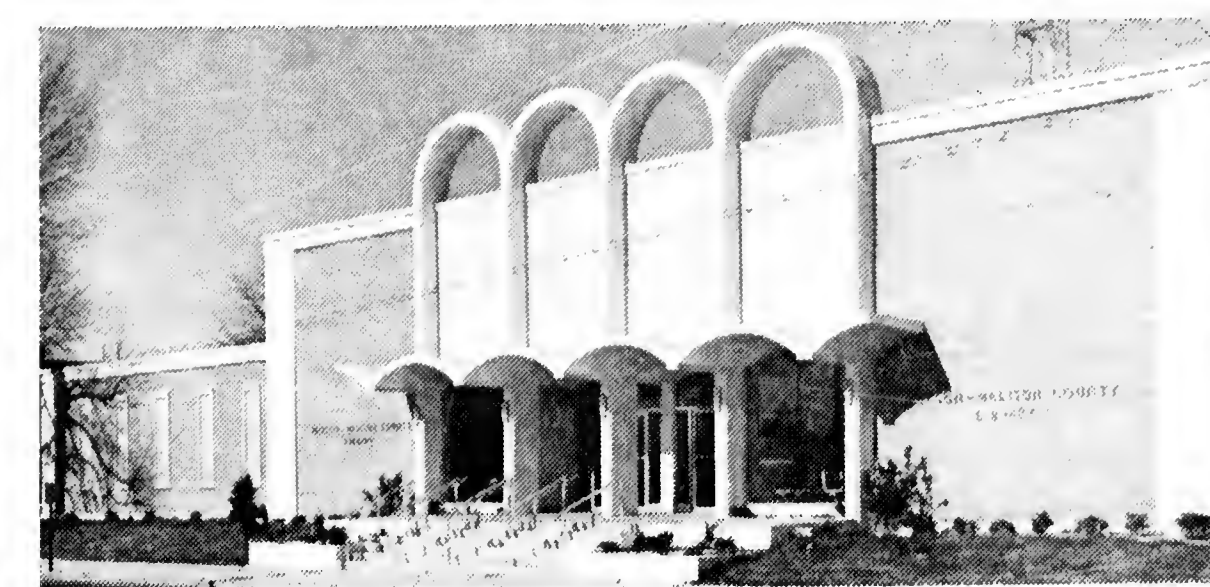
Norelco's four-channel FM system, also wireless, can be used in conjunction with any audio device as a program source—a phonograph, tuner, cassette or open reel tape recorder, microphone, or the Norelco LCH-1000 Language and Learning Laboratory. The four-channel FM transmitter, contained in a compact console, is small enough to sit on a desk. Each student can make program selections and control volume level, but the teacher has control over the choice of materials broadcast and can cut in on any individual channel or all four at one time. Details and price from North American Philips Co., 100 East 42nd Street, New York, N.Y. 10017.

The Acousti-center consists of a sound distributor and eight lightweight headphones in a carrying case designed as both a storage container and operating center when in use. The headphone units, which fit under the chin, have vinyl snap-out cleanable ear pads. Sound waves are transmitted from the distributor through flexible tubing. Details from Acoustifone, 20149 Sunburst Street, Chatsworth, California 91311.

### Headset Sanitizer

Micro Precision has recently introduced its "Germicidal Vault" designed for sanitizing headsets and microphones. The vault, which weighs 19½ lbs. and is 18" wide x 20" x 12", consists of three stainless steel mounting bars over which three headsets at one time may be placed for automatic cleaning in five minutes. No wiping, spraying, or cleaning liquids are required. Information from Micro Precision, 55 Ninth Street, Brooklyn, New York 11215.

## For the Nation's most distinguished libraries...



Jackson-Madison County Library, Jackson, Tennessee

## ...practical beauty in Ames modern library shelving



Esthetic excellence and flexibility are characteristics that mark the Nation's outstanding libraries. Ames provides the product line adaptable to each library need plus experienced engineering teamwork in shelving layout and design. Plan with Ames for today's modern libraries.

### JACKSON-MADISON COUNTY LIBRARY JACKSON, TENNESSEE

Librarian: Mrs. Anne Thurmond Architect: W. C. Harris  
Ames Products: Ames Conventional Free-Standing Steel Shelving was used to accommodate 120,000 books



**W. R. AMES COMPANY**  
**SHELVING DIVISION**  
1001 Dempsey Road • Milpitas, California 95035  
SPECIALISTS IN STEEL LIBRARY SHELVING

Wouldn't you like to...

## Burn Those Books

... those time stealing, hour wasting, labor consuming, unprocessed books. . . Burn Those Books . . . and switch to Com-Pro's completely processed books—the librarian savers.

Make your career as a librarian a lot easier by sending for a Com-Pro catalog listing over 11,000 highly recommended titles, covering Grades K through 8. All books are supplied in publishers' library editions or Class A prebinds.

Com-Pro books come complete with 8 catalog cards for author, title, subject, related entries, and shelf list, as well as a printed book-pocket and card, spine label, and Mylar plastic dust-jacket cover.



**Com-Pro**  
Library Book Company, Inc.

564 Smith Street, Farmingdale, New York 11735  
Division of Charles W. Clark Company, Inc.

# We'll sell you a year's subscription to any of 4,206 periodicals. Just tell us which year.

Periodicals published during the last 300 years are as easy to subscribe to as this year's magazines.

Simply order them from University Microfilms.

If you want, say, Newsweek for 1952, we can sell it to you on 35mm microfilm.

If you want microfilm of Scientific American for 1967, the Congressional

Globe for 1867, or the Anti-Jacobin Review for 1798, we can supply those also.

Our collection of periodicals on microfilm goes back as far as the periodicals themselves. And some of the periodicals go back as far as 1669.

To find out which periodicals we have, and what we charge for them, write for our free 200-page catalog.

## University Microfilms

300 North Zeeb Road, Ann Arbor, Mich. 48103, (313) 761-4700  
University Microfilms Limited, High Wycombe, England.

XEROX



# THE BOOK REVIEW

Executive Editor, LILLIAN N. GERHARDT

Associate Editor, MARGARET A. DORSEY

Assistant Editor, DIANE G. STAVN

Editorial Assistant, JOYCE A. BAUMHOLTZ

## PRESCHOOL & PRIMARY GRADES

ALEXANDER, Martha. *Maybe a Monster*. color illus. by author. unpag. Dial. 1968. PSm \$3.50; PLB \$3.39. 68-28732.

*K-Gr 1*—The author of *Out! Out! Out!* (Dial. 1968) has added words to her pictures this time, leaving much to be taken in by delighted eyes and added by children's imaginations. In this adventure—just the sort a child might envision for himself—a little boy digs a trap and, not knowing what he might catch (perhaps a creature with two heads, an enormous tail, and wings), builds a fantastic cage. When the young hunter goes out to open his trap, protected by water pistol, football padding, rope, and sling shot, he finds—a rabbit. A small bystander's question provokes the punch line: "It's a rabbit cage, stupid!" and that response is so right that surely no one will object.—Mary Ann Wentroth, Oklahoma Department of Libraries, Oklahoma City

ANDRY, Andrew C. & Steven Schopp. *How Babies Are Made*. color illus. by Blake Hampton. unpag. Time-Life. dist. by Silver Burdett. 1968. CSm \$3.95; PLB \$5.28. 68-55284.

*K-Gr 3*—Teachers and parents will want this book for assistance in answering children's questions about human reproduction. In contrast to the recent *Before You Were a Baby* by Showers (T. Y. Crowell, 1968), this title prefaces its discussion of human reproduction with clear information on reproduction in flowers, chickens, and dogs. Here, as also in the Showers book, visual portrayal of the human sex act is vague; the Showers book contained good, but rather abstract drawings, while here the illustrator solves the problem by keeping mom and dad under a flowered blanket. However, the medium of paper sculpture, photographed here in full color, is an excellent one for this subject, even though some of the facial expressions are a bit cute. The easy to read text and generally explicit illustrations make this book



"How Babies Are Made" combines vivid paper sculpture with clear text for a realistic explanation of sexual reproduction

another welcome addition to a subject area that needs good new material.—Linda Lawson Clark, Cobb County Public Schools Libraries, Marietta, Ga.

ARDIZZONE, Edward. *Tim to the Lighthouse*. illus., some color, by author. unpag. Walck. 1968. PLB \$4. 68-29028.

*K-Gr 3*—This exciting new story about Tim and his friends is a good addition to picture-book collections. Tim's realization that the lighthouse isn't illuminated sends him rushing to Captain McFee. Together with Tim's stowaway friends, Charlotte and Ginger, Tim and the Captain reach the lighthouse to discover unconscious men and a wrecker's plot to destroy a ship. All ends well, with the children as heroes and the other characters slightly bruised but fast recovering. The charming illustrations, some in black and white, others in soft colors, feature cartoon blurbs; the large print enhances the visual appeal and utility of the book. Good for read alouds and enjoyable material for young independent readers.—Ruthi Berman, Jasper Elementary School Library, New York

BENNETT, Margaret. *Dr. Owl's Problem*. color illus. by Barbara Elting. unpag. Hawthorn. 1968. PLB \$4.25. 68-26121.

*Gr 2-4*—The contrived plot, pedestrian writing, and crowded pages of this picture-story book won't hold any audience. Numerous animals, with problems unique to their species and individual names like John Paul Porpoise, Eartha Ostrich, Trygve Panda, Benji Basenji, and so on, come to visit wise Dr. Owl, and each receives something from the doctor's cupboard to help him solve his problem. Dr. Owl's own big problem—he can't sleep during the day because he sees his patients then and can't sleep at night because owls only sleep during the day—is inadvertently solved by the collective effort of his patients, in the form of sunglasses for the day and a bright lamp for night. The pages of this silly story are crowded with garish color illustrations; the book is too

## CONTENTS

PreSchool & Primary Grades....	63
Grades 3-6 .....	70
Junior High Up .....	84
Brief Mention .....	94
Letters .....	95
Young Adult .....	95
At A Glance .....	98

## KEY TO SYMBOLS

C—Cloth-bound
G—"Perfect" bound with glue
P—Paper over boards
Pf—Paper with specially treated fibers high tensile strength, water resistant
PLB—Publisher's library binding
S—Saddle stitched
Sm—Smyth sewn
SS—Side sewn
★Excellent in relation to others of its kind

long for a read-aloud, too cluttered to maintain the interest of independent readers.—*Ruth Berman, John Jasper Elementary School Library, New York*

BOONE-JONES, Margaret. *Martin Luther King, Jr.: a Picture Story*. illus. by Roszel Scott. unpag. Childrens Pr. 1968. PLB \$2.75. 68-9483.

Gr 1-3— This easy-to-read biography of the Reverend Martin Luther King, Jr. presents only the barest facts of Dr. King's life and includes so little detail that the subject has no vitality. Laudatory in tone, the short text is condescending and filled with generalities, which, though applicable to conditions faced during King's boyhood by young Negroes in the South, fail to complete the image of King as a man or as the dedicated leader of the non-violent protest movement. The accompanying pencil drawings are also less than adequate. Far better choices are the revised Clayton biography, *Martin Luther King* (Prentice-Hall, 1964), which supplies more information, or Margaret Young's *Picture Life of Martin Luther King, Jr.* (Watts, 1968).—*Barbara S. Miller, Louisville Free Public Library, Ky.*

\*BURN, Doris. *The Summerfolk*. illus. by author. unpag. Coward-McC. 1968. CSS \$3.50; PLB \$3.29. 68-23862.

K-Gr 3— Those who enjoy reading and listening to Mark Taylor's *Henry the Explorer* (Atheneum, 1966) will fancy this tale about young Willy Potts who resents the invasion of summer visitors (whom his family calls summerfolk) into his home beach and withdraws to the swamp behind his house and his leaky old boat. On Midsummer Day, however, he meets various summerfolk with imaginations to match his own, and the visiting, picnicking, etc. is concluded just in time to leave the audience wondering whether or not the whole episode really happened. Atmosphere and characterizations are unusually well developed for a picture book; as Willy's initially grumpy, terse, begrudging words and sulky, wet-blanket actions bring him alive, so do the black-and-white pen and ink drawings fill out details of the setting and enrich the story.—*Mary Ann Wentworth, Oklahoma Department of Libraries, Oklahoma City*

CARLISLE, Jane. *Balloon*. color illus. by Jane Miller. 31p. Follett. 1968. CSS \$1.95; PLB \$2.49. 68-10484.

PreS— "I have a striped balloon. Balloon is my friend, and friends always play together." Thus begins this placid picture book which goes on to describe what a little boy and his balloon do together—bathing, running, coloring, etc. The lack of excitement is particularly conspicuous at the end of the book when the balloon is blown away and the little boy says, "Sometimes friends have to say good-bye. But I won't be sad, because I have other friends too." This bland comment is unnatural in a situation which most little boys would consider tantamount to catastrophe. Sketchy pastel illustrations do nothing to enliven the text.—*Rachel Smith, Dallas Public Library*

CECIL, Edward. *Malachi Mudge*. illus. by Peter Parnall. 48p. McGraw. 1968. CSS \$3.95. 68-25213.

Gr 2-4— The tale of a lonely mole whose search for a companion is unsuccessful until a bird brings him a grumpy, smelly, lame beetle and a friendship develops between the two. The story is easy to read and generally well-written, though the introductory pages tend to be overly cute. Finely detailed line drawings on almost every page are the distinguished components of this picture-story book.—*Lillian Orsini, School of Library Science, New York State College for Teachers, Albany*

CHURCH, Mary. *John Patrick's Amazing Morning*. color illus. by Ben Shecter. 46p. Doubleday. 1968. PSm \$3.95; PLB 75c extra. 68-16886.

K-Gr 2— Despite a lovely format, illustrations by the artist of the delightful *Conrad's Castle* (Harper, 1967), and a promising title, this is a most unamazing book. The slight story concerns the junior Kafkaesque metamorphosis one morning of a little boy into an elephant. He goes to school, gives his friends rides, and turns back into himself again at the request of his teacher. When asked how he did it, he answers, "I don't know." The idea is potentially amusing but the writing is pedestrian, the plot over-long, and its progress pointlessly silly. Nothing really happens to keep youngsters reading, listening or looking at the large pictures in red, gold and grey that neither expand nor enhance the minimal plot.—*Cherie Zarookian, Los Angeles Public Library*

CONE, Molly. *Mishmash and Uncle Looey*. illus. by Leonard Shortall. 86p. Houghton. 1968. CSm \$3.25. 68-28055.

Gr 2-4— Wanda's imagination and Pete's common sense meet head on in this fourth adequate, but not outstanding, book about the dog Mishmash. While babysitting for Anthony, Wanda loses Uncle Looey, who is Anthony's adverse imaginary playmate. He becomes attached to Mishmash and would rather create trouble for him than cooperate with Wanda. Pete provides a humorous, satisfying conclusion by casting a magic spell with—of all things—the lady mailman's chicken. Dog-lovers may be disappointed as Mishmash is merely a vehicle for the depiction of Uncle Looey's behavior, but Leonard Shortall's illustrations harmonize well with the story and help to make this an enjoyable read-aloud for young readers or for older, slower readers eager to advance beyond easy books.—*Ginger Brauer, formerly Librarian, Moorhead Public Schools, Moorhead, Minn.*

CREDLE, Ellis, retel. *Monkey See Monkey Do*. color illus. by retel. unpag. Nelson. 1968. CSS \$3.25. 68-22745.

K-Gr 3— This colorfully retold folktale of the Carolina lowlands tells how the Cullifer family of Miss Credle's previous *Big Fraid, Little Fraid* (Nelson, 1964) acquired Monk, the monkey also encountered in that story. The family's life is gloomy and sedate till sea-going Uncle Bill presents his young nephew Chub with a monkey who sees and does what the

family does, but in a manner that results in one ruckus after another. Monk is given back to Uncle Bill, only to be reclaimed by the Cullifers who miss the zest he adds to their life. Realistic black and green illustrations on cream paper help make this action-packed story an attractive purchase—good for read-alouds, and not too difficult for beginning independent readers.—*Susanne Gilles, Saginaw Public Libraries, Mich.*

de LA IGLESIA, Maria Elena. *The Oak That Would Not Pay*. illus. by Jerome Snyder. unpag. Pantheon. 1968. CSS \$3.50; PLB \$3.49. 68-24564.

Gr 1-3— Children should enjoy the humorous retelling of this old Spanish tale. When his brothers' good cows are stolen, Silly Juan sells their last old lame cow to an oak tree in the hopes of obtaining some money. Juan has luckily blundered his way to good fortune, as the tree is full of gold coins, and through his stupidity, he saves his brothers from the robbers in an outrageous series of events. Unfortunately, the black, white, and gray illustrations accompanying the story are often too muddy to enable ready distinguishing of details and they do detract from the humor of the story, especially for story-hour presentation.—*Patricia Spear, Moreau Elementary School Library, South Glens Falls, N.Y.*

DETHISE, Jeanne. *Tibs and Her Four Kittens*. color illus. by Marcel Marlier. 29p. Hart. 1968. PLB \$3.79. LC number unavailable.

K-Gr 2— A dull, precious story of a cat whose efforts to protect her kittens from rats are aided by her friends, a St. Bernard dog and a hen. The working out of the plot is marred by the continual use of such hackneyed expressions as "little darlings." Flat, full-color illustrations partake of Disneyish pseudo-realism and depict an old-fashioned, apparently European, farm but the exact locale is given nowhere in the poorly written, uninteresting text.—*Mary B. Mason, Multnomah County Library, Portland, Ore.*

EICKE, Edna. *What's Your Name?* color illus. by author. unpag. Windmill Bks., dist. by Harper. 1968. CSm \$7.95. 68-16823.

K-Gr 2— This handsome folio-sized book contains reproductions of the artist's own favorite covers painted over the years for *The New Yorker* magazine. Their appeal, however, will be mainly to adults since the illustrations are nostalgic remembrances of childhood seen through a sunlit filter. The ironic contrast of this pleasant nostalgia with the sophistication of the magazine for which they were originally done is lost when the pictures are removed from this essential showcase: they become saccharine, and the slight captions which the author has added increase the general coyness, e.g. "Someday . . ." for two little girls looking at a department-store display of bridal gowns. The artistic techniques are good, ranging from a Grandma Moses style of primitivism to light-filled impressionism, but the tranquil portrayal of small-town childhood joys will be irrelevant in urban areas, and even suburban

children may find the pictures too pink, white, and cozy.—*Marjorie Lewis, Brookside School Library, Montclair, N.J.*

FERN, Eugene. *Lorenzo and Angelina*. color illus. by author. unpag. Ariel: Farrar. 1968. CSm \$4.50. 68-29466.

K-Gr 3— The effectiveness of a good plot is hampered here by the book's awkward side-by-side arrangement of the first-person narratives of a child and an animal who live through an adventure together. Angelina and her donkey Lorenzo are equally stubborn. Angelina insists on going to the top of El Padre Mountain but Lorenzo, sensing danger, balks. Angelina's father and his friends arrive just at the point when a false step would put girl and donkey over the top, and Angelina, now grateful for Lorenzo's refusal to obey her, recognizes how foolish she's been. Children reading this to themselves will be confused by the antiphonal telling. Angelina's version is printed at the left of each double-page spread; Lorenzo's, at the right. The writing on the whole is undistinguished—the author is obviously an artist first, and his colorful illustrations effectively reflect South American characters and countryside. This might be told successfully to nonreaders by merging the two stories, but it's not first-purchase story material.—*JoAnn Kingston, Flint Public Library, Mich.*

FOX, Dorothea Warren. *Follow Me, the Leader*. color illus. by author. unpag. Parents' Magazine Pr. 1968. CSm \$3.50; PLB \$3.21. 68-26078.

PreS— A lighthearted story about a child who is left behind when the schoolbus takes the older children away, and who amuses himself by being the leader of his own follow-the-leader game and issuing commands to leaves, kittens, a dog, a squirrel, his mother. The realistic water-color illustrations will date as styles change. While the story may briefly divert some preschoolers (whose imaginations may be far keener than the one this boy demonstrates), most may find him more than a bit dull.—*Linda Crowe, Lincoln Trail Libraries, Champaign, Ill.*

FREEMAN, Mac. *The Book of Magnets*. illus., some color, by Norman Bridwell. unpag. Four Winds Pr. 1968. PSm \$3.75; PLB \$3.56. 68-27273.

Gr 1-3— A beginning book on magnets which describes their properties and characteristics, explaining a magnet's pulling power and the relationship of magnetism to atomic structure. Fundamentals are demonstrated in a series of simple experiments. The easy text is accompanied by helpful, attractive illustrations in black, white, blue and gray. A new, refreshing look at an important topic of study for this grade level.—*Elizabeth F. Grave, Rye Neck High School Library, Mamaroneck, N.Y.*

GOFFSTEIN, M. B. *Across the Sea*. color illus. by author. unpag. Farrar. 1968. CSm \$2.50. 68-29500.

PreS-Gr 1— Child-like in their simplicity and charm, these five imaginative exercises are closer to free-verse sketches than

stories, as the dust jacket proclaims them to be. Most successful is "Sophie's Picnic," which describes a girl's solitary preparation and consumption of a meal in a sunny place and, in its celebration of the joy in savoring ordinary food, is alone worth the price of the book. The small book (6¾" x 4¼") contains appealing line drawings of the same type of uncluttered, miniaturized figures the author-illustrator used in the well-received *Sleepy People* (Farrar, 1966). Filled in with red, blue, pink, or gray, they are as deceptively simple and artless as the text. Underlying both are a warmth and love for life which can be communicated to the very young—if first shared, perhaps, by and with adults.—*Mary I. Purucker, Juan Cabrillo Elementary School Library, Malibu, Calif.*

\*GOODALL, John S. *The Adventures of Paddy Pork*. unpag. Harcourt. 1968. CSm \$2.75. 68-26425.

PreS-K— Children who have not yet learned to read (and even adults who learned years ago) will be enchanted by



With captivating detail, John Goodall wordlessly pictures vulnerable Paddy Pork falling prey to a smoothy's guile

Paddy Pork, a lovable pig, and the ease with which they can follow his adventures in this cleverly designed picture book without words. While his mother is shopping, Paddy darts away to find a traveling circus that had caught his eye. The amusing story depicts how Paddy becomes lost in the woods and nearly a wolf's dinner, his disastrous attempts to join the bears' act when he does find the circus, and his eventual happy reunion with his mother. Half-size pages have been inserted between the full ones, resulting in a clear depiction of the action and increased reader anticipation of the characters' deeds and emotions. Superior entertainment, which the very young will ask for again and again.—*Barbara S. Miller, Louisville Free Public Library, Ky.*

GUSTAITIS, Rasa. *Mixed-Up Max*. color illus. by Ann Wolf. 32p. Follett. 1968. PSS \$1.95; PLB \$2.49. 68-13800.

Gr 1-3— Max, or is it Malcolm?—both are dachshunds in Washington, D.C., who share the human characteristic of wishing they were something else. Max belongs to a secret agent, Mr. Bungle, and wants to travel but can't. Malcolm, an ambassador's pet, wishes to stay home and must travel. So, while both are being treated at the vet, they cleverly make plans to change places. All goes well until Mr. Bungle realizes that Malcolm isn't Max and causes a world-wide stir that ends with each dog, of course, returning happily to his own master. Written in a picture-book format that would appeal to early grade readers, the story is, however, sprinkled with such difficult words as conspicious, groats, and sauerbraten. The colorful illustrations add some humor to this minimally diverting doggy yarn.—*Elaine T. McDonald, Cialk Elementary School Library, Meridian, Miss.*

HAMBERGER, John. *Hazel Was an Only Pet*. color illus. by author. unpag. Norton. 1968. CSS \$3.75; PLB \$3.54. 68-22721.

K-Gr 3— Hazel, a small black-and-white dog, is jealous of other pets in the house until she finds a pair of turtle doves satisfying companions and decides to attempt friendship with her master's long-hated fish. Most of the simple, flat little story is carried forward by the thoughts of the dog: for example, "I'll stand my ground. Hazel says to herself" and "It's much easier to be friends than to be jealous, she thinks." No quotation marks are employed in the text, which also switches tenses. Realistic drawings catch Hazel in appealing poses, but the narrative seems clumsily manufactured to fit the illustrations.—*Della Thomas, Curriculum Materials Laboratory, Oklahoma State University Library, Stillwater*

HAUTZIG, Esther. *At Home: a Visit in Four Languages*. color illus. by Alik. unpag. Macmillan. 1968. PLB \$4.95. 68-23063.

Gr 1-3— How pleasant it is to be in one's own home in Chicago or Marseilles, Barcelona or Leningrad, to be spending a typical day doing sundry chores or preparing for the arrival of guests, enjoying a festive meal with them or engaging in various indoor pursuits in inclement weather. These subjects are cogently illustrated by the large, bold, colorful pictures in this attractive book but, unfortunately, are only ineffectually explained. Six explanatory statements in English introduce the presentation of objects and persons in the various homes in four languages, with pronunciations given. The verbs describing the actions of the characters are similarly presented. A list of 13 additional words and the Russian alphabet are included at the back of the book. This multilingual book does not take advantage of children's natural propensity for absorbing languages in the form of coherent sentences. The isolated words given can't be put together into sentences and indeed, for the mere purpose of memorization, are not even in their dictionary form—for example, the plurals but not singulars of

# "The Most Service For The Least Expense"

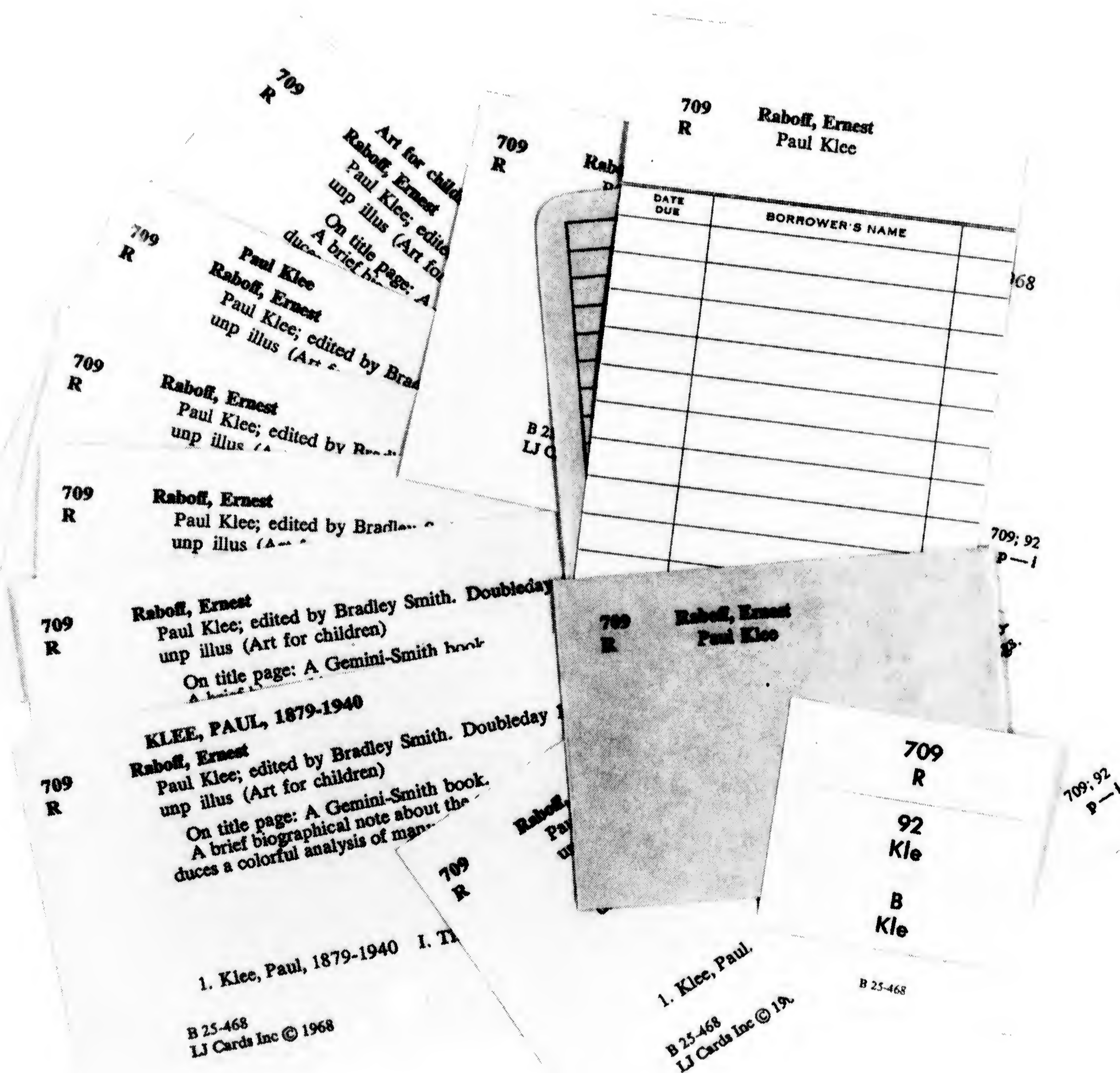
When Robert E. Calhoun, Librarian at Veterans Park Elementary School in Ludlow, Massachusetts, was faced with the job of cataloging 10,000 books, he turned to Library Journal Cards.

He recently told us, "From a practical point of view Library Journal Cards offers the most service for the least expense...."

If your processing costs have been rising and your cataloging is backlogged, perhaps it's time for you to consider Library Journal Cards.

Library Journal Book Processing Kits are available for 22,300 children's and young adult titles at 29¢ per kit. Write for your free copy of our current Stock List.

LIBRARY JOURNAL CARDS, Box 703, Times Square Station, New York 10036  
A division of the R. R. Bowker Company



olive, book, and pillow are given. The attractive format and illustrations can neither redeem the content nor justify the book's price.—*Daisy Kouzel, Language Department, New York City Community College*

IONESCO, Eugene. *Story Number 1*. color illus. by Etienne Delessert. unpag. Harlin Quist, dist. by Crown. 1968. CSm \$4.50; PLB \$4.20. 68-18199. *PreS*— In his first book for children, Eugene Ionesco has apparently severely curbed his imagination in striving for a simple tale to joggle children's own imaginative abilities. The result is a simplistic, monotonously repetitive story about Josette, a 33-month-old girl who awakens her parents one morning after they have spent the night celebrating and demands a story. Josette's hung-over father tells her about a family and their friends, relatives, and possessions—all named Jacqueline. Weary father's story naturally lacks art (Jacqueline is the maid's name); young Josette supplies the vigor as she imagines a fantastic host of Jacquelines and the things they see, which are depicted in colorful illustrations in Delessert's usual semi-surrealistic poster-art style. When Josette later regales the patrons of a shop with the Jacqueline epic, they regard her with collective horror until the maid (sporting a Descartes ring) explains father's storytelling propensities. This story-within-a-story is repetitious and dull, and the illustrations, on which the book so heavily depends, are too adult, abstract and highly stylized for child appreciation or even appeal.—*Susan T. Halbreich, "School Library Journal"*

KRAHN, Fernando. *Journeys of Sebastian*. illus., some color, by author. unpag. Seymour Lawrence; Delacorte. 1968. CSm \$3.95. 68-26131.

*K-Gr 3*— A book of drawings without words, divided into three chapters, each comprising a different episode from Sebastian's imagination. In the first, a bee buzzing around Sebastian's head sparks an imaginary sightseeing trip which concludes with Sebastian perilously parked on a flower; a peek through the mirror initiates a journey to an imaginary kingdom preoccupied with mirrors; a tug on a string brings into being a lovable monster which Sebastian rides to win a race. The first episode is a bit complicated for young children to follow and doesn't supply the necessary ingredient of humor; while the second is more successful, it is the third that superbly combines straightforward adventure and subtle comedy. The excellent pen drawings are often splashed with a different color (yellow, blue, red) in each chapter to reinforce the change of episode. An enjoyable addition to the small but growing collection of textless picture books.—*Lena Dame, Park Elementary School Library, Warwick, R. I.*

KRAUS, Robert. *Unidentified Flying Elephant*. color illus. by Whitney Darrow, Jr. unpag. Windmill Bks.: S. & S. CSm \$4.95. 68-29763.

*Gr 1-3*— Using an already overworked space theme, this overpriced picture book is loaded with expressions and allusions likely to pass over the heads of the younger

audience its format predicates. The unidentified flying elephant, otherwise known as X22, flies in from outer space in search of his flying saucer. Accompanied by helpful little land-bound elephant Arthur, X22 queries a variety of land characters including Mrs. Ape, R.R. Rhino, Diamond Jim Crocodile, Lex Lion, and Sebastian Serpent. Up in the heavens he seeks information from the king elephant of Mars who sits in his "countinghouse counting all his money"; the wise Elephant in the Moon; and, finally, Honest Tom, the garishly attired antique flying-saucer collector who resembles a shady used-car dealer. Arthur swaps Tom his expensive telescope for X22's saucer, enabling X22 to eat his stardust and glow with new glory (the saucer, of course, is not a vehicle but that item which so frequently accompanies a cup). The colorful, cartoon-like drawings, like the text, are mediocre.—*Patricia Spear, Moreau Elementary School Library, South Glen Falls, N.Y.*

LIXAU, Joan. *A House So Big*. color illus. by Fritz Seibel. unpag. Harper. 1968. PSS \$3.50; PLB \$3.27. 68-24324.

*PreS-Gr 1*— Imagination runs riot as a little boy plans the splendid house he will give to his tired mother. He includes in it some of the things he knows she likes: escalators instead of stairs, an elegant restaurant, a swimming pool, and big, soft chairs. The other items in the house are all of his own choosing and have plenty of child appeal: TV's in every room, a popcorn machine, a merry-go-round, a museum full of dinosaur bones. The ending—in which Junior momentarily suspends his imaginings and gives his mother a flower and a kiss—is pleasant and plausible. A good pre-nap read-aloud that predicates mother-child sharing over its potential for individual reading for children. Multi-colored pen-and-ink and color wash cartoon-like illustrations reflect the fun of the text.—*Shirley D. Wayland, Miami Public Library, Fla.*

LIFTON, Betty Jean. *The Secret Seller*. unpag. color illus. by Etienne Delessert. photogs. by Norma Holt. Norton. 1968. CSm \$3.95; PLB \$3.69. 67-18674.

*PreS-Gr 2*— An unusual picture book combining full-page black-and-white photographs with full-page color illustrations, and juxtaposed photographed and cartoon figures. Ken is the only child in Central Park without a secret, so when his friends refuse to divulge theirs, he runs away and finds a mysterious little man, a seller of secrets, who shows him many of the park's hidden natural wonders. But Ken is dissatisfied until he realizes that in truth he does have a secret: he doesn't have to tell his friends where he's been or what he learned. Norma Holt's excellent photographs capture the attitudes of various childhood moods and Etienne Delessert's illustrations are vivid. This illustrative material helps to redeem a text that tends toward stilted expression and provides good visual contrast between Ken's two worlds.—*JoAnn Kingston, Flint Public Library, Mich.*

LIONNI, Leo. *The Alphabet Tree*. color illus. by author. unpag. Pantheon. 1968. CSS \$3.95. 63-29149.

*K-Gr 2*— A weak, sententious text is not redeemed by the distinguished artist's striking full-color illustrations. What begins as a dull but acceptable lesson on letters, words and sentences finishes as a contemporary fable on pacifism and the social utility of language. The acid political overtones of the topical punch line are more likely to hold attraction and meaning for political hip-to-yip adults rather than for the young children the format and illustrations suggest. The Alphabet Tree shelters letters until a gale blows some of them away and frightens the rest. A helpful word-bug convinces those remaining that they are stronger when combined into words, and a purple caterpillar teaches them to form sentences, chiding them to say something important like "peace on earth and goodwill toward all men." Loading the letters—marshalled into this slogan—onto his back, the caterpillar begins climbing down the tree. "But where are you taking us?" they asked anxiously. "The caterpillar, pictured in a double page-spread with only the word "peace" showing on his fast disappearing posterior, replies, "To the President." Mr. Lionni's captioning texts, since the effective understatement of *Little Blue and Little Yellow* (Obolensky, 1959) show a steadily increased tendency on his part to spell out moral messages, and this time it's close to what Jules Feiffer does better for an adult audience better prepared to receive it.—*Elva Harmon, Holland Hall School Library, Tulsa, Okla.*

## Federal Funds . . . State Funds . . . Endowment Funds . . . Local Funds . . .

Whatever funds you're using to buy books, for goodness' sake don't settle for less than the best in service. Send your regular orders, your NDEA orders, your special fund orders, to Campbell and Hall. Your books will be on their way to you promptly. Your special shipping and billing instructions will be followed to the letter. You'll be happy.

**Campbell and Hall, Inc.**  
1047 Commonwealth Avenue  
Boston, Massachusetts, 02117



Mercer Mayer's long-beleaguered hero in a fantasized moment of vindictive bliss

MAYER, Mercer. *If I Had*. color illus. by author. unpag. Dial, 1968. PSm \$2.95; PLB \$2.96. 68-28731.

*Pre-S-Gr 2*— Paralleling the adult preoccupation with "If only I'd said" is the more youthful, possessions-oriented "If I had," introduced in this small (7 1/4" x 4 3/4"), whimsical book. Revenge—pure, vindictive, and unleavened by mercy—is the motive, as a slight, bespectacled, neatly dressed boy imagines the punishments he would mete out to his toy-stealing sister; to the belligerent neighborhood dogs who attack his puppy; and to the big, boisterous, sloppy ruffians who pick fights with him, dunk him at the swimming hole, and steal his seat at the movies. Cleverly matching punishments to situations, he chooses to give bullies and wrongdoers good frights with a gorilla, alligator, porcupine, snake, and lion. At heart a realist, however, the small hero falls back on what he actually has—a sort of Mafioso protector in his big brother, who will at least split the take with him instead of downing him or grabbing all his possessions outright. Delightfully detailed green, brown, and grey illustrations capture the hostile thoughts of all concerned and graphically reinforce the premise that the contemplation of revenge is a frequent, frustration-alleviating childhood pastime.—Diane G. Stavn, "School Library Journal"

POTTER, Beatrix. *The Tailor of Gloucester*. color illus. by author. 64p. Warne, 1968. PLB \$4.95. 68-27844.

*Pre-S-Gr 3*— This large-sized (9 1/2" x 7 3/8") edition of Miss Potter's own favorite story contains the complete original text and illustrations, a glossary, and a foreword by Leslie Linder, disclosing, among other tidbits, the fact that the book was favorably reviewed in "Failor and Cutter." The present version differs from the 1903 Warne edition in size; it also contains more nursery rhymes and fewer illustrations (which are, however, virtually the same size as those in the earlier

edition, despite the much larger pages here.) Most children will probably prefer the 1903 version for clarity but this attractive edition of the original text should be in children's literature collections.—Katherine Heylman, *Sunview Elementary School Library, Lyndhurst, Ohio*

POWELL, Fern. *The Porcupine and the Tiger*. color illus. by Jerry Pinkney. unpag. Lothrop, 1969. CS \$3.75; PLB \$3.56. 69-14316.

*K-Gr 2*— A picture-primer on the prerogatives of power. When mighty King Lion is killed by Enemy Tiger after a fierce struggle, the animals gather to choose a new King, eliminating Elephant for not being the longest; crocodile, too aquatic; Giraffe, "who ever heard of a lady being King?"; monkey, too garrulous; Zebra, too vain. While Tiger exudes true villainy, the animals shiver until spunky Porcupine, the smallest animal in the forest, jabs Tiger with his quills, sending the Enemy off to the river and sparking these animal reactions as Tiger tries to emerge: "Push him back in!" ordered Porcupine, "Push him in!" At the sound of Porcupine's voice Giraffe . . . lifted her leg, and kicked Tiger as hard as she could. One last growl—and Tiger splashed into the water again. Down . . . to the very bottom . . . he sank." Modishly stylized, undulating illustrations, washed with soft blue, green and gold, fail to sweeten the bitter aftertaste of this humorless exercise in jungle politics.—Joyce Baumholtz, "School Library Journal"

RADLAUER, Edward & Ruth Radlauer. *Whose Tools Are These?* illus., some color, by Roy Gjertson, 55p. Elk Grove Pr, 1968. PLB \$3.99. 68-29150.

*K-Gr 2*— A sure lure to small boys. Interpreting tools as implements or utensils held in the hand, and as instruments or devices necessary to a profession or occupation, the authors identify, describe, and explain the uses of a large variety of them, many of which—plier, wrench, kitchen utensils, and so on—will be familiar to very young children. Also included are lesser-known tools like the impact wrench, feeler gauge, and mute, some of which have obscure or highly specialized functions. The clear, simple text and realistic illustrations make this a likely choice for primary-grade collections.—Beatrice M. Adam, *Carteret School Library, West Orange, N.J.*

ROWAN, Dick. *Everybody In! a Counting Book*. photogs. by author. unpag. Bradbury Pr, 1968. PLB \$3.50. 68-54375.

*Pre-S-K*— No text, just the numbers one to 10 on the left-hand pages, facing black-and-white photographs of the appropriate number of children (racially mixed) splashing in a swimming pool on the right. The photographs are clearly reproduced and attractively composed, but bear no particular mark of artistic distinction. It's the visible integration that makes the only purchasing difference because anybody with a little time, a little ingenuity, some magazines and paper could prepare an equally effective learning-to-count pic-

ture book of this sort and save the \$3.50 price of this purchase.—Jeraline Nerney, *Cleveland Public Library*

STEINER, Charlotte. *Tomboy's Doll*. color illus. by author. unpag. Lothrop, 1969. CS \$3.50; PLB \$3.36. 69-14334.

*K-Gr 3*— Charlotte Steiner's rural rolling hills, animated little children, patient, gentle mother, and healthy, panting puppy will delight that adult rooting section which clucks instead of yells and adores sweet simplicity—but these same visual elements may strike far livelier young readers and viewers as pallid fare indeed. Utilizing the perennially popular tomboy theme, the story concerns Marie Louise (Tommy) and the new doll given her by her mother and named Amanda by her beribboned girl cousins. An insensitive Tommy and her equally callous boy friend Billy use Amanda as a shuttlecock and scarecrow, give her a wild ride on a dog's back, and drown her in the wading pond. Finally, Tommy and Amanda are lost in the woods; Tommy becomes maternal toward Amanda and is herself comforted by the doll's mechanical "I love you" bleat. Home again, she begins to appreciate Amanda's feminine essence and, presumably, her own in the process. The text, though drawn out, does offer occasional original, palatable specifics; the pastel, crayon-like illustrations, however, are a coy, cloying accompaniment.—Diane G. Stavn, "School Library Journal"

SURANY, Anico. *Malachy's Gold*. illus., some color, by Leonard Everett Fisher. unpag. Holiday House, 1968. CSS \$4.50. LC number unavailable.

*Gr 2-4*— This simple story of the humorously determined prospector, Malachy O'Toole, his rambunctious burro, Miranda, and a young Indian orphan whom he befriends is suitable and pleasant fare for independent readers. However, as in previous titles by this author-illustrator combination, it is the illustrations that make the book memorable. The vigorous drawings are as indigenous to the setting as those in *A Jungle Jumble* (Putnam, 1966) and *Ride the Cold Wind* (Putnam, 1964); here, the effective scratchboard figures against backgrounds of red-violet and mustard-green are vibrant—almost as if they were illuminated from behind.—Della Thomas, *Curriculum Materials Laboratory, Oklahoma State University, Stillwater*

TAYLOR, Mark. *Henry Explores the Jungle*. color illus. by Graham Booth. unpag. Atheneum, 1968. CSS \$5.95; PLB \$5.73. 68-18461.

*K-Gr 2*— Pith-helmeted Henry, the young hero of *Henry the Explorer* (Atheneum, 1966), now explores the small-boy jungle of his rural home territory, sporting a lunch from home and accompanied by his trusty dog Angus. A docile tiger escaped from the circus lends an aura of reality to the proceedings. Henry and Angus trick him back into his cage and are suitably rewarded with a ticket to the circus and the admiration of Henry's mother. All tongue-in-cheek fantasy-fun, it's a satisfying story little boys will like. The draw-

ings in bright washes are equally pleasing with Angus and the tiger especially delightful. A read-aloud adventure for the youngest and simple enough for second-graders to read independently.—Marjorie Lewis, *Brookside School Library, Montclair, N.J.*

THORVALL, Kerstin. *Gunnar Scores a Goal*. illus. by Serge Hollerbach. tr. from the Swedish by Anne Parker. 48p. Harcourt, 1968. CSm \$2.75; PLB \$2.76. 68-26428.

*Gr 2-3*— The familiar boy athlete theme is offered here, via Sweden and soccer. Almost nine years old, Gunnar, the youngest of three boys in a Swedish family, dislikes being the kid brother sent to bed early, given hand-me-down clothes, forced to do chores the others shun, and patronized by his brothers. His unusual interest and skill in soccer bring him recognition from schoolmates and family, including brothers, when he is chosen to play on a team of older boys. A sprained ankle before a game with another school threatens to dim his hopes of glory, but in an obvious conclusion, a somewhat recovered but still in pain Gunnar plays with the doctor's consent and—no surprise—scores the winning goal for his team. This may appeal to young boys who are just about the only people able to recognize and appreciate Gunnar's determination to prove himself and his dedication to a game and team.—Beatrice M. Adam, *Carteret School Library, West Orange, N.J.*

VERLEYEN, Cyriel. *The Geese of Rome*. 68-17085.

— *The First Train*. 68-17082.

— *Diogenes and His Lantern*. 68-20092.

— *The Flying Balloon*. 68-13586.

ea. vol.: color illus. by Henry Branton. unpag. (Tales from History Series). T. Y. Crowell, 1968. CSS \$2.50; PLB 75¢ extra.

*K-Gr 3*— One part history to three parts whimsy, Sasek-like illustrations, and Disneyesque dialogue make up the formula for these capsules, to be administered to preschoolers or entrusted to independent primary-grade readers. Stephenson's locomotive and the Montgolfiers' animal-laden balloon are more strictly historical in content than the others in the series, which deal with the legendary geese who routed the Wagnerian mustachioed Gauls from Rome and Diogenes' quest for the simple life. These sugar-coated treatments are certainly attractive and will probably appeal to parents, but offer little real nourishment.—Priscilla Moxom, *Los Angeles Public Library*

WAHL, Jan. *Cobweb Castle*. color illus. by Edward Gorey. unpag. Holt, 1968. PSm \$3.95; PLB \$3.59. 68-17639.

*Gr 2 Up*— With the help (?) of his illustrator, Jan Wahl depicts a suggestible greengrocery worker as an Edwardian fop, who, mincing and arch, sets out to live the life of a fairy tale and meets only the prosaic at every turn. His witch is an ugly

lady prancing to a garden party, his talking crow is a trained escapee from a vaudeville theater, and his princess is a young lady living with her parents (basset breeders) in a rented summer house. Some of the lines are funny, but Flemming Flinders, angular with a red mustache and a wide-brimmed panama hat, emerges from his escapades and misconceptions, unlike the similarly deluded Don Quixote, as unattractively stupid. Designed to appeal to all ages, this will probably leave the youngest behind, still contemplating the fairy tales that the book makes mock of. All in good fun, perhaps, but mostly so for sophisticates.—Jean C. Thomson, "School Library Journal"

WAINER, Nora Roberts. *The Whale with a Jail*. color illus. by Eric Carle. unpag. F. & W., 1968. CSm \$3.50. 68-26423.

*K-Gr 3*— This picture book has a certain appeal in its bright, crayon-like drawings of the major characters, a nattily attired whale and snail, and of Whale's mail-storing jail, but the dull plot and tediously rhymed story won't come across when used with groups at story hour. The text is simple enough for beginning independent readers, who might derive visual pleasure from the telling details of the characters' clothing and the jail furniture, but they won't find Whale a sufficiently interesting or heroic protagonist to hold their attention for long. In the abrupt finale, a storm which rains "buckets and

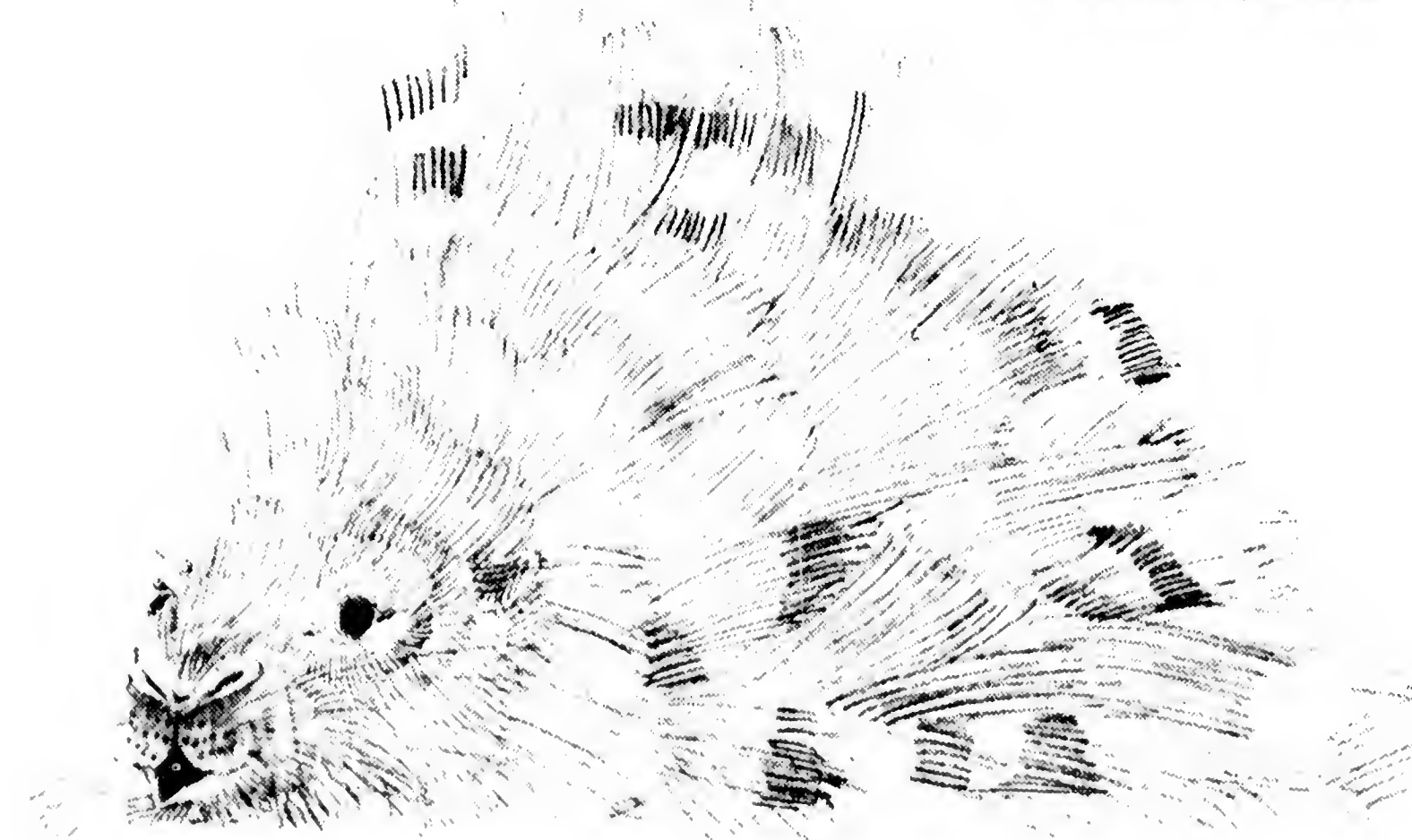
## Brand new from Lothrop

### THE PORCUPINE AND THE TIGER by Fern Powell Illustrated in color by Jerry Pinkney

When Tiger, the Enemy, kills Lion, the King of the Forest, all the animals wonder who will seize the kingdom—Tiger, Elephant, Giraffe, Crocodile, Zebra, Monkey or Porcupine?  
The problem is humorously resolved when Tiger and Porcupine confront each other in an exciting test of wits.

Ages 4-8 \$3.75 / \$3.56 (Lib. ed.)

Send for our new Spring catalog  
LOTHROP, LEE & SHEPARD CO.  
788 Bloomfield Avenue  
Clifton, N.J. 07012



buckets of gingerale" and blows away all of Whale's mail (which had been neatly filed in the jail) prompts Whale to sell his jail via Snail—who is a similarly unengaging character.—*Willa Mae Shaw, Carnegie Library, Rome, Ga.*

**WIDDECOMBE FAIR:** *an Old English Folk Song*, color illus. by Christine Price, unpag. Warne, 1968. PLB \$2.50, 68-10978.

**K-Gr 3**— Spirited linoleum cuts illustrate this 8" x 5½" picture-book version of a rollicking folk song. Music is included at the end of the story about a borrowed mare who is ridden to the Fair by seven men, makes her will, dies, and now haunts the countryside with the ghosts of the riders. The song appears in several collections but does not have the familiar appeal in this country that a concluding note indicates it enjoys in England. The cuts are reproduced in gray and two shades of green which tend to subdue their vitality and humor, at 1 so may limit the group use of this otherwise engaging little picture book.—*Ruth M. McConnell, Multnomah County Library, Portland, Ore.*

**WILLARD, Barbara.** *To London! To London!* color illus. by Antony Maitland, unpag. Weybright & Talley, 1968. CSM \$4.25, 68-12860.

**Gr 1-3**— A picture-book travelogue from Britain with a slight story concerning two children from a strawberry farm who visit London and see the Queen. The gaudy watercolor illustrations are cheerful but mediocre, the forced writing is far beneath the author's usual standard, and the minimal package is not worth the price.—*Shirley D. Wayland, Miami Public Library, Fla.*

**WILLIS, Kristine.** *The Long-Legged, Long-Nosed, Long-Maned Wolf*, color illus. by author, 48p. Steck-Vaughn, 1968. PLB \$3.50, 68-19561.

**K-Gr 2**— This rambling, quasi-humorous story about an Argentine wolf who masquerades as a horse for a desperate pint-size bandito is saved in part by a host of imaginative cartoon-like drawings. The humor of the old theme of what happens when one's wish to be something other than himself comes true falls flat here; since the long-legged, long-nosed, long-maned wolf is already a distortion of

reality, his acting like a horse is not an imaginative deception nor does it employ the necessary contrast between fact and fantasy to produce strong comedy. The illustrations, in soft shades of green, yellow, blue, orange, and purple, deserve a better story.—*Mary B. Mason, Multnomah County Library, Portland, Ore.*

**YOUNG, Miriam.** *Jellybeans for Breakfast*, color illus. by Beverly Komoda, unpag. Parents' Magazine Pr, 1968. CSM \$3.50; PLB \$3.21, 68-21082.

**K-Gr 3**— Miriam Young's slight story and Beverly Komoda's bright illustrations recall but don't equal picture books for the same age group by Eleanor Schick. The text, concerning a little girl who tries to entice her girlfriend to visit by listing all the fun things, real and imaginary, they'll do—eat jellybeans, run in the rain, play gypsies, ride bikes to the moon, have lots of pets, and so on—consists of detached episodes which, though pleasant in themselves, are tedious when repeated. Schick's *Five A and Seven B* (Macmillan, 1967), though less colorful, offers more warmth and believability; after all the determinedly far-flung activities of Young's and Komoda's girls, it's jarring for readers to see their parents suddenly bearing them happily home.—*Willa Mae Shaw, Carnegie Library, Rome, Ga.*

**YURDIN, Betty.** *The Tiger in the Teapot*, color illus. by William Pène du Bois, 31p. Holt, 1968. CSM \$2.95; PLB \$2.92, 68-14928.

**K-Gr 3**— A small tiger is discovered in the family's huge tea pot just as tea is to be made—and he refuses to come out. Singly and in groups, all 10 family members threaten and coax him in vain, and tempers flare as cakes and cookies remain uneaten. Finally, littlest sister Josie arrives and graciously invites the tiger to leave his cramped quarters and join them for tea—an invitation politely accepted. Du Bois's delightful ink and water-color illustrations add immensely to the fun of the story (originally printed in *Jack and Jill Magazine*), and a small read-aloud audience will savor best the details of this tiny (7¼" x 5½") book. Observant independent readers will be especially tickled by the tiger's expressions and the pleased and naughty way he reacts to and parodies each threat against him.—*Ruth M. McConnell, Multnomah County Library, Portland, Ore.*

**ZOLOTOW, Charlotte.** *The New Friend*, color illus. by Arvis L. Stewart, unpag. Abelard, 1968. CSS \$3.50; PLB \$3.33, 68-13237.

**K-Gr 2**— A little girl recalls a "best" friendship, its joys, and her pain when her friend plays with another child, sharing with that child all the experiences that the narrator had enjoyed with her friend. Jealousy is a common condition of childhood, but it's presented here in a detached adult manner, in an adult's reminiscent tone. The conclusion reflects a too mature, philosophical acceptance of the situation for this age range and the gentle tone of the text is undermined by the sharply contrasting illustrations in yellow, purple, blue, and green.—*Shirley D. Wayland, Miami Public Library, Fla.*

### GRADES 3-6

**APPLEBY, William & Frederick Fowler.** *Nutcracker and Swan Lake: Stories of Ballets*, illus. by Audrey Walker, 57p. (Young Reader's Guide to Music Series). Walck, 1968. PLB \$3.50, 68-29669.

**Gr 3-5**— Any ballet book's recap of *Swan Lake* and either Walden's version of *Nutcracker* with Harold Berson's illustrations (Lippincott, 1959) or Warren Chappell's adaptation and illustrations of Hoffman's fairy tale in *Nutcracker* (Knopf, 1958), are preferable for library purchase to this new book. The story of each ballet is retold here in unexceptional language, accompanied by a brief note on Tchaikovsky's music and arrangements to be used by young musicians. The muddy black-and-white drawings don't appreciably heighten the flatly stated stories.—*Willa Mae Shaw, Carnegie Library, Rome, Ga.*

**ARNOLD, Oren.** *The Story of Cattle Ranching*, illus., some color, by John J. Floherty, Jr., 127p. illus. index. (Story of Science Bks.). Harvey House, 1968. CSM \$3.95; PLB \$3.79, 68-22983.

**Gr 5-8**—This misleadingly titled book is a chatty, disorganized survey of American cattle ranching, past and present, which is in large part (seven out of 13 chapters) a paean to the traditional image of the American cowboy. Though information on modern ranching techniques is interspersed throughout, the author's affection obviously lies with the legendary "knight of the open range." Individual chapters on cowboy clothing, tall tales, Western music, and rodeos have no direct bearing on the purported subject of the book; stereotypes are perpetuated ("The Latin settlers were by nature gifted with the ability to enjoy both bounty and beauty"); the casual, digressive presentation lacks both the appeal and the information available in books such as *American Heritage's Cowboys and Cattle Country* (Harper, 1961).—*Darwin Jones, formerly Librarian, Independent School District 199 Libraries, Inver Grove Heights, Minn.*

**ASIMOV, Isaac.** *Words from History*, 256p. illus. index. Houghton, 1968. CSM \$5, 68-28052.

**Gr 5-7**— A good dictionary is of more value than this luxury item, which is only for those libraries which can afford the ephemeral. Arranged alphabetically, 250 words chosen for their historical significance are each accompanied by a page of text which gives origin and frequent cross-references to related material—for example: Dixie (See Jim Crow). While the book's format is handsome, the style is chatty, the tone condescending, and the writing sloppy. The words chosen—ap- peasement, ballyhoo, bloomers, cannibal, crusade, dictator, Munich, and so on—comprise an uneven, rag-tag and bobtail assortment of words of varying familiarity and significance. The information given is too slight for reference use with the 12 and up age group for whom the book is intended, and this work is certainly less useful than the author's similar but more

specialized books such as *Words from the Exodus* (Houghton, 1963) and *Words on the Map* (Houghton, 1962).—*Margaret N. Coughlan, Library of Congress*

**AUSTIN, Elizabeth S.** *Penguins: the Birds with Flippers*, illus. by author, 82p. index. (Gateway Bks.). Random, 1968. PSm \$1.95; PLB \$2.39, 68-23673.

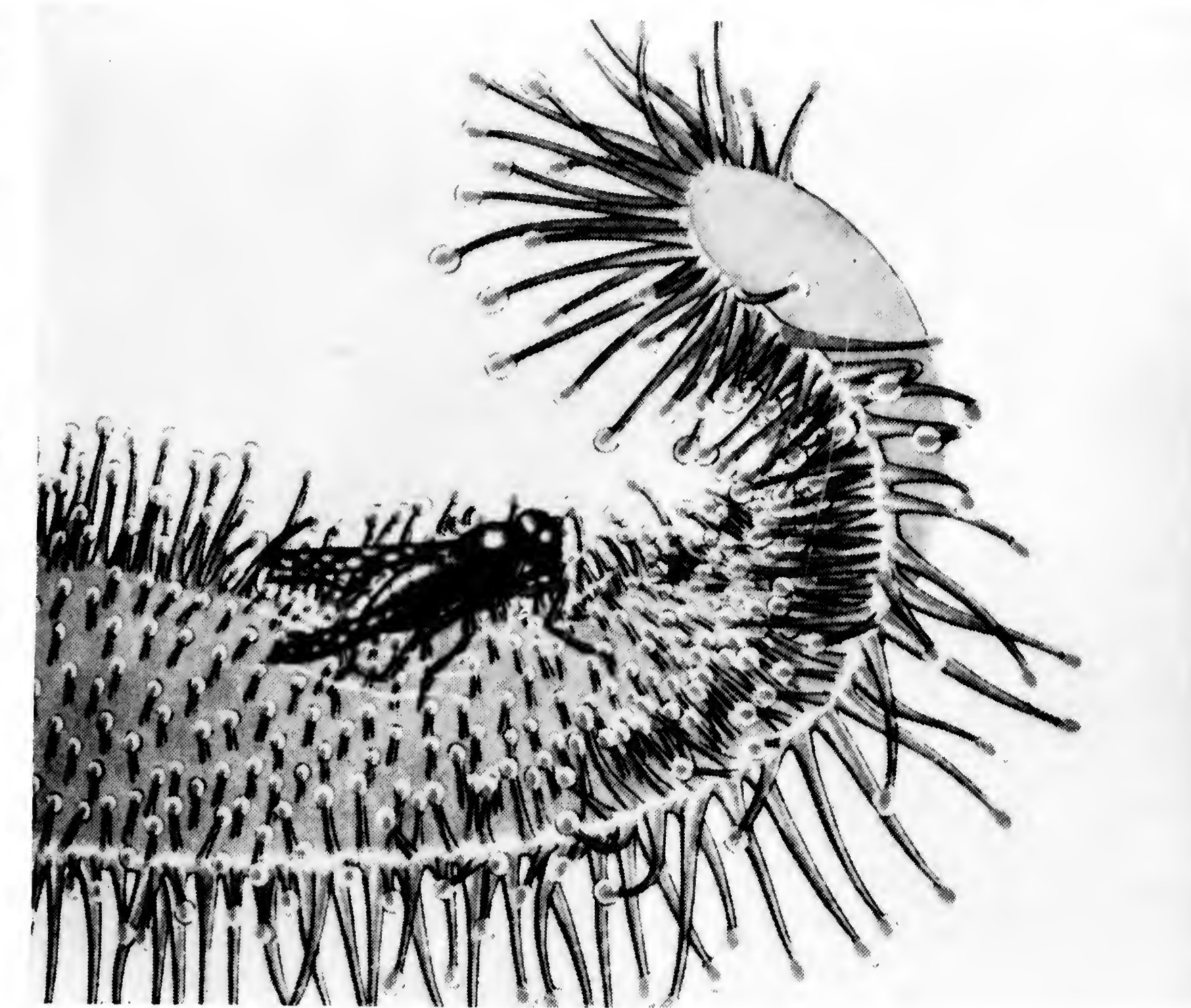
**Gr 3-5**—A well written, interesting account of the penguins of the world, their habits, antics and life history. Among the 15 species discussed, Emperor, Adélie, Chinstrap, Gentoo, and King penguins are the major types covered, but less familiar groups are also described. The black-and-white photographs are exceptionally sharp and add a great deal to this wide-ranging survey which offers detailed coverage similar to that in Margaret Rau's *The Penguin Book* (Hawthorn, 1968) with the bonus of those appealing photographs.—*John F. Waters, formerly Falmouth Public Schools, Mass.*

**AYLESWORTH, Thomas G., ed.** *It Works Like This: a Collection of Machines from Nature and Science Magazine*, 96p. illus. index. Doubleday, 1968. CSM \$2.95; PLB 75¢ extra, 68-19350.

**Gr 4-8**—For those not quite ready for *The Way Things Work*, the recently published adult encyclopedia of technology, this slim volume explains clearly and graphically what makes some everyday things tick, flick, flash, or flush, as the case may be. Appliances, locks, measuring devices, cameras, and many other items are clearly described and well illustrated with black, white, and sienna drawings. Good print, adequate margins, and attractive layout add to the book's practical appeal.—*Barbara Korn, Mamaroneck Senior High School Library, N.Y.*

**BAUM, Betty.** *A New Home for Theresa*, 182p. Knopf, 1968. CSM \$3.95; PLB \$3.79, 67-18593.

**Gr 5-7**— A sympathetic story which conveys varying sentiments and moods in the Afro-American population. When Theresa's mother dies, the sixth-grade girl is placed in a foster home in Queens with a middle-aged Negro couple whose standard of living far surpasses anything Theresa ever experienced in Harlem. She wants to please them, but finds herself torn between her foster mother's determination to resist social integration and her foster father's desire for peaceful mixing with all the neighbors in their housing project. The book's message is unity, hammered home as good whites and good blacks join forces to thwart the Dukes, a youthful gang of bigoted, belligerent white hoodlums. Although marred by some ridiculous lines—e.g., a well-meaning white schoolteacher saying to a black student "I'm afraid I've been rather unfair. It was hard to believe that Bert, with his honest blue eyes, could be lying"—this message book about the problems connected with integration is an equally valid depiction of the predicament of any girl who has been transplanted from familiar surroundings and is trying to make new friends and learn new ways.—*Madalynne Schoenfeld, Yonkers Public Library, N.Y.*



*Mr. Threadgall depicts with striking verisimilitude a sundew plant's hapless victim*

★**BENTLEY, Linna.** *Plants That Eat Animals*, illus., some color, by Colin Threadgall, 31p. McGraw, 1968. CSM \$3.50; PLB \$3.28, 68-26856.

**Gr 4-6**—An informative survey (with a ready readership) of carnivorous plants in 10" x 7½" picture-book format. Dr. Bentley gives a detailed, concise explanation of the little-known world of sundews, Venus flytraps, bladderworts, and other meat-hungry flora of land and water. Full-page color and black-and-white drawings, which are almost self-explanatory in their realism, will be a great help to some readers who may find concepts presented in the text too new or difficult for ready comprehension. Both adventurous students and reluctant science readers will appreciate this introduction to an always fascinating subject.—*Linda Greenberg, Bell Telephone Laboratories Library, Whippany, N.J.*

★**BERNHARDSEN, Christian.** *Fight in the Mountains*, tr. from the Danish by Francy Singing, 128p. Harcourt, 1968. CSM \$3.25, 68-28800.

**Gr 5 Up**— During the closing days of World War II, Chris, a young Norwegian, flees with his brother Bent and Bent's associate Tom to join the Free Norwegian Forces in the mountains. The boys blow up oil tankers and trains and help fight off a savage attack by the Nazis on their mountain stronghold. The author recreates all the hideous atmosphere of World War II, the impersonality of death, Nazi terrorism, partisan retaliation, the suspicion of betrayal; he ably depicts the emotional release afforded in pure hatred but stresses throughout its self-destructive nature. Boys particularly will respond to this—they may see that war is more than wise-cracking heroes performing incredible deeds of glory—and it will be especially

useful with reluctant readers, who will be held by the action-filled subject.—*Normakay Marthinson, Minneapolis Public Library*

**BERRILL, Jacquelyn.** *River Girl*, illus. by George Loh, 180p. Dodd, 1968. CSM \$3.75, 68-26155.

**Gr 4-6**— The peaceful life of a small Kentucky river town as seen through the eyes of 10-year-old Susan, circa 1913, when little girls wore bloomers, sunbonnets, and guimpes. Her best friends are Miss India, the postmistress, and Mr. Bill, the depot agent who plays marbles with her. She also adores big, black, stereotyped Aunt Mat, who works in the kitchen, clucks over people, and is "a real part of the family." Susan collects stray cats, rescues beloved horse Silver Dollar from a flood, and is naive enough to believe a neighbor who tells her a handful of seeds will grow into monkeys. A leaky entry in the Olde Oaken Bucket genre of juvenile fiction.—*Madalynne Schoenfeld, Yonkers Public Library, N.Y.*

★**BLASSINGAME, Wyatt.** *Story of the Boy Scouts*, illus., some color, by David Hodges, 96p. Garrard, 1968. PLB \$2.32, 68-13593.

**Gr 4-7**—Here is a book which should interest most young boys and certainly their scoutmasters. Mr. Blassingame successfully traces the beginnings of scouting in several nations, showing how various similar groups were eventually merged into the present-day Boy Scout organization. Several true stories of rescues, hiking, and even an Antarctic exploration are included, while helping others, attending jamborees, and working on conservation projects are portrayed as those activities of scouting which lead to international understanding and friendship. The lack of an index dampens neither the appeal of

**NOTICE: ALL  
PARNASSUS PRESS  
BOOKS ARE  
IN PRINT**

**SEE ADDENDUM TO  
"BOOKS IN PRINT 1968"**

or request complete  
catalog from  
PARNASSUS PRESS  
BERKELEY, CALIF. 94705



nor the need for this book, as the subject until now has been covered solely in official Scout handbooks.—*Phillip Haag, Eastern York Elementary Libraries, Wrightsville, Pa.*

**BOLLIGER, Max.** *Joseph*. tr. from the German by Marion Koenig. illus. by Edith Schindler. 109p. Seymour Lawrence: Delacorte. 1969. CSm \$3.95. 68-20107.

*Gr 4-5*—A clear and succinct adaptation of the biblical story of Joseph and his jealous brothers, retold in terms understandable to any sibling rivalry-scarred child. The personalities are true to the biblical source and the story is not given a specific religious orientation, though the importance of God's role is made evident. Designed for fourth- and fifth-graders, this can also be read to second- and third-graders; it would be a welcome addition to public library collections used by Sunday School teachers, as well as to parochial school and church libraries.—*Elsa Lawry, Crescent City High School Library, Ill.*

**BOSHINSKI, Blanche.** *Aha and the Jewel of Mystery*. illus. by Shirley Pulido. 155p. Parents' Magazine Pr. 1968. CSm \$3.95; PLB \$3.47. 68-21087.

*Gr 5-7*—"Friendship is for the Birds"—or so thinks narrator Buto Abydos Aha, the smug, conceited, very much humanized and articulate but still feline "Cat of Kings and Chief Trainer" in the royal granaries of ancient Upper Egypt.

### LIBRARY JOURNAL BOOK PROCESSING KITS

now available for all titles reviewed in this SLJ Book Review (except Adult titles in the Young Adults column)

—Just 29¢ for:

8 catalog cards  
book pocket  
book card  
spine label

Order from

*Library Journal  
Cards*

Box 703

Times Square Station  
New York, N. Y. 10036

a division of the  
R. R. Bowker Co.

In quite human fashion, Aha values more than anything else the mysterious jewel he wears around his neck. Though he yearns for cat-like solo adventuring, regards the moon as an object to howl at, and likes milk, his feline self-sufficiency has diminished due to his soft life. While sleeping in a half-full bag of grain, he's captured by a caravan and meets Tork, a runaway slave seeking knowledge of his past. Tork saves selfish Aha's life several times, and the cat learns, without undue character reform or obtrusive moralizing on the author's part, the value of friendship. In resolving the mystery surrounding Aha's jewel (it had belonged to Tork's father) and Tork's birth (noble, of course), the author successfully integrates factual details about Egyptian architecture, modes of dress, and customs, making this a humorous adventure story that has the added attraction of historical background detail to go with the palatable object lesson.—*Susan T. Halbreich, "School Library Journal"*

**BRINK, Carol Ryrie.** *Two Are Better Than One*. illus. by Fermin Rocker. 180p. Macmillan. 1968. PLB \$4.50. 68-20615.

*Gr 5-6*—Chrystal and Cordelia, two 12-year-old girls growing up in a small Idaho town in the early 1900's, decide to collaborate on a romantic novel. They base their novel on the hypothetical adventures of two pocket dolls they have exchanged for Christmas and take turns writing a chapter each over a period of six months. The girls are realistically and sympathetically portrayed and their quiet, often humorous adventures include a near-disastrous encounter with their teacher and their first boy-girl party. A well written period story which will appeal to younger girls.—*Marilyn Goldstein, formerly Young Adult Librarian, Mount Vernon Public Library, N.Y.*

**BROOKS, Patricia K.** *The Philippines: Wonderland of Many Cultures*. 64p. photogs. index. (Wonderland Bks.). Dodd. 1968. CSS \$3.25; PLB \$2.99. 68-24863.

*Gr 5-6*—Falling midway between the elementary *Let's Travel in the Philippines* by Geis (Childrens Pr., 1966) and older-age books such as *The Land and People of the Philippines* by Vaughan (Lippincott, 1960) and *The Philippines* by Roland (Macmillan, 1967), this book is written, obviously to formula, for grades five and six. Compared to either Vaughan or Roland, it is simplistic and over-optimistic in tone, and the chapters on products, holidays, flora and fauna, and the inevitable "The Philippines Today" read like a juvenile encyclopedia entry. Use will be limited to curriculum needs, which would have to be fairly desperate, because the treatment of information is by turns dull or painfully cute.—*Marguerite M. Murray, Montgomery County Department of Public Libraries, Bethesda, Md.*

**BROWN, Francine Litt.** *Lighthouse Boy*. illus. by Derek Lucas. 144p. Abelard. 1968. CSm \$3.95. 68-13230.

*Gr 4-6*—An island in Penobscot Bay in the mid-19th Century is the setting for a mediocre adventure story about lighthouse

living and friendship. Twelve-year-old David Morgan has lived with the Snows, the lighthouse keeper's family, since he was saved as a baby from the shipwreck in which his own family drowned. David loves the daily routines and the excitement of storm-watching at the lighthouse but finds school on the mainland difficult, because he is too rugged and unpretentious to be accepted by the town children and is constantly hounded by wealthy, motherless Gilbert Wentworth whose own pre-occupied father has neglected him. When David rescues Gilbert from a capsized boat, Gilbert is seemingly ungrateful; when, as a result of Gilbert's nasty behavior, the town kids go over to David's side and when David convinces Gilbert that his father does in truth love him, Gilbert immediately and unconvincingly reforms, and even invites David to his birthday party. The character of seaside life during the period is well depicted and well integrated into the story, but the plot is obviously contrived and the shallow characterizations stereotyped.—*Elizabeth B. Smith, Melrose Public Library, Mass.*

**BROWN, Roy.** *The Viaduct*. 168p. Macmillan. 1968. PLB \$4.50. 68-23061.

*Gr 5-7*—A well executed mystery set in contemporary England. Young Phil Benson, last of a family of railroad people, lives with his grandfather in the shadow of the viaduct with its rumbling trains and junkyards. When his grandfather dies, Phil inherits a trunk of apparently worthless papers that belonged to a miserly ancestor who was an engineering genius. The tension increases as Phil attempts to evade an uncle hunting for the legendary family gold and turns for help to an elderly man writing a book about early railroading. Phil, his friend Andy, and old Mr. Felix unravel the mystery of the coded papers and reveal the miser's hoard to be a revolutionary locomotive. Pervading the story is an eerie atmosphere which is successfully built up as Phil has strange, frighteningly real dreams of his ancestors.—*Normakay Marthinson, Minneapolis Public Library*

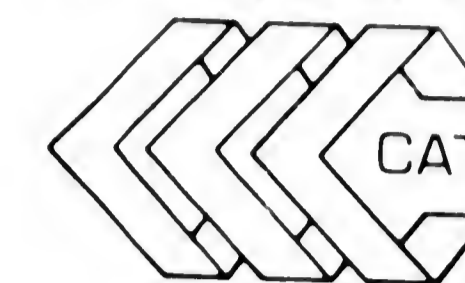
**BUELL, Hal.** *Vietnam: Land of Many Dragons*. 142p. photogs. index. Dodd. 1968. CSm \$4; PLB \$3.69. 68-24027.

**COOKE, David C.** *Vietnam: the Country, the People*. 147p. photogs. index. Norton. 1968. PSm \$4.50; PLB \$4.14. 68-16572.

*Gr 5-8*—After briefly discussing the geography, ethnology and history of Vietnam to the end of World War II, Hal Buell concentrates on the country's contemporary history, examining complex internal situations and American involvement there. Mr. Buell's account is simple and generally non-partisan, though the last chapter of his book stresses that it is important for the West to build up the "backward and primitive" Asian nations and protect them against foreign domination. Mr. Buell's book offers better coverage for able fifth- and sixth-grade readers than does Caldwell's *Let's Visit Viet Nam* (John Day, 1966) but for students at the upper end of this grade range, Hal Dareff's better researched account, *The Story of Vietnam* (Parents' Magazine Pr., 1966) is still preferable.

## SOME PEOPLE WANT TO SPEND A LOT OF MONEY

But why on out-dated cataloging systems? Why not on more books? For just 19¢, the 3C system provides a main entry card — the necessary subject cards and title cards — a shelf list card — and three peel-and-stick labels for book spine, book pocket and book card. They're all made to your specifications. Write us for full information and a free sample today.



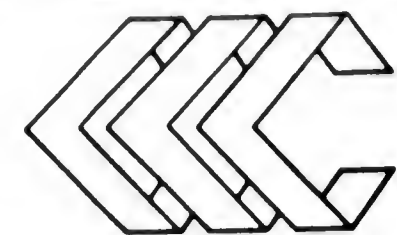
CATALOG CARD CORPORATION OF AMERICA

7940 12TH AVENUE SO., MINNEAPOLIS, MINN. 55420  
TELEPHONE (612) 881-2625

SEE FREE OFFER ON BACK OF THIS PAGE ▶



FREE OFFER



CATALOG CARD CORPORATION OF AMERICA

7940 12TH AVENUE SO., MINNEAPOLIS, MINN. 55420  
TELEPHONE (612) 881-2625

Please send me three free cataloging sets including catalog cards, plus labels for book card, pocket and book spine.

NAME \_\_\_\_\_  
SCHOOL OR LIBRARY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE AND ZIP CODE \_\_\_\_\_

The standard set is indicated by the circles (O) below. To receive other than the standard set, please check the options you desire.

- 1. CALL NUMBERS
  - With
  - Without
- 2. SUBJECT HEADINGS
  - With
  - Without
- 3. NUMBER OF LETTERS OF AUTHOR'S (BIOGRAPHEE'S) NAME
  - One letter
  - Two letters
  - Three letters
- 4. INDIVIDUAL BIOGRAPHIES
  - B
  - 92
  - 921
- 5. FICTION CALL NUMBERS
  - F
  - Fic
  - Just author's letters
  - No call number
- 6. EASY BOOKS
  - E
  - Same as fiction
- 7. EXTRA MAIN ENTRY CARDS
  - None
  - One
  - Two

Indicate the 3 FREE sets you wish.

1. AUTHOR'S LAST NAME \_\_\_\_\_  
COMPLETE TITLE \_\_\_\_\_  
2. AUTHOR'S LAST NAME \_\_\_\_\_  
COMPLETE TITLE \_\_\_\_\_  
3. AUTHOR'S LAST NAME \_\_\_\_\_  
COMPLETE TITLE \_\_\_\_\_

David Cooke, formerly a publications advisor to the South Vietnamese government, emphasizes the country's social, economic and cultural life. Rural and urban living, religion, holidays, food, family structure, and language are discussed in considerable detail and in an interesting manner. The tone of the book, however, is strangely euphoric; Vietnam's history and its present conflict are surveyed in only one brief chapter; elsewhere, readers are scarcely made aware that a war exists.

Both books are illustrated with an ample supply of clear photographs, those in Buell's being more arresting and better reproduced, while those in the Cooke book are better coordinated with the text. —*Elva Harmon, Holland Hall School Library, Tulsa, Okla.*

BURT, Olive W. *Young Wayfarers of the Early West*. illus. by Jules Gottlieb. 191p. index. Hawthorn. 1968. PLB \$4.95. 68-27651.

Gr 5-7— A very simplified treatment of 10 young people who played a key part in the opening of the West; some of the subjects are well-known, like Kit Carson, William F. Cody, Sacajawea, and Jim Bridger; others, such as René Auguste Chouteau, Mary Jane Dilworth, Lorenzo Oatman, May Humphreys Stacey, Flora Pearson, and Clark Stocking, are less familiar. Stressing a few exciting incidents and falling back on fictionalized dialogue, this will not serve the information needs of most students but it can be used to capture the interest and spark the imaginations of reluctant readers.—*Mary Soderberg, Educational Resource and Information Center, Claremont College, Calif.*

CATHERALL, Arthur. *Camel Caravan*. illus. by Joseph Papin. 143p. Seabury. 1968. CSm \$3.95. 68-24733.

Gr 4-7— While trying to protect his newborn camel called Am'r, a 12-year-old Arab boy, Youba, and his younger sister Fedada are separated by a band of raiders from the rest of their caravan which is carrying salt to Timbuktu. Lost in the vast desert without water, their efforts to find the caravan are hampered by their decision to save a wounded old man who had befriended them. When Fedada is held for ransom by raiders, the old man generously repays their act of kindness. The suspense of this exciting story and the panorama of the centuries-old desert way of life will hold most readers spellbound to the last pages. The sympathetic characterizations and abundant action should make this useful in stimulating reluctant readers as well.—*Terry Myers, Carthage Central High School Library, N.Y.*

CHAFETZ, Henry. *Chanticleer: the Story of a Proud Rooster*. illus., some color, by Robert Nadler. 52p. Pantheon. 1968. CSm \$3.50; PLB \$3.49. 68-12648.

Gr 2-4— This sensitive adaptation of Edmond Rostand's satirical play about the rooster who thinks his crowing causes the sunrise will be an excellent addition to storytelling collections. Unaware that the nocturnal animals despise him for bringing an end to darkness and their hunting time, Chanticleer is taken by surprise when

his enemies send a fighting cock, Assassin, to destroy him. Though he defeats Assassin, Chanticleer takes to the forest when he realizes how many of his supposed friends were false. In the forest, he hears the nightingale's beautiful song and realizes that, while it is a "song of faith, [his] is a cry for life." He returns to protect the barnyard fowl and "not to call the Dawn and the Sun, but to tell the world that it is morning and time to wake up and live." Classic prose, gray pages, and excellent predominantly black-and-white illustrations together evoke the somber mood of the tale. Only an occasional splash of yellow suggests brightness and points to Chanticleer's eventual discovery of his true worth.—*Alice D. Ehlert, Cudahy Public Schools Libraries, Wis.*

COATSWORTH, Elizabeth. *Lighthouse Island*. color illus. by Symeon Shimin. 62p. Norton. 1968. CSS \$4.25; PLB \$3.93. 67-18681.

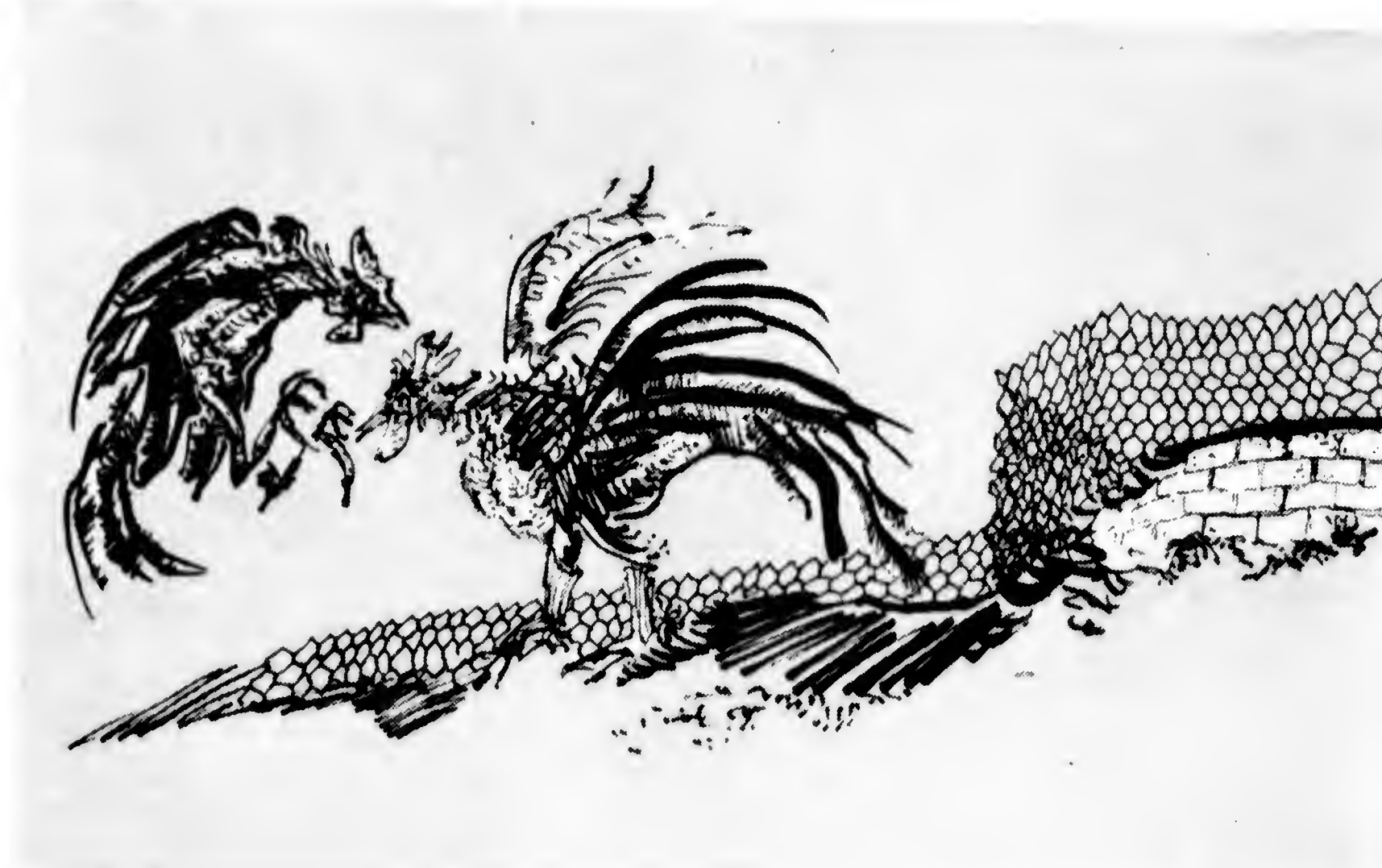
Gr 3-5— Another bland book with a growing awareness of nature as its theme. Young Alex, an Ohio boy, is spending the summer on a Maine island with his aunt and uncle who keep the lighthouse there. Alex's initial loneliness and predictable growing appreciation of the natural things around him, including puffins, a white kid, terns, whales, and porpoises, are related simply but boringly. Symeon Shimin's softly shaded blue and pale orange illustrations are pleasant; like the text, however, they lack vitality.—*Dallas Y. Shaffer, formerly Children's Librarian, King County Library System, Seattle*

COCKETT, Mary. *Ash Dry, Ash Green*. illus. by Diana Stanley. Criterion. 1969. CSm \$2.95; PLB \$2.89. 68-15234.

Gr 3-5— First published in England in 1966, this quiet story unsuccessfully depicts, in an off-putting impersonal style, the life and death of a tree and the parallel growth of a boy. John accompanies his uncle and other woodsmen to plant young pines and spruces; when a stray seed from an ash tree settles on his shoe, John takes this as a sign that he is to plant it. Through the years he watches the miracle of growth and when he is unable to visit the tree, he receives reports of it from his friend Anna. By the time John has a son of his own to whom he tells the story of his tree, the forest is to be cleared for new highways and building projects. The story offers nothing to sustain interest or evoke a mood; the characters are in no way memorable. Unlikely to engage and hold the interest of elementary school readers.—*Beatrice M. Adam, Carteret School Library, West Orange, N.J.*

CONE, Molly. *The Green, Green Sea*. illus. by Ric Estrada. 40p. T. Y. Crowell. 1968. CSS \$3.75; PLB 75¢ extra. 68-24584.

Gr 3-4— A slight story that nevertheless manages to convey the mood, sights, and sounds of a Greek village and a feeling of sea and sunshine. Yanni, a Greek boy, explores his grandmother's island village looking for the green sea of his dream and thinking of his father in America. High on a hill he finds his green sea—Greek olive trees shining in the sun far below him. At that moment he knows for sure



Dramatic illustrations heighten the story of vainglorious Chanticleer (see pg. 74)

that his father will be home soon. Most of the book is devoted to descriptions of past and present Greek customs, places, and people, with mediocre pen-and-ink drawings that dominate the pages.—*Helen Armstrong, Dr. John H. Winslow Elementary School Library, Vineland, N.J.*

COOK, Joseph & William L. Wisner. *The Nightmare World of the Shark*. 96p. illus. index. Dodd. 1968. CSS \$3.50; PLB \$3.23. 68-29808.

Gr 5-8— A clear, detailed study of various shark species, their anatomical features and geographical locations, incidents of shark attacks, methods being studied to lessen the risk of shark attack, sharks as sportfish, sharks in folklore, history, and literature, and practical uses of various parts of the shark including the tough leather to be made from its hide and its Vitamin A rich liver. While the authors point out that certainly not all sharks are man-eaters, they also state that "The more man learns about sharks, the more the list of proven killers seems to lengthen." Many excellent photographs and several simple line drawings complement the text, as does the index. The book will interest both serious and casual readers, as well as swimmers who have the normal amount of healthy fear, but it does not include a bibliography or references to enable further study.—*Donald J. Schmidt, Science Education Department, Fitchburg State Teachers College, Mass.*

DAVIS, Verne T. *Orphan of the Tundra*. illus. by Judith Ann Lawrence. 113p. Weybright & Talley. 1968. CSm \$4.50. 68-28275.

Gr 4-6— Boys who like the outdoors and stories of taming wild pets may enjoy this story which, however, moves along with almost no emotion, excitement, or suspense. The orphan of the title is a musk ox which 16-year-old Tom has rescued in the Arctic and raised nearly to adulthood in Winnipeg. When the Wildlife Service rules that Woolly will have to go to a zoo because there's no way for him to be returned home, Tom decides to walk him back to the Arctic. In the middle of the winter, without anyone's consent or knowledge, off they go, with Woolly pull-

ing a sled of supplies and equipment. Camping all the way, matter-of-factly enduring cold, wolves, and other hardships, Tom reaches the Arctic, deposits Woolly with a herd, and starts back. The descriptions of the musk oxen and the Arctic, and a glimpse at Eskimo life, give the book factual interest. But compared with *Home Is the North* by Walt Morey (Dutton, 1967), this depicts a journey which, marked by simplistic resolutions of crises, seems like a scheduled guided tour for a boy who seems never to have been young.—*Mary I. Pirucker, Juan Cabrillo Elementary School Library, Malibu, Calif.*

DINES, Glen. *Golden Cities, Golden Ships*. illus. by author. 48p. McGraw. 1968. CSm \$3.95; PLB \$3.65. 68-28840.

Gr 4-6— Searching for the legendary Strait of Anian, reputedly studded with golden cities, five little-known adventurers explored and charted the California coast between 1542 and 1775. Most of the glamor has accrued to the Conquistadors and Padres, but this slim, fictionalized account accords a fair share of credit to Cabrillo (San Diego Bay), Ferrello (north as far as the Rogue River), Vizcaino (Monterey Bay), Portola (San Francisco Bay), and Ayala (San Francisco Harbor). Despite the bland dialogue, storybook format, and lack of an index, this is a useful supplement to the meager body of information on these men in a vocabulary appropriate to this reading level. Route maps are helpful, though not detailed; the illustrations are more decorative than informative.—*Priscilla Moxom, Los Angeles Public Library*

EPSTEIN, Sam & Beryl Epstein. *Harriet Tubman: Guide to Freedom*. color illus. by Paul Frame. 96p. (Americans All Series). Garrard. 1968. PLB \$2.39. 68-22638.

Gr 3-5— This clearly written, fictionalized biography traces the life of Harriet Tubman, her early brutal treatment at the hands of slaveholders, her two marriages, her role in the Underground Railroad as the Moses of her people, her Civil War activities as Union Army scout and nurse, and her founding of the John Brown

Home for ill and impoverished Negroes. High in interest level, this is valuable material for remedial reading and will provide an introduction to a subject well treated in more comprehensive books for older readers: Petry's *Harriet Tubman* (T.Y. Crowell, 1955) and Sterling's *Freedom Train* (Doubleday, 1954).—*Ann L. Sarver, William O. Schaefer Elementary School Library, Tappan, N.Y.*

FLORY, Jane. *Faraway Dream*. illus. by author. 219p. Houghton. 1968. CSm \$3.50. 68-29332.

Gr 4-5— Twelve-year-old Maggy Mulligan, brought up in the Seafarer's Safe Harbor, (a Philadelphia home for seamen's orphans) in the 1800's, is convinced that her father will return and that she will again be part of a family. When Miss Sutcliff, a milliner, arrives at the orphanage and takes her as her apprentice, the plain, hot-tempered child is bewildered and astonished by Miss Sutcliff's generosity and honesty. Under the milliner's guidance, Maggy learns to curb her tongue and takes her first hesitant steps toward becoming a lady. A warm and understanding period story, with numerous humorous episodes.—*Patricia Dahl, Minneapolis Public Library*

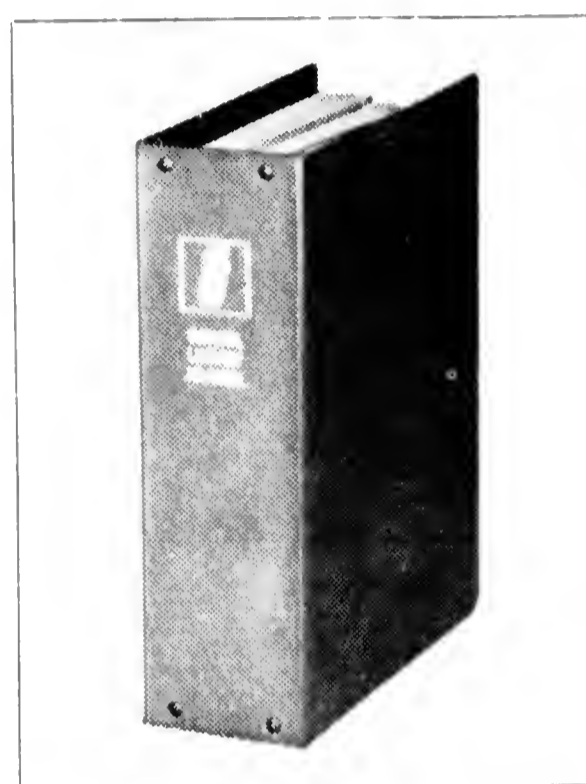
GARSON, Eugenia, comp. & ed. *The Laura Ingalls Wilder Songbook*. illus. by Garth Williams. 160p. index. Harper. 1968. PSm (cl. sp.) \$5.95; PLB \$5.11. 68-24327.

Gr 3-7— A former children's librarian at the New York Public Library has selected 62 songs referred to in Laura Ingalls Wilder's "Little House" books and presented them here with piano and guitar arrangements by Herbert Haufrecht. The songs are grouped into such categories as "Ballads, Games and Dances," "Patriotic Songs," and "Love and Courtship." They range from the very familiar ("The Star Spangled Banner") to the little-known ("My Heart Is Sair for Somebody"). For each song Mrs. Garson provides sources and dates of lyrics and music, followed by a brief comment about the history of the song, and in a sentence or two explains in what situation the Ingalls family sang or heard the song. Also noted is the book in which the song appears, including the exact page reference. Garth Williams' charming illustrations, done originally for the 1953 uniform edition of the Wilder books, add to the appeal of a volume that will be a welcome addition to any children's collection that includes the "Little House" books—and what collection doesn't?—*Mary W. Hammond, Lenawee County Library, Adrian, Mich.*

GAY, Kathlyn. *Meet Your Governor: How State Government Works*. 96p. index. Hawthorn. 1968. PLB \$3.95. 68-27643.

Gr 4-6— In addition to explaining the duties and responsibilities of the governor himself, this long, rambling text discusses the origins of the states and what a state constitution is and does. The author has attempted too much, for the information she offers about the many different state governments is too diffuse for easy condensation of the many variants. The anecdotes included, while interesting in


## Store a full year's SLJ here!



Now—with this sturdy, attractive binder — you can protect your *School Library Journal* issues while keeping a whole year's worth together as a single set. Manufactured of green simulated leather on a stiff cover, the new SLJ binders permit easy insertion and accessibility, yet hold each copy firmly in place.

Postpaid price for each binder: \$4.25 net. In New York please add applicable sales tax.

Order yours today!

 School Library Journal  
1180 Ave. of the Americas  
New York 10036

themselves, are extraneous, and the contemporary, full-page photographs of persons, places, and activities don't really elucidate the text.—*Phyllis L. Shumberger, Los Angeles Public Library*

GIBBS, Alonzo. *By a Sea-Coal Fire*, illus. by John Kaufmann. 128p. Lothrop. 1968. CSm \$3.50; PLB \$3.35. 68-27703. *Gr 4-6*—A modern-day brother and sister, 12 and eight years old respectively, learn much of Long Island lore and wild-life from old Orrie, who introduces them to the marshland wildlife and the methods of bay fishing used in his day. He also spins local tales for the children in front of the potbellied stove in which he burns sea-coal. The trio's attempted rescue at sea of the catboat "Miami Moon" and its owners is an unnecessary incident in an otherwise placid adventure that will appeal particularly to children in the Long Island region. John Kaufmann's black-and-white illustrations are an attractive addition to the book.—*Patricia Dahl, Minneapolis Public Library*

GORELICK, Molly C. & Jean B. Graeber. *Snow Storm at Green Valley*. 42p. illus. (Rescue Series). Ward Ritchie, dist. by Golden Gate. 1968. PSS \$2.95; PLB \$2.92. 68-30701.

*Gr 3*—An uneven spin-out of contrived situations. As in the previous books of the series, tailored for third grade social studies programs, Bob, the helicopter pilot, proves his courage and the worthiness of his craft in a variety of spectacular and daring rescues, this time in the ski and snow country. The speed and thoroughness with which Sheriff Downs's department and the helicopter patrol coordinate and accomplish their tasks boggle the imagination. Full-page photographs included are only incidentally related to the text and to the stiff, unattractive drawings.—*Beatrice M. Adam, Carteret School Library, West Orange, N.J.*

GOVAN, Christine. *Phinny's Fine Summer*. illus. by Leonard Shortall. 159p. World. 1968. CSm \$3.75; PLB \$3.61. 68-14687.

*Gr 4-6*—Set in Carrollton, Georgia, around the turn of the century, this concerns young Phinny, recovering from typhoid fever, who unhappily learns that he must spend the summer with some friends of the family to escape the measles contracted by his brother Jack. To his surprise, the summer turns out to be a real delight, full of new friends, a mystery, tales of the Civil War, swimming lessons, and other enjoyable rural pastimes. The tales of the war bring out its tragedy—the poverty, the foolish fighting between families. Accurate as to the local character types, flora, fauna, and summer activities, this light, pleasant book will be enjoyed by both boys and girls.—*Sarah Ann Long, Humphries Elementary School Library, Atlanta, Ga.*

GRAVES, Charles P. *William Tecumseh Sherman, Champion of the Union*. color illus. by Pers Crowell. 112p. (Defenders of Freedom Series). Garrard. 1968. PLB \$2.59. 68-11350.

*Gr 3-6*—This fictionalized biography of the youth and manhood of William Te-

cumseh Sherman also gives a history of the states rights conflict and Southern campaigns during the Civil War. Sherman, hero of Shiloh, Vicksburg, Chattanooga, was a controversial figure in his own lifetime and his conquering tactics remain so. Although Mr. Graves's narrative stresses Sherman's humanitarian concern for conquered civilians, his belief in freedom, peace, and equality, and his respect for Negroes, Sherman's scorched earth policy is only briefly mentioned without explanation or discussion of the irreparable economic or psychological damage caused by this form of invader, or victor, retaliation in wars. The period photographs, maps, and blue, black, and white illustrations by Mr. Crowell graphically depict people and places. As is usual with this series, the text is easy-to-read and may prove useful with slower readers fulfilling assignments on the Civil War. Nevertheless, Sherman as subject for study has been puffed, the opportunity to raise questions on military ethics missed.—*Nancy Ellen Barnwell, Eggert Road Elementary School Library, Amherst, N.Y.*

GRAYDON, William R. *Full Sail for Tripoli*. 159p. Golden Gate. 1968. PSm \$3.95; PLB \$3.79. 68-25857.

*Gr 5-7*—A minimal adventure story set in 1803 concerning 14-year-old Andy Folger and his first voyage as cabin boy on the "Enterprise." Andy's captain, Stephen Decatur, with his volunteer crew, has set out to combat the Barbary Pirates who prey on American shipping and have captured the frigate "Philadelphia." After the Revolution the new American government had disbanded its Navy and, afraid that the pirates will use the "Philadelphia" against the United States, Decatur and his men finally destroy her. Andy is a typical story-book greenhorn who faints during his first battle; in telling his story the book also offers obtrusive information about sailing ships and sea life of the period. This is just another minor historical tale that won't be missed.—*Dorothy S. Jones, East Orange Free Public Library, N.J.*

GUILLOT, René. *The Champion of Olympia*. illus. by Jacques Fromont. tr. by Anne Carter. 175p. Reilly & Lee. 1968. CSm \$3.95. 68-31735.

*Gr 5-6*—An adventure featuring Donar-Kong, a young blond Galatian boy of noble birth, who has been shipwrecked, captured by a merchant vessel bound for Corinth, and sold into slavery. Brutally beaten for his escape attempts, he finally succeeds in making his way to the hills where he meets by chance his former friend Bormo, a shepherd, who had also been shipwrecked and enslaved. When Donar saves a high-born Greek girl, Pherenice, he is freed and allowed to train horses for the chariot races at Olympia. Under the pseudonym "Athor of Corinth" he races and wins, only to have his true identity exposed to the citizenry at large by Mulio, a jealous young man of inferior ability. Donar effects a harrowing escape, but Bormo dies tragically. Good characterizations mark this fast-paced adventure that will please boys who admire unusual physical prowess and girls who like horses and heroic youth. A regional

map of Greece is included, along with small black and white drawings.—*Frances Kelly, Madison Public Schools Libraries, Wis.*

HAMMOND, Winifred. *Cotton from Farm to Market*. 94p. illus. index. (The World We Are Making Series). Coward-McC. 1968. PLB \$3.29. 68-31741.

*Gr 4-6*—A lucid, methodical explanation of cotton aimed at students in the intermediate grades. The author covers history and uses of cotton, cotton farming in Alabama, Mississippi, the West, and around the world, cotton warehouses and sales, various types of cotton developed scientifically, industrial uses of cotton for fabric, and so on. A fine array of photographs, maps, graphs, and charts accompanies the text, as does a glossary of terms, and there are suggested projects at the end of each chapter. This updates the information in Matilda Rogers' *First Book of Cotton* (Watts, 1954).—*Darwin Jones, formerly Librarian, Independent School District 199 Libraries, Inver Grove Heights, Minn.*

HANLEY, Eve. *Jane and the Nodding Mandarin*. illus. by Anne Linton. 112p. Weybright & Talley. 1968. CSm \$4.50. 68-28274.

*Gr 5-7*—Jane Bell, a sturdy, tweedy 12-year-old British type, sings like an angel but would really like to be a dancer. After numerous small adventures involving her friend Tim, two dogs, several old ladies, and a famous but crotchety conductor, Jane acquires a coveted china mandarin. Her gift of this to an idolized ballerina—who formerly wanted to be a singer—precipitates a meeting in which Jane comes to realize her future artistic direction. Despite the slightness of the action and a tea-and-crumpets tone, the story moves quickly, is sensitively written, and should appeal to the pre-teen set.—*Katherine Heylman, Sunview Elementary School Library, Lyndhurst, Ohio*

HARRINGTON, Lyn. *How People Live in China*. illus. by Berthold Tiedemann. photos. by Richard Harrington. 96p. index. Benefic Pr. 1968. PLB \$1.95. 68-12613.

*Gr 4-6*—A simple presentation of China's history, people and present-day politics in textbook format, which can be used to introduce more advanced, more traditional presentations such as Kinmond's *The First Book of Communist China* (Watts, 1962). After brief, accurate surveys of the geography and cultural heritage of China, Mrs. Harrington takes a decidedly sympathetic look (unusual in juvenile books on this country) at contemporary China and sails into the troubled waters of Chinese politics, economics, and government. What she says about them is accurate though simplified. Her charts on production and trade go only as far as 1963, and the Cultural Revolution has created certain fluctuations (though with the present emphasis on "boosting production," it seems likely the general patterns set in 1963 will continue to be representative). Mrs. Harrington's treatment of the Cultural Revolution presents the reasonable explanation that it was meant to transform China from a slightly profit-oriented system to an

entirely service-oriented one. However, she does not mention other factors such as a power struggle within the government or an effort by certain army personnel to ensure military preparedness. The chapter on education most unfortunately omits the problems of the intellectuals both in the 1958 "Hundred Flowers" period and during the Cultural Revolution, an omission at the level of evasion. The photographs are bright and eye-catching (though captions are sometimes inadequate), the drawings are mediocre. Questions at the end of each chapter should spark excellent class discussions. Despite its frequently oversimplified treatment, this up-to-date discussion with its basically sympathetic orientation can provide a balancing alternative viewpoint to other books on the subject for this grade level.—*Edwin T. Morris, Department of East Asian Languages, Columbia University*

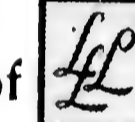
HARRISON, Deloris, ed. *We Shall Live in Peace: the Teachings of Martin Luther King Jr.* illus. by Ernest Crichlow. 64p. index. Hawthorn. 1968. PLB \$3.95. 68-30740.

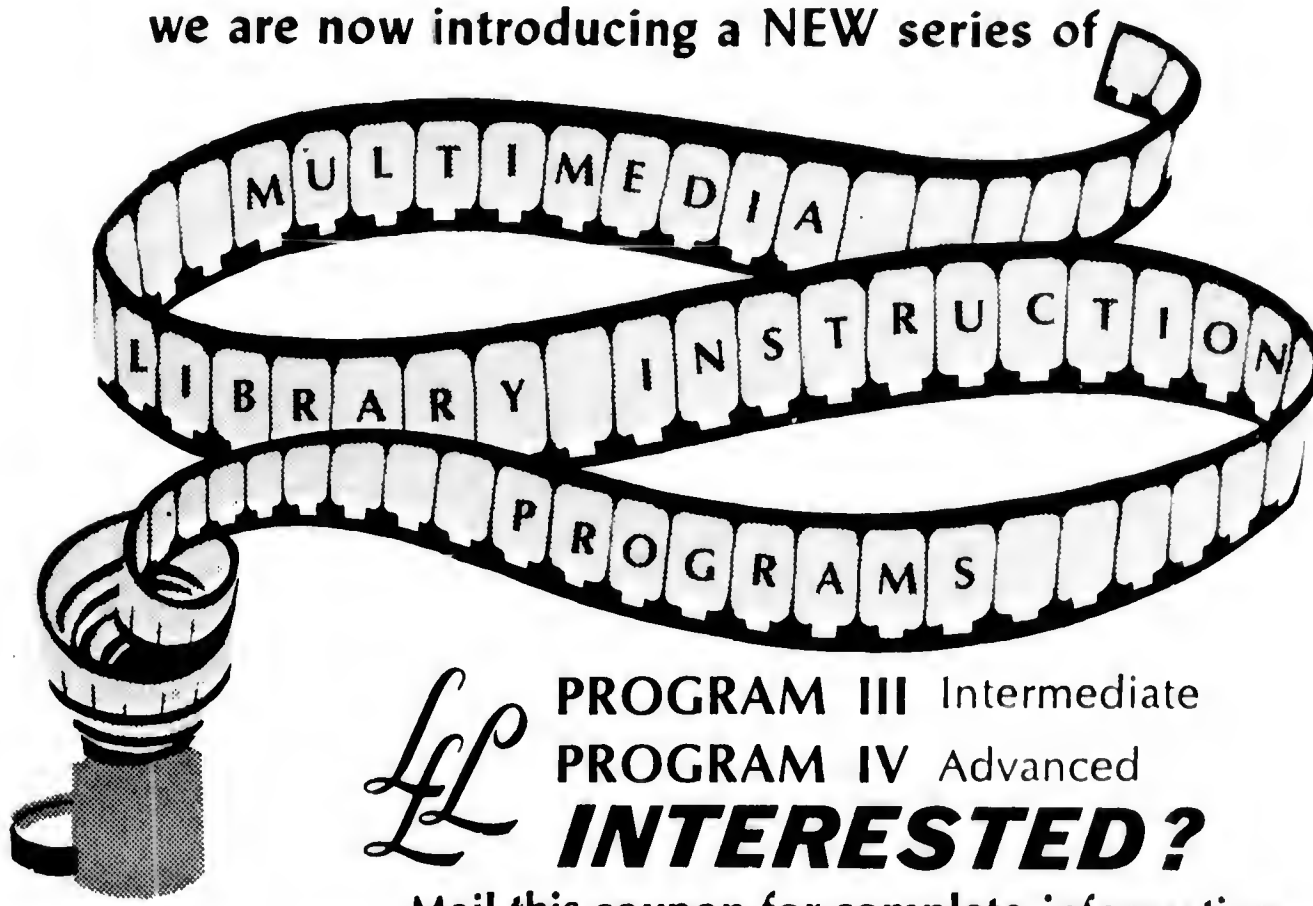
*Gr 5 Up*—Well chosen excerpts from the speeches of Dr. Martin Luther King, Jr., are arranged here in generally chronological order beginning with the Montgomery bus boycott and extending to Dr. King's assassination. A biographical summary, placed at the front of the book, supplies the readers with the major events of King's life, while statements describing the circumstances which led up to each speech


precede the selections. Juxtaposing King's impassioned language and the editor's objective analysis of each situation results in intensified emotional impact, and what emerges is the image of an inspired leader completely dedicated to the struggle for freedom. Numerous black-and-white pencil drawings appropriately reinforce the effective text.—*Barbara S. Miller, Louisville Free Public Library, Ky.*

HEADY, Eleanor B. *Coat of the Earth: the Story of Grass*. illus. by H. Heady. 161p. photos. bibliog. index. Norton. PSm \$4.95; PLB \$4.51. 68-23118.

*Gr 5-8*—In her survey of the different grasses that grow all over the world and her attempts to show that grasses, more than any other members of the plant kingdom, are important to man, the author oversimplifies facts in a confusing and misleading manner. For example, she states that "Corn will not survive without man"; there are many instances in which this statement can be proved false. The book does contain some interesting information about archaeological evidence of early uses of various grasses and on such less familiar plants as sorghum, millet and bamboo; however, the varied individual facts on history, characteristics and uses of the plants are not cohesively inter-related and organized. Excellent photographs and drawings make the book acceptable only for casual browsing. Since most other books on the subject are geared toward a somewhat younger audience, *Grass*, a publication of the United

Following the success of  PROGRAM II  
*Libraries are for Children*  
we are now introducing a NEW series of



 PROGRAM III Intermediate  
PROGRAM IV Advanced  
**INTERESTED?**  
Mail this coupon for complete information.

I am interested in your new LJ2  
**LIBRARY INSTRUCTION PROGRAMS**


name of school .....

address .....

state ..... zip code .....

signature .....

title .....



**FORDHAM PUBLISHING COMPANY**  
2377 Hoffman Street, Bronx, N.Y. 10458

States Department of Agriculture, is the best choice at this level for readers seeking detailed information.—*Darwin Jones, formerly Librarian, Independent School District 199 Libraries, Inver Grove Heights, Minn.*

HILL, Elizabeth Starr. *Pardon My Fangs*. 78p. (Pacesetter Bks.). Holt, 1969. CSm \$2.95; PLB \$2.92. 68-11830.

Gr 5 Up— With its Halloweenish cover, the book promises to be a fun festival for fans of supernatural horror stories, this one a straight-faced farce sporting some Edward Gorey-esque paraphernalia. A pleasant young schoolmaster, Chuck, finds himself the victim of a horrendous family curse: each night when there's a full moon, he's compelled to go to the swamp as a werewolf, to do the bidding of the Swamp King. Reluctant reading young teens will probably find the whole thing laugh-provoking, though some may feel concern for the welfare of the werewolf, as the author has drawn a sympathetic portrait of a harrassed young man. A lightweight, and especially legitimate, exercise in anthropomorphism.—*Jean C. Thomson, "School Library Journal"*

★HOWARD, Coralie. *What Do You Want To Know?* illus. by Laszlo Kubinyi. 96p. S. & S. 1968. CSm \$3.95. 68-29758.

Gr 3-6— Various kinds of information and where to find them are discussed skillfully and at length. Miss Howard treats the five senses and ways to train them, the knowledge that can be gained from instruments (i.e., speedometers) and places (zoos, planetariums, and so on), common sense, the dangers of generalization, induction and deduction, experience as a source of knowledge, newspapers, magazines, television, radio, and books, libraries, computers, experimentation, and so on. Encouraging curiosity, Miss Howard's lucid book, accompanied by a glossary and a few merely decorative illustrations, is an excellent tool for teaching children how to go about learning.—*Floyd Clarence Dickman, Worthington Public Library, Ohio*

JABLONSKI, Edward. *Ladybirds: Women in Aviation*. illus. by Haris Petie. 160p. bibliog. index. Hawthorn. 1968. PLB \$3.95. 68-27652.

Gr 5-7— This brief documentation of women in aviation is the only one of its kind, but it is not likely to inspire readers as it consists primarily of a succession of disasters. Very few of these aviatrices lived to enjoy old age—most died in crashes or fires, or disappeared, usually over open seas. The writing is pedestrian, certainly unlike the romanticism it describes, and the only section which calls to the imagination is the chapter on Amelia Earhart, whose life receives ample coverage in such individual biographies as Seibert's *Amelia Earhart* (Houghton, 1960).—*Madalynne Schoenfeld, Yonkers Public Library, N.Y.*

JUPO, Frank. *A Day Around the World*. illus., some color, by author. unpag. Abelard. 1968. CSm \$2.95; PLB \$2.89. 68-8559.

Gr 3-4— This small, square, informational

picture book dramatizes time differences around the world by depicting what is happening when, at the same moment, it is 7 a.m. in New York; 9 a.m. in Amazonas, Brazil; 11 a.m. in Senegal, West Africa, and so on. Most of the settings are rural, and the time of day is described in terms of the activities of six- or seven-year-old boys and girls, to whom an age mate reading audience can relate. Small drawings with amusing details, printed in two colors throughout, contribute to the successful portrayal of a concept usually developed in trade and text books at a higher grade level. Presented imaginatively, this could motivate a variety of individual or class projects correlating science, social studies, and language arts.—*Della Thomas, Curriculum Materials Laboratory, Oklahoma State University, Stillwater*

KINSLER, Doris & Stephen Kinsler. *Computers: Machines with a Memory*. 63p. photos. index. Hawthorn. 1968. PLB \$3.50. 68-14020.

Gr 5-7— In an effort to overcome the difficulty of explaining how computers work without an actual demonstration, the Kinslers have included excellent photographs of machines, unpunched and punched cards, and coding sheets; however, the textual explanation of these photographs falls flat. Occasionally oversimplifying, the authors offer merely a bare recitation of facts skimming the surface of the subject. The single detailed example of computer usage—the collection of library fines—might have held the text together but it is muddy. Far superior information is offered in Roger Piper's *The Story of Computers* (Harcourt, 1964), which covers the same material in more depth, and *I Can Learn about Calculators and Computers* by Raymond Kenyon (Harper, 1961), which offers better explanations of basic principles.—*Lynda McConnell, O. W. Holmes Intermediate School Library, Alexandria, Va.*

KNIGHT, Maxwell. *The Small Water Mammals*. illus. by Barry Driscoll. 32p. (Natural Science Picture Bks.). McGraw. 1968. PLB \$3.50. 68-26857.

Gr 3-5— Within a 10" x 7¼" picture-book format, the otter, beaver, water shrew, water vole, coypu, muskrat and mink are superficially surveyed in a dull pile-up of facts. Each animal is introduced on a single page accompanied by an illustration (which covers half the page). The same format is used to discuss individually the animals' eating habits and homes. Though the fine drawings may attract browsing students and the book is unique at this age level in its treatment of aquatic mammals as an aggregate, it does not contain much more information than can be found in standard reference tools.—*Albert C. Haman, Department of Science, University of Northern Iowa, Cedar Falls*

KOHN, Bernice. *The Look-It-Up Book of Transportation*. illus., some color, by George Tuckwell. 132p. index. (Look-It-Up Bks.). Random. 1968. PSm \$3.95; PLB \$4.19. 68-23655.

Gr 4-8— A clearly written, extensive, alphabetically arranged listing of both

common and uncommon means of transportation. Among the unusual types covered are the autogiro, catamaran, gondola, howdah, jinricksha, kayak, palanquin, travois, and umiak. Recreational means of travel (ice skates, roller skates, skis), devices for transporting goods (pipeline, conveyor), unusual air-borne transporting vehicles (blimps, dirigibles, zeppelins), and other topics related to transportation (horsepower, internal combustion engine, man power) are all included. The author explains what each item is, how it is operated, and its history. Excellent illustrations and a good index accompany the text.—*Helen Ma, Detroit Public Library*

LEAR, Edward. *The Four Little Children Who Went Around the World*. illus. by Arnold Lobel. 44p. Macmillan. 1968. PLB \$3.95. 68-10068.

Gr 3-4— Lear's amusing story of four small children and their crew, including a small cat and an elderly quangle-wangle, who eat their way around the world is illustrated with detailed soft gray and white drawings that are as extravagant as the children's adventures. This is an attractive addition to the nonsense stories collection, though if only one separate edition of the tale is wanted, many libraries may prefer the new version which includes Lear's original drawings with color added (see review below).—*Aileen Murphy, New York Public Library*

———. *The History of the Seven Families of the Lake Pipple-Popple and the Story of the Four Little Children Who Went Round the World*. color illus. by author. 48p. Walker. 1968. PLB \$3.50. 68-28354.

Gr 3-5— Last year a sprightly version of *The Four Little Children Who Went Round the World*, with appropriately zany illustrations by Stanley Mack, made its appearance (Harlan Quist, 1967). Purists will now welcome the original and imitable scratchy drawings by Lear, printed here in green, orange, and bright pink. The text contains two of his best nonsense stories: the extraordinary adventures of the Seven Families and the Four Children are recounted with the same sort of deliriously delightful malapropisms that have established Lear as the undisputed master of unmitigated nonsense, to be enjoyed forever by devoted readers in "utmost felicity and confusion."—*Della Thomas, Curriculum Materials Laboratory, Oklahoma State University Library, Stillwater*

LESSIN, Louise. *Cats and Their People in Haiku*. illus. by Arouni. unpag. Paul S. Eriksson, dist. by Hill & Wang. 1968. CSm \$2.95. 68-8039.

Gr 5 Up— A doggy collection, even for committed cat-lovers. While the author has adhered strictly to the syllabification of haiku, she has totally failed to capture the spirit of the form: "June Havoc said that/Black and white cats have humor;/ she said it, not I." The many examples of multi-versed haiku are unorthodox in their attempt to convey in three verses what should be accomplished in one, nor do they follow the traditional principles for linked-verse haiku. The black-and-

white illustrations do capture feline mannerisms but are otherwise mediocre and certainly do not redeem the book.—*Margaret M. Bauman, Warwick Elementary School Library, Jamison, Pa.*

LEWIS, Richard. *The Park*. photos. by Helen Buttfield. unpag. S. & S. 1968. PSm \$3.95. 68-28917.

Gr 4 Up— A poem, 97 easy-to-read words long, dominated by 46 arresting black-and-white photographs. The poem is about aspects of a park during the four seasons of the year, reflected in the photographs, which show Central Park in New York City. Unfortunately, the photographs never suggest sunshine, nor dusk, nor night. The poet, who edited the memorable collection *Miracles* (S. & S., 1966), has supplied strung-out caption lines to the well-placed pictures; even as a unit, it would be a less than show-stopping free-verse effort at the mood piece level, surely not worthy of book-length publication without these photographs. A reasonable purchase for New York City schools and libraries where everybody at every age either loves Central Park or the thought that it's still there in one piece, this title seems a luxury for libraries almost anywhere else because only major cities in the snow belt have anything like the park of these pictures and, again, the poem (which never mentions Central Park by name) seems no more than filler for the photographs.—*Lillian N. Gerhardt, "School Library Journal"*

LISS, Howard. *Friction*. illus., some color, by Joseph Low. 46p. Coward-McC. 1968. PLB \$3.29. 68-18827.

Gr 3— An unimaginative, sometimes dull, simplified addition to the endless line of books attempting to satisfy the need for early grade books on elementary physics subjects. Large, helpful four-color illustrations bring out the points about friction that the text considers, namely, what causes certain things to happen when two items—shoe and sidewalk, or two hands—rub against each other. A better introduction to the concept of this principle can be found in *Friction All Around* by Tillie Pine and Joseph Levine (McGraw, 1960).—*Linda Greenberg, Bell Telephone Laboratories Library, Whippany, N.J.*

———. *Unidentified Flying Objects*. 64p. illus. index. Hawthorn. 1968. PLB \$3.95. 68-27653.

Gr 4-6— Using a calm, non-alarmist approach, the author discusses what UFO's look like, some famous sightings, and possible explanations. He also treats briefly the geometry of space and present efforts to contact other planets. The last chapter gives suggestions on how to observe a UFO and where to report the sighting. The brief but adequate discussions and the few, well-selected illustrations constitute an acceptable first book on the subject to stimulate interest and lead to further reading, though the book unfortunately does not include a list of pamphlets or magazine articles readers at this age level might use for additional study.—*Franklyn M. Branley, American Museum-Hayden Planetarium, New York*

McCOY, J. J. *House Sparrows: Ragamuffins of the City*. illus. by Jean Zallinger. 126p. index. Seabury. 1968. CSm \$3.95. 68-24737.

Gr 3-6— A wordy, very complete, clearly written story and study of the House Sparrow, a common city bird imported from England into Philadelphia in the 18th Century to fight the inchworms that were destroying that city's trees and shrubs. Some of the details may be a bit difficult for the youngest or poorest readers to grasp, but with a teacher's guidance, this can be used in schools successfully, especially in those urban areas where the House Sparrow is a permanent fixture. Special features include a section on sparrows in verse and story, a glossary, suggestions for further reading, and an excellent index. A fine, useful book for young city dwellers and nature lovers and the libraries that serve them.—*Linda Greenberg, Bell Telephone Laboratories Library, Whippany, N.J.*

McDONNELL, Virginia. *Trouble at Mercy Hospital*. illus. by Jack Wolf. 142p. (Signal Bks.). Doubleday. 1968. CSm \$3.50. 68-27817.

Gr 5-7— A minimal addition to the high interest-low reading level shelves. New Nurse Mary Howell, fresh from training at Johns Hopkins, goes on duty at Mercy Hospital in a Puerto Rican neighborhood of Manhattan. She is astonished at the lack of adequate linen, drugs, and staff; fights with the rigid dragon-like Superintendent of Nurses; worries about little Pablo, who is dying of leukemia; encourages a talented Puerto Rican nurses' aide to finish school and go into nursing; contemplates romance with a young interne. When a short-lived strike of doctors and nurses disrupts the run-down hospital and angry neighborhood, Mary realizes that she's opposed to it and valiantly pitches in to save lives in the interim and keep the hospital open. Intended for slow readers, this features a minimum of extraneous descriptive material. Though the book does offer some excitement of a contemporary sort and sympathy for the plight of the poor, it is just too unlikely that Nurse Mary and her handsome interne would be called in to cover every emergency.—*Madalynne Schoenfeld, Yonkers Public Library, N.Y.*

MACFARLAN, Allan A. *The Boy's Book of Rainy Day Doings*. illus. by Paulette Macfarlan. 160p. index. Stackpole. 1968. CSm \$4.50. 68-29593.

Gr 5 Up— The almost 200 games, puzzles, contests, and handicraft activities it contains make this collection a fine choice for scout leaders, camp counselors, recreation leaders, or harried parents on those days when outdoor activities are out. Designed to build physical fitness and sharpen wits with minimal preparation and noise, the activities range from hiking and jogging in place, to alphabet speed mazes, to making boomerangs; some can be done by one boy, others by groups of boys. Although this is aimed toward adults, older elementary and junior high boys would be able to make use of it on their own, as instructions for the various activities are simple to follow and illustrative diagrams

## Outstanding recent non-fiction

### Sabra Holbrook GERMANY, EAST AND WEST

*Library Journal*, in a starred review comments, "A very clear and well-written exposition of present-day Germany. The lives of representative young people and their families are described...Through the lives of these people the author compares various institutions...All the information contained in a conventional geography book is included, and the whole book is interesting reading, as well." Illustrated with photographs. Ages 11-up \$5.95

### Stewart M. Brooks THE SEA INSIDE US

"In clear prose the author discusses the composition and functions of body fluids. Many of the short chapters explain various diseases that result from an upset of body fluids... With its informative diagrams and sketches, this is a good supplement to books on human biology."—*School Library Journal*. Illustrated. Ages 11-up \$3.95

### C. H. Doherty TUNNELS

"Throws new light on the long, grim history of tunnels...a coherent consecutive account of great tunnels, typical tunnels, unusual tunnels, up to the English Channel scheme... the sort of book that refreshes a familiar experience."—*The Kirkus Service*. "The balance between technical and practical aspects is skillfully maintained."—*School Library Journal*. Illustrated. Ages 9-up \$3.95

### Eric Hawkesworth PRACTICAL LESSONS IN MAGIC

Fifteen tricks and two suggested programs intended to bridge the gap between "homemade" and professional magic. "A well-illustrated and attractive handbook...an excellent follow-up to any introductory title...the book is one that libraries will find useful."—*School Library Journal*. "Should give any ingenious, devoted youngster...an acceptable challenge."—*Christian Science Monitor*. Illustrated. Ages 10-up \$3.95

**MEREDITH PRESS**  
250 Park Avenue New York, N. Y. 10017

are included where needed. Harbin's *Games for Boys and Girls* (Abingdon, 1951) is, as the title suggests, for a more general audience than the Macfarlan title, and is geared toward a younger age group, while Mtlac's *Game Book* (Harper, 1946) is also aimed at both sexes but at an older age group.—*Ann D. Schweibish, Deer Park Public Library, N.Y.*

McGUIRE, Edna. *The Maoris of New Zealand*. 175p. photogs. index. Macmillan, 1968. PLB \$4.95. 68-20613.

Gr 5-8—An adequate, factual, clearly written study of Maori history and culture. Part One, comprising most of the book, describes Maori language, mythology, and customs as well as the various Polynesian legends depicting the creation of the world and the founding of New Zealand. Part Two deals with the arrival of the British in 1769, the resultant terrible warfare, the founding of the Young Maori Party, and Maori life up to the present. An appended glossary of Maori words and the plentiful, black-and-white photographs and reproductions are helpful. All in all, an engaging, basic historical introduction.—*Joy Mudge, Charlevoix Public School Libraries, Mich.*

MacLEOD, Charlotte. *Mouse's Vineyard*. illus. by Roseanne Burke. 152p. Weybright & Talley, 1968. CSm \$4.50. 68-31247.

Gr 4-6—Thirteen-year-old Hannah, known as Mouse, and her older brother, Mark, are to spend the summer on Martha's Vineyard with their Aunt Alexia. Looking forward to a peaceful, left-to-herself vacation, Mouse is unhappy when she learns that another 14-year-old, a New York girl, is to come as well. Her unhappiness turns to horror when she first sees fat Susan Shane with her bleached, teased hair and too loud, too skimpy clothing. Susan, the bitter daughter of parents who are divorcing, is at first sullen, demanding, and generally obnoxious. But later, when Mouse concocts a story of devious doings at a neighbor's house to spark Susan's interest and imagination, the New Yorker comes out of her self-pitying shell, agrees to cut her hair and dye her clothing, and eagerly goes about investigating the neighbor woman. Her manufactured story shows signs of coming true, to Mouse's amazement, but all ends better than well. Unfortunately, nothing in the author's own assembly-line manufactured story meets quality control inspection—characterizations are emaciated and the plot thirsts for originality.—*Dorothy S. Jones, East Orange Free Public Library, N.J.*

MALONE, Mary. *Dorothea L. Dix: Hospital Founder*. color illus. by Kathrine Sampson. 80p. (Discovery Series). Garrard, 1968. PLB \$2.19. 68-14776.

Gr 3-4—Similar in style and format to other titles in the series, this fast-moving, heavily fictionalized biography admiringly describes the major events, frustrations, and successes in the life of reformer Dorothea Dix. Minimal full-page illustrations in rust, mustard and black accompany the text, which may be used with older reluctant readers. Melin's *Dorothea Dix*

(Bobbs, 1963), for the same age group, places greater stress on Miss Dix's childhood.—*Judith H. Pillans, formerly Chief of Children's Services, Jacksonville Public Library, Fla.*

MANCHEL, Frank. *Movies and How They Are Made*. illus. by Kelly Mark. 71p. index. Prentice-Hall, 1968. CSS \$3.75. 68-15762.

Gr 3-6—In attempting to summarize the production of a single Hollywood film, a vastly complex process which involves a variety of craftsmen and artists, Mr. Manchel has produced a dull, simplistic text. Ranging from the story editor's initial book synopsis through rehearsals and shooting to a special preview of the movie, the text includes adequate line illustrations, and there is a glossary. Most intermediate-grade students, having been exposed to film and TV all their lives, will be too sophisticated to be amused by the over-obviously satirized stars' names used (Les Igol, Cecily Hock) and the superficial treatment. Theodore Taylor's *People Who Make Movies* (Doubleday, 1967), though it is for an older reading audience, should be in the library before this marginal effort is considered for purchase.—*John Lustig, Monrovia Public Library, Calif.*

MASCOTT, R. D. *003½: the Adventures of James Bond Junior*. illus. by Michael Jackson. 236p. Random, 1968. PFSm \$2.95; PLB \$3.29. 68-23666.

Gr 5-8—This imported British spin-off from the adult series doesn't exude literary quality but is a notch above what might be expected. After a sluggish beginning in which Bond family relationships and the basis for the story's intrigue are explained, the adventures of the youthful 003½ (James Bond's nephew) gain momentum as he ferrets out the mystery of a heavily guarded estate and runs up against gold robbers and guard dogs. The crooks are finally apprehended in a satisfying, albeit predictable, manner. Flashes of irony and some humor enliven this otherwise ordinary adventure story.—*John Gillespie, Graduate Library School, Long Island University, Greenvale, N.Y.*

MATSON, Emerson N. *Longhouse Legends*. illus. by Lorence Bjorklund. 127p. color photogs. bibliog. Nelson, 1968. PSm \$3.50; PLB \$3.30. 68-22747.

Gr 3-5—These 13 legends of the Pacific Northwest Indians have been compiled with the assistance of a chieftain of the Swinomish tribe. Some are how and why stories of the origins of the tribes, while others are tales of the supernatural and of animals. The language is simple, sometimes too blandly reduced for this reading level, but the tales are both dramatic and authentic. Lorence Bjorklund's black-and-white illustrations capture the spirit of the tales, and the few color photographs of totems and individual Indians lend immediacy to the people and their way of life. The tribes are described in a brief but good introduction, and short introductions precede the various tales. All in all, a pleasurable first encounter with the culture of the Samish, Swinomish, Kikiallus, and other Puget Sound tribes.—*Clara Hulton, New York Public Library*

MENDOZA, George. *The Crack in the Wall & Other Terribly Weird Tales*. illus. by Mercer Mayer. 57p. Dial, 1968. PSm \$3.95; PLB \$3.69. 68-28736.

Gr 3-5—George Mendoza's macabre imagination is given free rein in this excellent collection of four tales that display his ability to create suspense and an eerie atmosphere. The stories concern a haunted quarry, a fearsome cougarfish, a strange crack in the wall of a hermit's shack, and a woodcutter who finally gets the best of his nagging wife. Though not as taut or gruesome as those in the author's *Gwot!* (Harper, 1967), the stories are flowing and lucid and reflect the author's skillful use of repetition and addition to build a suspenseful climax. Mercer Mayer's intricate pen-and-ink drawings are completely in harmony with the moods, style, and continuity of the texts; both humorous and grotesque, they extend the shivery appeal of the stories.—*Ginger Brauer, formerly Librarian, Moorhead Public Schools, Minn.*

MEYERS, Susan. *The Cabin on the Fjord*. illus. by Trina Schart Hyman. 126p. Doubleday, 1968. CSm \$3.50. 68-22467.

Gr 4-5—A much-worn situation drama, this time set in Norway, of a younger sister's attempts to outdo her bigger, more competent sibling. Reidunn is unhappy because older sister Dagne gets all the praise, etc., from their grandparents. A summer at the cabin on the fjord is fun, but still the thorn of envy pricks. At story's end, Reidunn has to be rescued from her attempt to gather special berries for the grandparents that will outshine her sister's present to the old couple. For all their Norwegian ways, the adults are just like Mom and Dad here at home, dealing no better with that nagging problem of the anxious second child, and the writing, though smooth, strikes no special sparks to lift the story above the ordinary.—*Jean C. Thomson, "School Library Journal"*

MICHAEL, Maurice & Pamela Michael. *Fairy Tales from Bohemia*. illus. by John Lathey. 182p. (World Fairy Tale Collections). Follett, 1968. CSm \$3.95; PLB \$3.99. 68-13804.

Gr 4-6—Probably the most complete collection of Bohemian folklore presently available for children, this book consists of 19 stories including such familiar tales as "The Twelve Months" and "The Four Brothers" and variants of "The Flying Ship" and "The Shepherd's Nosegay." Many children will find the solid format and rather somber illustrations forbidding. The tales themselves are simply and directly told and so may be useful to storytellers; unfortunately, they are not accompanied by an introduction or notes to verify sources.—*Mary B. Mason, Multnomah County Library, Portland, Ore.*

MIERS, Earl Schenck. *The Bill of Rights*. illus. by James Cooper. 158p. index. (Documents of Freedom Series). Grosset, 1968. PLB \$3.99. 68-12761.

Gr 6 Up—A lively history of the Bill of Rights, presenting it as a living, growing organism and carefully relating it to the people and events of the periods in which it and the later Amendments were com-

posed. This is useful for American history courses in the upper elementary school and junior high grades, and as an introduction to more detailed accounts, like Fribourg's *The Bill of Rights* (Macrae, 1967), which interprets court cases; Douglas' *A Living Bill of Rights* (Doubleday, 1961), which deals with the later Amendments; or Kelly's *Your Freedoms* (Putnam, 1964). The reading list is comprised of both easy and difficult materials (which are not distinguished as such by annotation); the index is fair, emphasizing people named in the text rather than ideas or concepts; the illustrations are merely decorative; and texts of the Bill of Rights and the later Amendments are included.—*Elnora M. Porteus, Cleveland Public School Libraries*

MOORE, Margaret & John Travers Moore. *The Little Band and the Inaugural Parade*. illus. some color, by John Faulkner. unpag. Albert Whitman, 1968. PLB \$3.50. 68-9121.

Gr 3-4—Poor Cotton Corners ("a sleepy little town in the Southwest") has nothing its loyal residents can take pride in until their children's band (composed of Tommy, Susie, Abner, Georgie, Pat and Mario) wangles an invitation to play in the Presidential Inaugural parade. Community spirit runs high as everyone pitches in to make money for costumes, transportation, etc. Susie even gives up her prized fur muff to make a drum major's hat for Mario. The invitation, of course, was a bureaucratic boo-boo, but there beats a sympathetic heart under all that red tape and the band is allowed to bring up the rear of the parade where they catch the President's eye and give a command performance. The illustrations, many in cheery color, are lively enough but the contrived, predictable story is much tuneless ado about nothing.—*Margaret A. Dorsey, "School Library Journal"*

MYERS, Elisabeth. *Jenny Lind: Songbird from Sweden*. illus. by Frank Vaughn. 143p. index (Creative Arts Biographies). Garrard, 1968. PLB \$2.49. 68-11353.

Gr 5-6—The pedestrian presentation in this biography will be much less appealing to girls than the life story romantically unfolded in Bernardine Kiely's *Jenny Lind Sang Here* (Houghton, 1959) or Elizabeth Kyle's *The Swedish Nightingale* (Holt, 1965), both for older readers. Jenny Lind's unhappy childhood, her unfortunate series of fiancés, and her training in Stockholm and Paris comprise the greatest part of this short, fictionalized biography. Her Barnum-sponsored American concert tour is reduced to a few pages.—*Madalynne Schoenfeld, Yonkers Public Library, N.Y.*

NADEN, Corrine J. *The Haymarket Affair: Chicago, 1886*. 55p. illus. index. (Focus Bks.). Watts, 1968. PSm \$2.95; PLB \$2.21. 68-25730.

Gr 5-7—In keeping with the series' intention to examine in some detail influential events in American history that are covered only briefly in standard textbooks, this book recounts events underlying "the first big red scare in American history": the 1886 battle between police and work-

ers in Chicago and the subsequent trial of eight workers for the murder of a policeman during the fray. It is difficult to explain clearly the complexities of anarchism, socialism, unionism, and civil liberty—all involved in the Haymarket Affair—for ready comprehension by intermediate grade students and this account is not only oversimplified but pedestrian. Only the inherent drama of men tried and executed solely for their unpopular political views exists here to hold readers' interest. The illustrations—largely reproductions of contemporary drawings and photographs—are good, but there is no glossary of foreign and special terms nor any notes on sources.—*Mary R. Sive, Blauvelt Elementary School Library, N.Y.*

NETHERCLIFT, Beryl. *The Snowstorm*. 180p. Knopf, 1968. CSm \$3.95. 68-15326.

Gr 4-5—Another fair-to-middling entry in the popular field of books about children who have adventures while their parents are away. When their parents take a long sea voyage, three children are sent to visit their Aunt Amethyst, who meets them at the station in the old run-down car, wearing rubber boots and trousers, etc. She takes them to Farthingales, her beloved and run-down mansion, where, among other delights, the children find a snowstorm paperweight. It turns out to be magic; when shaken, it calls forth all the ghosts that inhabit the old mansion. First to materialize is a young boy, generations removed. He's followed by some Cavaliers, and later by Elizabethans playing in the snow. With much perspicacity, the children divine that the spirit people are trying to help them solve the old mystery: why have all the valuables disappeared from Farthingales? By tracking down the clues the children find the jewelry and old coins. They rescue Aunt Amethyst from a snowstorm and make her the happiest woman alive, since she can now afford the upkeep of Farthingales. The snow incident is exciting, but it takes this leisurely book much time to get to that climax, and tradition, not innovation, is the pattern throughout.—*Jean C. Thomson, "School Library Journal"*

NEURATH, Marie. *They Lived Like This in Ancient Greece*. illus., some color, by John Ellis. 32p. (They Lived Like This Series). Watts, 1968. CSS \$1.98; PLB \$2.65. 68-15846.

Gr 4-6—An unsuccessful attempt to briefly survey the development of social and cultural life in Greece from early tribal cultures to the apex of Greek civilization. The style is pedestrian; chronological references are insufficient; and cistern, cuirasses and bards, offbeat at this reading level, are used with no definitions. There is no index nor table of contents. The illustrations, most of which are copied from vase paintings, are graphic and numerous. However, other visual surveys such as Shirley Glubok's *The Art of Ancient Greece* (Atheneum, 1967) are better suited to the information demands of the social studies curriculum and more apt to spark interest in ancient history.—*Nancy Ellen Barnwell, Eggert Road Elementary School Library, Amherst, N.Y.*

NORTON, Andre. *Fur Magic*. illus. by John Kaufmann. 175p. World, 1968. CSm \$3.95; PLB \$3.86. 68-26970.

Gr 4-6—In American Indian legend, animals ruled the world before man existed. Cory, a young modern-day boy, finds himself transformed into a large beaver named Yellow Shell and precipitated into this legendary world through the magic power of a medicine bag belonging to Coyote, a super-being known as the Changer. Yellow Shell/Cory has some very exciting adventures as he attempts to thwart the evil designs of the Changer. Although the author displays her usual ingenuity and superb skill here in creating breathless adventure, there's an enormous credibility gap. The person of the boy-beaver over-strains the suspension of disbelief; both his motivations and transformation are weak.—*Frances Postell, Multnomah County Library, Portland, Ore.*

PUGH, Ellen. *Tales from the Welsh Hills*. illus. by Joan Sandin. 143p. Dodd, 1968. CSS \$3.75; PLB \$3.46. 68-24025.

Gr 4-6—An attractive collection of 12 Welsh folktales, ranging from the eerie "Prince Alun and the 'Cannwyl Corph'" to the humorous "Morgan and the Pot of Brains." These are not the epic tales of the Mabinogion but the humbler stories of the countrymen, reminiscent of the folktales of other lands. For example, "The Simpleton" resembles the Danish "Little Claus and Big Claus"; "Cardiff Town," the Spanish "Tonio and the Fairies"; and "The Smart Daughter," the



For every young animal lover  
**Nature's Nursery**  
BABY MAMMALS

By ROBERT G. HUDSON

This fascinating book tells the complete story of mammals and their young, from the pygmy shrew to the African lion, from the meadow mouse to the duckbill platypus. Young readers will learn about the various kinds of mammals, their names (including the special names for babies of each species), and their unusual ways of life. Striking photographs show every aspect of animal infancy.

Robert G. Hudson is director of operations of the Pennsylvania Society for the Prevention of Cruelty to Animals.

128 pp. with 50 photogs., word list, reading list, index. Ages 10-14. GB \$3.69

THE JOHN DAY COMPANY  
Sales Office: 200 Madison Ave.  
New York, N.Y. 10016

Czech "Clever Manka." Only one selection in this book, "Six-and-Four," is duplicated in Thomas' *Welsh Fairy Book* (Verry, 1957), and none of the tales can be found in Jones's *Welsh Legends and Folk-Tales* (Walek, 1955). The book includes a pronunciation guide and will be useful for storytelling; still a more extensive collection, however, is Sheppard-Jones' *Welsh Legendary Tales* (Nelson, 1960), containing 41 well-told stories.—*Ruth Robinson, Los Angeles Public Library*

\*RANSOME, Arthur, retel. *The Fool of the World and the Flying Ship*, color illus. by Uri Shulevitz, unpag. Farrar, 1968. CSm \$4.95. 68-54105.

Gr 3-6— This Russian tale is an excellent story-hour choice, comparable in a collection to the single Andersen tales illustrated by Adrienne Adams. The fool of the world, a dumb peasant looked down on by his parents, wins the hand of the Czar's daughter after overcoming enormous obstacles with the aid of an old wise man and seven supernaturally talented companions. The theme, successfully presented, is that "God loves simple folk," and young readers will enjoy the repetition and rhythm of the text, the outlandish accomplishments of the fool's different friends (turning sticks into soldiers, drinking 40 barrels of wine, etc.), and the spirited illustrations filled with color and marvelous detail that convey both the enormity of the Russian landscape and the humorous activities of both peasantry and nobility.—*Barbara Gibson, Elihu Burritt Library, Central Connecticut State College, New Britain*

RICHARDS, Norman. *The Declaration of Independence*, illus., some color, by Tom Dunnington. 32p. (Cornerstones of Freedom Series). Childrens Pr. 1968. PLB \$3. 68-24379.

Gr 3-5— This pedestrian treatment ranges from the Pilgrims and lives of the early colonists through the writing of the Declaration. It states the thoughts expressed in the document, rather than reprinting the actual text, and poorly interprets "pursuit of happiness" as "the right to try to be happy." For a single-volume treatment, Alice Dalgliesh's *The Fourth of July Story* (Scribners, 1956), is still unsurpassed both in literary quality and illustrations, while Reuben's *How Documents Preserve Freedom* (Benfic, 1964) contains, for slightly older readers, the entire text of the Declaration in clear modern type.—*Mary R. Sive, Blauvelt Elementary School Library, N.Y.*

ROSS, Edward S. *Camouflage in Nature*, color photogs. by Edward Ross & Robert Borja. 63p. bibliog. index. (Adventures in Nature and Science Series). Childrens Pr. 1968. PLB \$2.96. 68-14727.

Gr 5-7— Excellent color photographs highlight this discussion of animal and insect methods of camouflage and mimicry. The author touches briefly on the evolutionary adaptations of animals via protective devices, and the major part of the book is devoted to specific examples from the insect, reptile, and amphibian worlds. For instance, the dead-leaf or Surinam toad, colored and shaped like a

leaf, can remain motionless for a long time on a leaf-strewn forest floor. Or a hornworm can startle prospective predators with its enormous false eyes. An odd discrepancy in this book is that while a tiger is featured on the cover, no birds, mammals, or fish are discussed in the text. For this reason, Poling's *Animals in Disguise* (Norton, 1966), though it lacks the attractive photographs and the popular appeal of this text, is the preferred purchase as it covers more inclusively protective coloration and imitation for the different branches of the animal kingdom.—*Helen Armstrong, Dr. John H. Winslow Elementary School Library, Vineland, N.J.*

RUSH, Caroline. *The Scarecrow*, illus. by Carol Lawson. 73p. St. Martin's Pr. 1968. CSm \$2.95. 68-26074.

Gr 3 Up— This is an evocative, unusual fantasy about an old farmer who, seeing one of the gloved hands of his scarecrow move, goes to investigate and subsequently becomes the listener to a series of tales told by an old field mouse living in the scarecrow to a lonely young one living with him. Each of these engaging narratives, which could stand individually, concerns the origin of a different part of the scarecrow—hat, straw, head, glove, coat, trousers, and boots. With mathematical precision each narrative interconnects fact, folklore, and fantasy, introduces a host of appealing human and animal characters, and deftly relates all of these aspects to the part of the scarecrow under discussion. The eavesdropping old man hears a tale daily as the summer wanes; at the end of the book—and of the summer—autumn winds rip the scarecrow apart, forcing the mice to seek refuge in a haystack where they finally find the companionship of others of their kind. The author's skill endows the mice with distinctive personalities; the old mouse's tales make the passive scarecrow an object of interest; and the old farmer's newly acquired knowledge of and concern for scarecrow and mice give his characterization added appeal. The question of where the fantasy begins and ends will intrigue readers and listeners, as it does the farmer, and young viewers will also enjoy Carol Lawson's delicate, suitably imaginative drawings in black and white.—*Evelyn R. Downum, University Elementary School Library, Northern Arizona University, Flagstaff*

SCHILLER, Barbara, retel. *Autumn and His Bear*, color illus. by Esta Nesbitt, unpag. Holt. 1968. CSS \$3.50; PLB \$3.27. 67-17720.

Gr 3-4— A fine retelling of the 13th-century Icelandic legend, also successfully used by Anita Feagles in *Autumn and the Bear* (William R. Scott, 1967), of the young traveler who spends all his savings on a "treasure of a bear" to present to the King of Denmark, and his dilemma when the King of Norway expects it instead. Attractive book production seeks to match period with design in what the artist calls a "contemporary manuscript." Small sketches in medieval manner and modern spirit, done in brown on white or white on brown decorate the double-page spreads, along with attractively arranged

irregular slabs of orange, violet, grey, and brown. The text is set in modern type, again brown on white or the reverse, with color used for each initial capital. The result is an imaginative creation for children to read and look at by themselves.—*Ruth M. McConnell, Multnomah County Library, Portland, Ore.*

\*SHACKELFORD, Nina. *When Birds Migrate*, illus., some color, by Elizabeth Rice. 40p. Steck-Vaughn. 1968. PLB \$3.25. 68-19559.

Gr 3-5— Easy-to-follow introductory information about bird migration. A few clear sentences and neatly labeled illustrations on each page describe and depict different species of birds, the reasons for bird migration, the routes birds take, how high and far they fly, what they eat, and where they go. Also included is some information about bird banding and its function. Offering more basic information than Burns's *Bird Watching* (Watts, 1968), this is an appealing package for younger would-be Audubons and a boon to all those middle grade natural history units.—*Ann D. Schweibish, Deer Park Public Library, N.Y.*

SHAY, Arthur. *What Happens When You Travel by Plane*, photogs. by author, unpag. Reilly & Lee. 1968. PLB \$2.95. 68-28881.

Gr 3-4— Arthur Shay once again (as in *What Happens When You Mail a Letter, What Happens When You Put Money in the Bank*) takes his young children, Steven and Lauren, on a photographic behind-the-scenes exploration, this time of an American Airlines flight between Chicago and Los Angeles. Fine views of the airport, control tower, airport kitchens, reservation and weather reporting systems, airplane cockpit, and so on are featured; the stress throughout is on travel rather than the mechanics of flight. This is a good supplement to such existing titles on air travel as Jacobs' *Airports U.S.A.* (Elk Grove Pr., 1967), for slightly younger children, and Greene's *A Trip on a Jet* (Lantern, 1960), which has more text, fewer pictures.—*Mary R. Sive, Blauvelt Elementary School Library, N.Y.*

SHUTTLESWORTH, Dorothy E. *Clean Air—Sparkling Water: the Fight Against Pollution*, 94p. photogs. index. Doubleday. 1968. CSm \$3.95. 68-17788.

Gr 3-6— A good treatment in an attractive 10 5/8" x 8 1/4" format of both air and water pollution that will be useful for units on conservation. Part I shows how an unnamed town and city flanking a river were affected by pollution. Part II, probably the most valuable section for reference, documents many cases of death and illness due to polluted air over cities. Part III tells how pollution is being fought and what individuals can do in the struggle against it. As a reference source, this is equal to but doesn't surpass Lewis' *Clean the Air* (McGraw, 1965), and would be a supplementary purchase for those libraries owning some combination of Carlson's and Hansens' *Water Fit to Use* (John Day, 1966), Bauer's *Water: Riches or Ruin* (Doubleday, 1959), and Archer's *Rain, Rivers and Reservoirs* (Coward-McC.,

1963). The black-and-white photographs are fine complements to the clear text.—*Linda Lawson Clark, Cobb County Public Schools Libraries, Marietta, Ga.*

SOOTIN, Harry. *Experiments with Magnetism*, illus. by Julio Granda. 86p. index. Norton. 1968. CSm \$3.75; PLB \$3.54. 68-20579.

Gr 4-7— A manual of experiments involving the fundamentals of magnetism, divided into a series of "What You Should Know" and "What To Do" sections. Topics range from the basic types of magnets and their characteristics to magnetic induction, magnetic permeability of various materials, the earth as a magnet and the relationship of the earth's poles to magnetism. The experiments are well chosen, the explanation and procedures sufficiently detailed and illustrated (mostly with diagrams) for easy understanding and performance at these grade levels. With its stress on experiment, the book may be successfully used in conjunction with other good books for this age level such as the Adlers' *Magnets* (John Day, 1966), which stresses the special properties and nature of magnets, and E. G. Valens' *Magnet* (World, 1964), which treats the folklore and history of magnets as well as their scientific make-up and applications.—*Elizabeth F. Grave, Rye Neck High School Library, Mamaroneck, N.Y.*

SULLIVAN, George. *How Do They Grow It?* 151p. illus. bibliog. index. Westminster. 1968. CSm \$4.95. 68-26123.

Gr 5-7— Mr. Sullivan has packed his book with fascinating details about the origin, cultivation, harvest, and economic importance of such plants as coffee, chocolate, cotton, pineapple, peanuts, pepper, and 14 others. Photographs of agricultural methods and processing procedures will help students understand the intricate scientific knowledge needed to produce some of our most ordinary foodstuffs and other taken-for-granted products. A good companion to books such as Rose Frisch's *Plants That Feed the World* (Van Nostrand, 1966), Mr. Sullivan's text will be useful in social studies and science units as well as interesting reading for agriculture-minded students and the just plain curious.—*Betty Douglas, Addison-Rutland School District Libraries, Shoreham, Vt.*

UHL, Marion Norris. *The Spiral Horn*, illus. by Betty Fraser. 122p. Doubleday. 1968. CSm \$3.50; PLB 75¢ net extra. 68-22482.

Gr 5-7— An amusing English fantasy concerning Etheria, mythical land of heraldic animals, and the feud between the Lion of England and the Unicorn of Scotland for the right hand position on the royal seal of state. Since he fears he may be killed in the fray, the Unicorn, Sir Hector, goes on a quest for an heir, and finds young William, who really only wants to be a horse. Despite the plot of the Dragon of Wales to overthrow both rulers, the conflict is solved with a compromise; the Lion will be supreme in England, the Unicorn in Scotland. The book has a good deal of eye appeal, with powerful, almost eerie illustrations that do not,

however, really reflect the light, humorous mood of the story. A foreword supplies the necessary briefing on heraldry. The book will appeal mainly to devotees of English fantasy because of the heavy use of British dialects and Middle English phrases, but others may be inspired to pursue the subject of heraldry further, or perhaps even English history, once they're caught up in the absurdities of heraldic Etheria.—*Cherie Zarookian, Los Angeles Public Library*

VARNEY, Joyce. *The Half-Time Gypsy*, illus. by Trina Schart Hyman. 239p. Bobbs. 1968. CSm \$4.50. 68-15631.

Gr 4-6— In this sequel to *The Magic Maker* (Bobbs, 1967), irrepressible Joey, friend of Twm Tybach, finds civilized society as represented by his small Welsh village too restrictive and runs away with the gypsies, only to discover that freedom too may have imperfections. In compromise, he takes the best of both worlds, deciding to become a half-time gypsy. Welsh charm and larger-than-life characters make this story engaging enough, but the curiously subdued, slow-starting plot development may limit purchase to those libraries which have successfully used the first, stronger title.—*Shirley Ellison, New Westminster Public Library, B.C., Canada*

VAUGHAN-JACKSON, Genevieve. *Cararomore*, illus. by author. Hastings House. 1968. CSm \$3.95; PLB \$3.84. 68-25624.

Gr 5-6— In a slow-moving, episodic, first-person narrative, based on incidents from the author's childhood, 11-year-old Anne tells of her life with her parents and twin brother in a big country house in Ireland in the 1920's. She and John enjoy the everyday adventures and activities typical of a well-off Irish family in a rural area—they frolic with their dogs and horses, have rat hunts, delight in the birth of pigs. Gradually, however, their peaceful world is disrupted by the worsening Civil War and harassment by IRA rebels, and they witness how families are divided over the question of dominion status or independence for Ireland. Their father, a doctor, is called upon to tend wounded rebel soldiers, and for their safety, the children are finally sent away to an English boarding school. The events and characters have the ring of authenticity and offer insight into this period of Irish history. In addition, the characters are sufficiently appealing and there's enough suspense and hints of danger in the background to keep the girls interested throughout.—*Helen Armstrong, Dr. John H. Winslow Elementary School Library, Vineland, N.J.*

VAVRA, Robert. *Pizzorro*, color photogs. by author, unpag. Harcourt. 1968. PSm \$3.95; PLB \$3.96. LC number unavailable.

Gr 3-5— A vivid general portrayal, in excellent, full-page color photographs and well written, descriptive text, of the habitat, dress, activities, and hardships of a poor rural family in modern-day Mexico. Handsome, eight-year-old Pizzorro is shown collecting aguamiel (honey milk) from a cactus, carrying brush and wood for his mother's kitchen fire, grinding corn for tortillas, going to market in a nearby

town, etc. The natural beauty of Mexico is clearly depicted, as is the reliance of the farm family on a magnanimous patrón; the festive piñata which results in Pizzorro's acquiring an unusually engaging burro and their subsequent activities is the high point of the book. The trade binding of the review copy indicates it won't stand up to much handling. Although historical, geographical, and political information is not included, this picture-story report on one typical family makes the book an attractive supplement for use in social studies units on Mexico.—*Evelyn F. Newlands, Tuscarora Elementary School Library, Addison, N.Y.*

WALTNER, Willard & Elma Waltner. *Year Round Hobbycraft*, 144p. illus.

Lantern Pr. 1968. CSm \$4.95. 68-23984. Gr 5-7— Arrangement by month, beginning with January, facilitates finding projects appropriate to the season in this latest Waltner hobbycraft book. Information about each month (history, flower, birthstone, different peoples' descriptive names for it) precedes each selection of two inexpensive projects, 24 in all. Thus, for March, instructions are given for making a wind whimsy and popcorn server; for December, readers are told how to construct a giant wreath and an "everlasting" candle. Some of the projects are unevenly successful in capturing the spirit of the months they are attached to, and some can be found in other handicraft books. Still, there are enough new and interesting ones here to make this a useful addition to collections needing more craft books.—*Ann D. Schweibish, Deer Park Public Library, N.Y.*

WELLMAN, Manly Wade. *Brave Horse: the Story of Janus*, illus. by Peter Burchard. 118p. Colonial Williamsburg, dist. by Holt. 1968. CSm \$3.95; PLB \$3.59. 68-24439.

Gr 5-6— Colonial Williamsburg in the late 1750's provides the background for this average bit of historical fiction about Janus, foundation sire of many fine American race horses. The plot follows Janus from shoulder injury through cure to the winning of a vital race under the capable ministrations of his 16-year-old trainer, Nick Forrest. Characters and background are developed adequately, and a satisfying conclusion nicely caps the mild suspense. Despite the author's inclusion of research notes, this is too limited to be regarded as a legitimate history of horse racing. It's an okay story for insatiable horse fans and is attractively augmented by Peter Burchard's black-and-white drawings.—*JoAnn Kingston, Flint Public Library, Mich.*

WHITEHEAD, Robert. *The First Book of Eagles*, illus. by Haris Petie. 84p. appendix. index. (First Bks.). Watts. 1968. PSm \$2.65; PLB \$1.98. 68-24609.

Gr 4-6— This fascinating and useful account of the magnificent eagles presents legends about them, their history and evolution, their modes of life, and a breakdown of the different species. An appendix lists 67 birds which bear the name of eagle, their sub-family group, and where they can be found. Comprehensive and clearly written, this will be a welcome addition to all library collec-

tions as it is more inclusive than other books currently available, such as Robert M. McClung's *Vulcan: the Story of a Bald Eagle* (Morrow, 1955), which are generally limited to the life cycle of only one species.—*Ann Sarver, William O. Schaefer School Library, Tappan, N.Y.*

WHITMER, John C. & M. Vere DeVault. *Chemistry*, illus. by Mac Tatchell. 48p. (Wings Bks.). Steck-Vaughn. 1968. PLB \$2.25. 68-19556.

Gr 4-7—An introduction to the elements, chemical bonding, chemical changes, etc., employing a see-for-yourself approach. The examples are interesting and the illustrations clearly demonstrate the necessary procedures; a few ordinary household items are all the equipment called for.—*Elizabeth F. Grave, Rye Neck High School Library, Mamaroneck, N.Y.*

WIER, Ester. *Action at Paradise Marsh*, illus. by Earl R. Blust. 127p. Stackpole. 1968. CSm \$4.50. 68-29597.

Gr 4-7—Twelve-year-old Radish Johansen's life revolves around the swamp bordering his father's cranberry bog. Now the swamp may be drained for a housing project, and Radish's father and his brother, a naturalist, are upset. Radish's enjoyment of the swamp is enhanced by his friendship with Mr. Moon, a wispy character, who befriends an orphaned owl, knows how to guddle fish, and helps Radish in his effort to save the swamp through the sacrifice of his pet trout. This contrived ending, in which the exhibit of the large trout convinces the state legislators that the marsh is worth retaining as a sport and recreation area, seriously detracts from the plausibility of an otherwise admirable story.—*Muriel Bart, Automotive High School Library, Brooklyn*

WILLIAMS, Anne Sinclair. *Secret of the Round Tower*, color illus. by J. C. Kocsis. 87p. Random. 1968. PSm (cl. sp.) \$3.95; PLB \$3.69. 68-23651.

Gr 5-6—A mild tale that may attract readers fond of animals and medieval settings. While riding outside their chateau in France, Melisande and her older brother, 14-year-old Galpin, find a pure white "foal." The animal has unique qualities, however—other animals bow to him, he is fond of truffles, and so on—which indicate to the family that, though he as yet has no horn, he may be a unicorn. Elvine the witch is consulted, and after administering the tests for unicornity, she confirms the family's suspicions. The rest of the story revolves around the children's efforts to keep the valuable and much-prized unicorn a secret and Melisande's decision to set him free, after news of him does leak out to the King and his men. Vigorous illustrations in blue and white enliven the simple, adequately written story.—*Patricia Dahl, Minneapolis Public Library*

WIRTENBERG, Patricia Z. *All-Around-the-House Art and Craft Book*, photogs. by author. 103p. Houghton. 1968. CSm \$5. 68-28058.

Gr 5 Up—This lucid arts and crafts book emphasizes creatively decorative, rather than useful, end products. Teachers will seize on it for art lessons not only because

it invites experimentation with varied techniques and textures and emphasizes creativity, but also because the 50 projects require the use of relatively inexpensive ingredients such as liquid starch and soap powder. Younger students, unfortunately, may bypass the book—it has small print, black-and-white photographs (about five per project), and a difficult vocabulary—and schools with a limited budget for such books may question the price. However, the book does cover the possibilities in both new and basic material freshly and imaginatively.—*Margaret M. Bauman, Warwick Elementary School Library, Jamison, Pa.*

ZAJDENBERG, Arthur. *How to Draw Houses*, illus. by author. 64p. Abelard. 1968. CSm \$3.50; PLB \$3.33. 68-13240.

Gr 5-7—This undetailed how-to drawing book unsuccessfully generalizes elementary approaches to drawing houses by introducing young artists to basic shapes and styles of housing in various parts of the world. Short explanations accompany sample drawings reproduced in black or gray. Mr. Zaidenberg's more general books on various art techniques are more successful than this specialized title; several of the statements describing perspective here are confusing when compared with the drawings, and inconsistent perspective exists in many of the visual examples.—*Verle Mickish, Boulder Valley Public Schools, Boulder, Colo.*

#### JUNIOR HIGH UP

BIBER, Yehoach. *The Treasure of the Turkish Pasha*, illus. by Uri Shulevitz. 128p. Scribners. 1968. CSm \$3.50; PLB \$3.31. 68-29362.

Gr 6-9—A fast paced, exciting adventure story set in British-ruled Palestine in the 1940's, told by Yirmi, a former member of the guild of guardsmen who protected outlying Jewish settlements. Approached by the Haganah to search for a Jewish treasure stolen by the Turks some 30 years earlier, Yirmi enlists the help of five friends—all, like himself, middle-aged former guardsmen now pursuing peaceful lives. Yirmi's 15-year-old son completes the party which sets out across the Sinai desert disguised as Bedouins. After enduring great hardships and facing many dangers, they finally accomplish their objective. A wealth of factual information on history, customs, food, etc., is smoothly integrated into the first-person narrative. Especially interesting are the descriptions of personal relationships between Arabs and Jews. The translation from the Hebrew is graceful, and attractive line drawings add interest to the story.—*Jacqueline Celian Dick, Miami Public Library, Fla.*

BIEMILLER, Carl L. *The Albino Blue*. 119p. Doubleday. 1968. CSm \$2.95; PLB 75¢ extra. 68-25597.

Gr 6-8—Fourteen-year-old Kent Palmer hooks a never-seen-before albino bluefish and sets off a tale of conflicting values. Though the story of Kent's decision to release the rare fish and the consequences of his act has some interesting moments, the plot develops from an amount of pub-

lic interest in the rare specimen that is basically improbable. Throughout, the New Jersey coast and the Sandy Hook Marine Laboratory, the scientists there and their work, come to life more vividly than do the main characters. Kent's information-packed experiences at the lab may interest some general readers but they will be pure gold for budding marine biologists—the only readers apt to take this book bait enthusiastically.—*Margaret E. Sandahl, Hanover Park High School, Hanover, N.J.*

BIXBY, William. *Of Animals and Men: a Comparison of Animal and Human Behavior*. 184p. McKay. 1968. CSm \$3.95. 68-30886.

Gr 9-12—An extensive, up-to-date survey of such ethological phenomena as display, ritual fights, appeasement, territoriality, aggression, displacement, migration, and communication. Writing informally and including many emotional statements that will be both thought-provoking and good discussion material, Mr. Bixby ably selects and accurately reports individual examples from the animal world to show that much of man's behavior probably evolved from animal ancestors and that animals have probably developed more satisfactory systems of innate survival behavior than man. In some instances, the issues are presented in an oversimplified or biased manner, e.g. Bixby frequently and unjustifiably implies that morality operates in animals other than man. He also inaccurately suggests that men and rats are the only species that murder their own kind and concludes that environmental deterioration is partly attributable to the Judeo-Christian ethic. In addition, the author employs certain idiomatic phrases—about animals losing their cool, amoebas waving goodbye, etc.—that may date the book and offend some teachers. Still, the hypothetical origins and future implications of man's behavioral problems concerning aggression are fascinating, and so are Mr. Bixby's open-to-discussion extrapolations from animal to human behavior. His book however, should be balanced by more orthodox presentations of the scientific evidence in more specialized books such as Selsam's *The Language of Animals* (Morrow, 1962), Hyde's *Animal Clocks and Compasses* (McGraw, 1960), and Gilbert's *How Animals Communicate* (Pantheon, 1966).—*A. C. Haman, Department of Science, University of Northern Iowa, Cedar Falls*

BLANDFORD, Percy W. *Canoes and Canoeing*, illus. by author. 210p. index. Norton. 1968. CSm \$4.95; PLB \$4.51. 68-18673.

Gr 7 Up—A good book with a deceptive title for American readers, as Mr. Blandford, an Englishman, is really talking of kayaks and kayaking in the common European terminology. Additional British terms may cause confusion in an otherwise well-written book that details steps and plans for the construction of four kayaks and one canoe and includes use of paddles, sailing gear and other accessories. The text is accompanied by numerous photographs, charts, and diagrams. Useful how-to.—*Ralph J. Folcarelli, Graduate Library School, Long Island University, Greenvale, N.Y.*

BLISH, James. *The Vanished Jet*. 117p. Weybright & Talley. 1968. CSm \$4.50. 68-10256.

Gr 7-9—This vapid science-fiction cum adventure story involving the efforts of a 15-year-old boy to locate his lost parents, passengers on an experimental Sub-Orbital Transport plane, is as thin as air. The boy's clue-gathering takes him first to Lithuania and then to Arabia, where he almost single-handedly rescues plane, passengers, and crew. By inventing a series of preposterous incidents with so many loose ends that a second book is needed to tie them together, the author widens the credibility gap to an unbridgeable chasm.—*John T. Gillespie, Graduate Library School, Long Island University, Greenvale, N.Y.*

BOARDMAN, Fon W., Jr. *America and the Jazz Age: a History of the 1920's*. 136p. index. Walck. 1968. CSm \$4.50. 68-23884.

Gr 7 Up—An informative account of the 1920's in America. Incidents of Harding's and Coolidge's administrations and developments in business, labor and transportation are outlined, as are America's relations with the rest of the world. Discussed in the second half of the book are prohibition, changing patterns of life—literary, cultural, and recreational—and "heroes and villains." There is an extensive reading list and the detailed index notes people and ideas but not titles of plays, books, etc., or terms, such as speak-easy or nickelodeon, which appear in the

text. This will be useful in junior and senior high history and humanities programs and for readers younger or less knowledgeable than those who read Allen's *Only Yesterday* (Harper, 1931).—*Elnora M. Portteus, Cleveland Public School Libraries*

\*BONNER, T. D. *Mountain Man, Indian Chief*, ed. by Betty Shepard. 184p. illus. Harcourt. 1968. CSm \$3.95. 68-25196.

Gr 7-10—Jim Beckwourth, Negro, mountain man, hunter, Indian fighter, and adopted Indian chief, was a rare individual of the early 19th Century whose life—dangerous, bold, colorful, foolhardy—epitomizes the American push to the West. In 1856 his story appeared as he had dictated it to an itinerant newspaper man, T. D. Bonner, who had been fascinated by Beckwourth's fantastic life. Subsequent editions of the story appeared in 1892, 1931, and 1966. This edition of the memoirs features a few minor omissions but maintains the essential story as it was dictated to Bonner. The language is picturesque and unfettered, the adventures verge on the incredible; Beckwourth's close encounters with death strain belief even while they excite the imagination. Harold Felton's *Jim Beckwourth*, (Dodd, 1966), for a slightly younger audience, scales down the man, places him carefully against his times, and interprets him from the results of extensive research. Shepard's volume presents Beckwourth as he saw himself, in all his flash and daring, against the vivid, larger-than-life pano-

rama of the American West. The two books complement each other nicely, and both are recommended for American history and biography collections.—*Rose S. Bender, Great Neck South Junior High School Library, N.Y.*

BOYD, Waldo T. *The World of Cryogenics: the Story of Heatlessness*. 192p. illus. index. (Science Survey Series). Putnam. 1968. PLB \$3.64. 68-24503.

Gr 7-10—This clearly written, well-organized survey of the strange, exciting world of the ultra-cold tells how low temperatures (−250° to −459° F.) are created and used in such varied fields as physics, surgery, rockets, lasers, and metal fabrication. A chapter on the future uses of low temperatures is followed by a most useful glossary. Helpful diagrams and photographs are included throughout.—*Bernard B. Lane, Pacific Northwest Laboratory, Richland, Wash.*

BRINDZE, Ruth. *Investing Money: the Facts about Stocks and Bonds*. 128p. illus. index. Harcourt. 1968. CSm \$3.50. 68-28801.

Gr 8 Up—The title and subtitle are deceptive since this book is nothing more than a quick, sometimes inept, overview of the New York Stock Exchange, the history of the SEC acts, the financial history of Polaroid Corporation, a typical stockbroker's office, senior securities (bonds), stockholder reports, and investing in investment clubs and mutual funds. It takes the author more than 76 pages to

#### MORROW JUNIOR BOOKS

## WINGS, SUN, AND STARS THE STORY OF BIRD MIGRATION

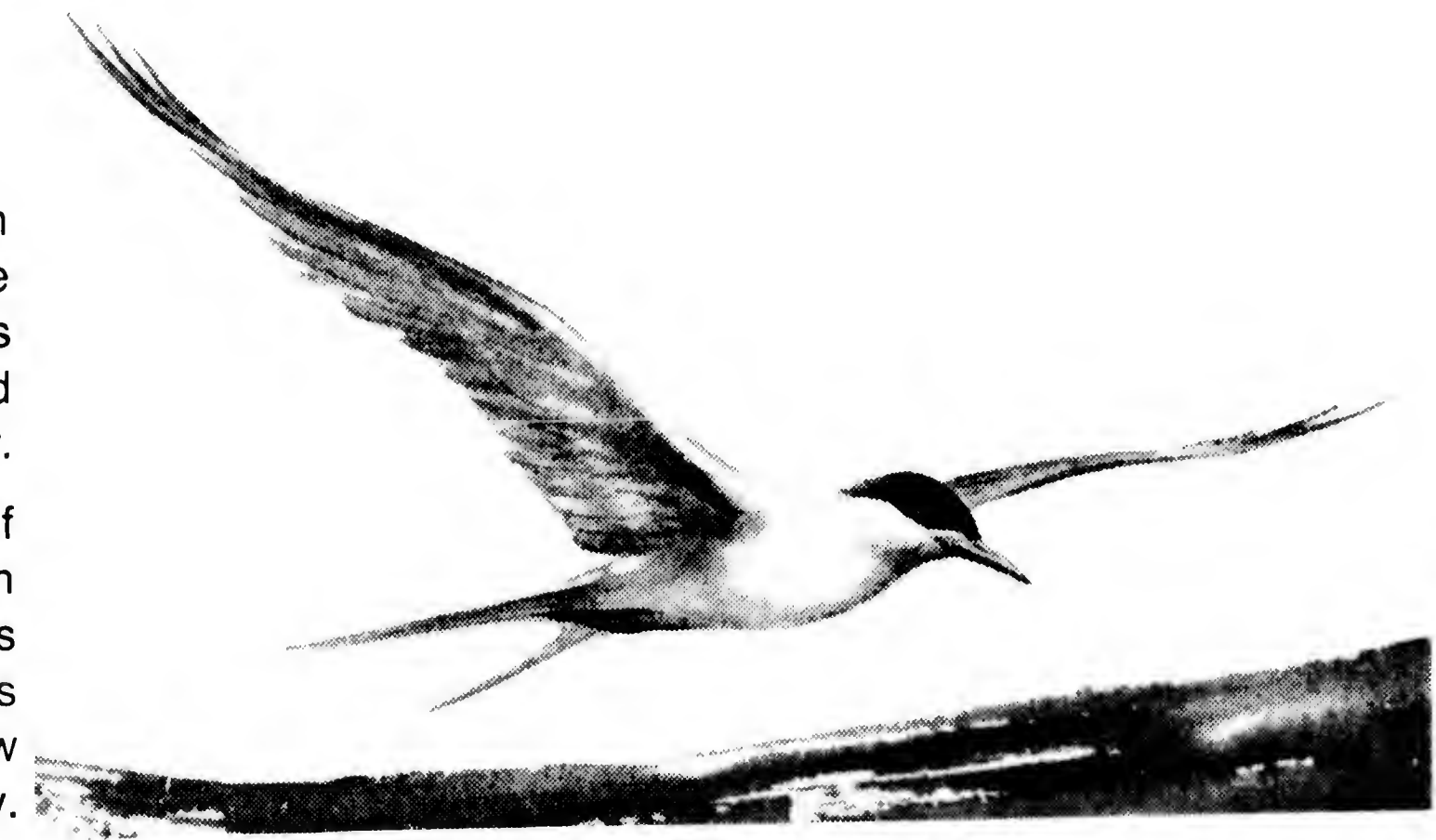
Written and illustrated  
by JOHN KAUFMANN

Why birds migrate, and how they perform seemingly impossible feats of endurance and navigation, is the subject of this impressive study by an accomplished nature writer and illustrator.

Describing the physical characteristics of bird flight: how fast, how far, how high birds can fly, Mr. Kaufmann concludes with a masterful explanation of the various theories now being debated on how migratory birds find their way.

78 illustrations and diagrams plus maps of navigational routes supplement the text. Essential reading for every bird lover and nature enthusiast.

Ages 12 up. \$4.25



**WILLIAM MORROW AND COMPANY**  
788 Bloomfield Ave., Clifton, N.J. 07012

arrive at the difference between a speculator and an investor; the information is superficial throughout, the writing clear but dull. Far superior information is accessible to high school students in such adult books as Leo Barnes's *Your Investments* (Prentice-Hall, 1967) and *The Money Game* by "Adam Smith" (Random, 1968).—Paul Sarnoff, *W. R. Coe Library, University of Wyoming, Laramie*

BULMAN, A. D. *Models for Experiments in Physics*. 220p. illus. appendix. index. T. Y. Crowell. 1968. CSm \$4.95. 68-21950.

*Gr 7 Up*—Originally published in England in 1966 as *Experiments and Models for Young Physicists*, this discusses some 13 or so different models or "toys," ranging from a bimetallic thermostat to a cloud chamber. Instructions and illustrations are clear and contain sufficient information for prospective project builders. The style is "how to" and clear. The book resembles, though it doesn't overlap, the author's *Model-Making for Physicists* (T. Y. Crowell, 1968). A useful reference for science students, this should be favored by those budding experimentalists and science fair entrants who enjoy going beyond pen-and-paper theorizing.—Philip Alley, *Physics Department, New York State Teachers College, Geneseo*

\*CALDER, Ritchie. *The Evolution of the Machine*. 160p. illus., some color. index. American Heritage & the Smithsonian Institution, dist. by Van Nostrand. 1968. PSm \$4.95. 68-17249.

*Gr 7 Up*—This first title in a new series offered in collaboration by American Heritage Publishing Company and the Smithsonian Institution is a distinct success. As much a chronicle of man's response to his environment as what the author terms an "attempt to trace that process of selection by which the bits and pieces that constitute our contemporary machines came together," the text succinctly discusses the achievements of Whitney, Watt, Faraday, Edison, the Wright Brothers, the Curies, Einstein, and many others. Similar in format to *Machines* by Robert O'Brien and the Editors of *Life* (Time-Life, 1964), the more thorough Calder title is liberally illustrated with prints, diagrams, and photographs.

### "a delightful grab bag of a book"—L. J.

KENDALL, Lace. *Tigers, Trainers and Dancing Whales: Wild Animals of the Circus, Zoo and Screen*. illus. by author. 192 p. Macrae. 1968. CSm \$4.95. 68-31145. *Gr 7-10*—As the title implies, this is a delightful grab bag of a book, with something for everyone interested in animals. There is useful, hard-to-find information on zoos and their historical development, big game hunters, such TV animal stars as Judy the Chimp and Gentle Ben, and animal oddities of the past like Jumbo. Readers curious about such things as how fleas play football, and how one gets a snake to wear a tuxedo will enjoy this informal, well illustrated potpourri.—L. J.

A chronology at the end of the book, a book list, and a section of biographical sketches enhance this superior survey history.—Lynda McConnell, *O. W. Holmes Intermediate School Library, Alexandria, Va.*

CHASE, Mary Ellen. sel. *The Country of the Pointed Firs and Other Stories by Sarah Orne Jewett*. illus. by Shirley Burke. 301p. Norton. 1968. CSm \$6.50; PLB \$5.79. 68-22719.

*Gr 10 Up*—Quiet, anecdotal, sensitive, the stories in this collection may well be recommended at the high school level as fine examples of regional American literature. The title story, a near-classic first published in 1896, concerns a small Maine coastal town and its people. The book includes four other related stories set in New England and a loving introduction by Mary Ellen Chase. The people, the time and the region have seldom been so vividly portrayed as by Miss Jewett, and her stories will be most appreciated by those who can savor the author's 19th-Century style.—Frances Postell, *Multnomah County Library, Portland, Ore.*

DAVENPORT, William. *The Seine: from Its Source, to Paris, to the Sea*. illus. by Roselle Davenport. 128p. index. (River Series). McGraw. 1969. CSm \$5.50; PLB \$5.05. 68-29911.

*Gr 7-12*—A travel guide that offers lessons in French history and literature as the author follows the Seine from its source at Dijon to its mouth at LeHavre. Well researched, lucidly written, the text lingers over the histories of the major towns along the serpentine, 482-mile river. Thus, readers are told of Joan of Arc meeting Charles VII at Troyes and Abelard meeting Heloise in Nogent; Napoleon, Mallarmé, the Barbizon School of Painters, the numerous Henris and Louis are introduced via the towns they made famous. There is a lengthy pause at Paris, where the French Revolution is described from the buildings and bridges that dot the city. Insufficiently detailed to serve as a history text, the book is enjoyable reading that, in conveying so well the author's obvious affection for the river and the country, may well prompt readers to further study. Mrs. Davenport's delicate black-and-white drawings lovingly capture both people and places.—Sandra Meyer, *Lawrence Junior High School Library, N.Y.*

DAVIES, L. P. *Dimension A*. 206p. Doubleday. 1969. CG \$3.95. 69-10996.

*Gr 6-8*—Competent adventure sci-fi from a British author of adult mysteries. After a sure-fire beginning—an elderly professor and his mysterious assistant reported missing from a secret project—the story fizzles temporarily as the professor's nephew and the young laboratory-trainee narrator ascertain the professor was attempting entry into another time/space dimension, successfully make such a journey, and repetitively investigate their strange new environment. Things pick up as they find the professor and discover that the inhabitants of Dimension A—primitive human survivors of ancient wars and a gigantic intelligent plant/animal cell—are planning to invade our world.

In the nick of time, of course, the humans make it back and foil the would-be invaders. The book has flaws—the young heroes seem uncommonly sober and scientifically knowledgeable for 18-year-olds and there's that lag in the suspense/action, but the scientific rationalizations are plausible, there's an eye-catching dust jacket to lure browsers, and a favorite s-f theme is handled adequately for the satisfaction of readers not yet ready for similar adult stories.—Margaret A. Dorsey, *"School Library Journal"*

DAY, A. Grove. *Pirates of the Pacific*. illus. 181p. Meredith. 1968. PSm (cl. sp.) \$4.95. 68-26331.

*Gr 7-9*—True exciting tales of the pirates who prowled the Pacific Ocean from the 16th-Century expeditions of Magellan and Drake to the mid-19th-Century forays of Bully Hayes. The pirates include not only names well known in the West, like Drake, but also such renowned Orientals as Coxinga, admiral of huge pirate fleets in the 17th-Century Chinese civil wars. Also included is a Chinese woman pirate who established and enforced a rigorous code of laws. The many illustrations, which appear to have been reproduced from authentic records of the day, correspond well with the text. A map of the Pacific and a good index enhance the book's usefulness, as does the short bibliography in the foreword.—John J. McDonnell, *South High School Library, Valley Stream, N.Y.*

\*DAY, Beth & Dr. Margaret Liley. *The Secret World of the Baby*. photos. by Nilsson & others. 113p. index. Random. 1968. CSm \$3.95; PLB \$3.94. 68-23670.

*Gr 7-9*—This sympathetic and tasteful treatment of an engrossing subject will find an assured audience among young teen siblings and babysitters and will very likely catch the interest of their parents too. Reflecting the findings of the new science of fetology, the authors describe the active and sentient existence of the unborn baby. In opposition to the generally held belief that the fetus develops in a passive and unconscious state, readers are shown that the baby hears noises, detects light, explores his own features, exercises, and in other ways prepares in the womb for his radically different life after birth. The birth process itself is described in terms of its effect on the infant, and the early post-partum weeks are shown as a transitional period where many of the baby's reactions reflect his prenatal experiences. The index is good, but a pronunciation guide and clearer definition of some terms is needed. The crisply inviting format includes numerous black-and-white photographs, several of them remarkable studies of the living, unborn fetus.—Janet French, *Centennial School District Libraries, Warminster, Pa.*

EVANS, Lancelot O. *The Caribbean (the English-Speaking Islands)*. 64p. photos. (Visual Geography Series). Sterling. 1968. PLB \$2.49. 68-18795.

*Gr 7-9*—Similar in format to others in the series, this covers briefly the history, economy, arts, sports, government, culture and geography of the area. The greatest amount of space is devoted to

Trinidad and Tobago; Barbados, the eastern Caribbean, the Bahamas, the Turks and Caicos, the Caymans, and the Virgin Islands are also included. There are only three maps: Trinidad, Tobago and the general Caribbean area. The book offers reasonable coverage for its length and price and is an adequate tourist guide; however, Sherlock's *Land and People of the West Indies* (Lippincott, 1967) and Cartey's *The West Indies* (Nelson, 1967) offer more detailed information on island cultures, while *The West Indies* volume of the Life World Library, an adult title, provides fuller descriptions.—Sandra Meyer, *Lawrence Junior High School Library, N.Y.*

FANNING, Leonard. *Over Mountains, Prairies and Seas: the Oil Trade*. 125p. illus. index. (Trade Routes Series). McGraw. 1968. CSm \$4.95; PLB \$4.46. 68-31660.

*Gr 6 Up*—A well-written text with relatively little fictionizing, remarkably complete index, and numerous helpful photographs make this an excellent choice for school and public libraries. Beginning with the early uses of oil, the author traces its commercial rise in the United States and concludes with its present status as a powerful political lever in international diplomacy. One omission: there's no mention made of the "Torrey Canyon" disaster and the need for stricter safety laws concerning the shipping of oil on ocean lanes. Despite this, the book remains a valuable and interesting source of assignment information.—Joseph L. Buelna, *Los Angeles Public Library*

FINLAY, Winifred. *Danger at Black Dyke*. 186p. illus. S. G. Phillips. 1968. CSm \$4.95. 68-31174.

*Gr 6-8*—In this mediocre modern adventure, young Geordie Bickerton and his companions use their very considerable knowledge of the ruins of Hadrian's Wall and its environs to aid a mysterious fugitive, later revealed as the potential pawn in an attempted South American political uprising. A fine sense of brooding country atmosphere and authentic depictions of Northumbrian setting are wasted in a book which is marred by uneven characterizations, a confusingly handled flashback technique, several cross-themes, and a plot that is highly improbable to begin with.—Shirley Ellison, *New Westminster Public Library, B.C., Canada*

GILBERT, Nan. *See Yourself in Print*. illus. by Jacqueline Tomes. 207p. index. Hawthorn. 1968. CSm \$4.95. 68-27646.

*Gr 7-10*—Written for teenagers who have the desire but not the know-how to get into print, this introduction suffers from overly superficial coverage, a gossipy style, and excessive generalization. No real evidence is given, for example, to support the author's contention that anyone who can "write a letter to a friend" can be a professional writer. Much of the book is taken up with excerpts from the author's own work—too often flat and trite—illustrating the types of formula writing she recommends for house and home magazines, juvenile books, and so on. The sensible advice for hopeful writers that the book does offer—know your market, keep

trying, revise when you're not in the hot flush of creation—is not new, and there is insufficient stress on style and the mechanics of writing. A more complete work on the subject is Burack's *Writer's Handbook* (Writer, 1968), while Strunk and White's *The Elements of Style* (Macmillan, 1962) is still superior as a discussion of the basic elements of writing.—Michael Cart, *Logansport-Cass County Public Library, Ind.*

GORDON, Ethel Edison. *So Far from Home*. 169p. T. Y. Crowell. 1969. CSm \$3.95. 69-13638.

*Gr 8-11*—Childhood dreams die painfully and the universal childhood need for a feeling of place and belonging has remarkable longevity—this theme is capably treated in the story of orphaned, 13-year-old Miranda, taken to France by her

seemingly cold grandmother and thereby separated from her adored older brother Brian. Readers follow a maturing Miranda in various situations until she's ready to return to America and enter college. During this time she's learned that truly one can't go back, that she can love Brian without being excessively dependent on him, and something of the workings of man-woman relationships. The most successful and intriguing character in the book is not Miranda, however, but her sixtyish grandmother who is neither a pie-baking, plump, wise little lady nor a nasty, mysterious witch-like female. Grandma lives in European hotels, dyes her hair, wears makeup and long gold chains, and is in love with a wealthy man approaching 70 whom she can't marry because his wife won't grant him a divorce. The novel is seriously flawed by awkward time transi-

## ONE LIBRARIAN TO ANOTHER

Notes to the profession from **CHILTON'S** librarian

### A note on our YA books

CHILTON'S first four 1969 Young Adult titles are published this month. We think they are an exciting, varied, and action-packed lot. (Trade prices are given first, then library-binding prices.)

**THE DAY FORT LARKING FELL: The Legend of the Last Great Indian Fight** is the latest book by WILL HENRY, who is very well known for his stories of the West. This time, he brings back Preacher Nehemiah Bleek — whom we met in *Maheo's Children* (Chilton 1968) — as the hero of a true story that old Cheyennes are still fond of telling. It is the story of how one lone giant of a white man, aided only by a few small Indian orphans, declared war on the most powerful Army post on the frontier — and won. The exploits of this resourceful little troupe — who outmaneuvered the U. S. Army to save the Indian children from the white man's Indian schools in the East — make a courageous, delightful adventure. Ages 14-up. \$4.95/\$4.73 (LC 68-57511)

Not all hot-rodders are the four-wheeled counterparts of Hell's Angels! **HOT ROD OUTLAWS** by ROBERT SIDNEY BOWEN is about 18-year-old Pete Rawlins, who soups up an old Chevy and enters her in competition at Hawaii Raceway Park against some pretty dirty opposition — from the kind of hot-rodders who give hot-rodders a bad name. For boys, ages 12-up. \$4.95/\$4.73 (LC 69-16537)

Two gaps — between generations, and between hippie and square — get a frolicsome going-over in **COMPLETELY COWED** by JANET DAVIS. Ellis, a hippie artist, comes for a prolonged visit to her aunt Elspeth in a small New England village. The story of their mutual adjustment, after some early qualms, is a modern, realistic romance filled with genuine humor. Ages 14-up. \$4.95/\$4.73 (LC 69-16534)

J. M. SCOTT'S **THE DEVIL YOU DON'T** has everything a thoroughgoing adventure-mystery needs — buried treasure, an event-

ful, dangerous sea voyage, a deserter, a stowaway, and a party of determined, charming fortune-seekers. The final unveiling of the secret of South Trinidad climaxes one of the most exciting mystery stories of this or any other season. Ages 14-up. \$4.95/\$4.73 (LC 69-14829)

Now, a brief look backward.

Don't let your library get caught without **SEVEN WOMEN: Great Painters** by FRANCES and WINTHROP NELSON. This December, 1968 book contains inspiring biographies of Angelica Kauffmann, Elisabeth Vigée Lebrun, Berthe Morisot, Marie Laurencin, Mary Cassatt, Cecilia Beaux, and Georgia O'Keeffe — illustrated with outstanding examples of their work, interpreted in terms of the artistic trends of their time. Ages 12-up. \$8.50 (LC 68-57513)

Check your fall acquisitions, and make sure you haven't missed **MILESTONES IN RUSSIAN HISTORY** by RONALD SETH, ages 14-up. \$4.95/\$4.73 (LC 68-54879) . . . **TOD** by JOHN KIDDELL, ages 12-up. \$4.95/\$4.73 (LC 68-31697) . . . **MICHAEL FARADAY AND THE DYNAMO** by MABEL MILLER, ages 12-up. \$4.95/\$4.73 (LC 68-31699) . . . and **MEI LING'S MOUNTAIN** by MARGARET MEYER, ages 12-up. \$4.50/\$4.30 (LC 68-31998). **YOUR STANDING ORDER FOR ONE OR MORE OF THESE AND ALL FUTURE YOUNG ADULT TITLES CAN BE ENTERED NOW UNDER OUR LIBRARY PLAN.**

Watch this space next month for information on the rest of our YA books for Spring 1969.

Write for our *Dewey-Decimalized and LC-numbered catalog. We supply free LC cards for every book. If you order through a jobber, send us a list of the books and we'll rush cards direct.*

**CHILTON BOOK COMPANY**  
Philadelphia • New York • London  
In Philadelphia: 401 Walnut St. 19106



tions, the near-cataloguing of the lessons Miranda learns, and the too emphatic initial rejection of Grandma, which makes Miranda's later acceptance of her entirely predictable. Nevertheless, the story is thematically superior to the general run of teen novels for girls in its sensitive realization of the complexities that age brings and of the loneliness inherent both in growing up and in growing old.—*Diane G. Stavn, "School Library Journal"*

GRIERSON, John. *Heroes of the Polar Skies*. photogs. 179p. Meredith. 1968. CSm \$4.95. 68-28718.

Gr 7-9— Brief, admiring biographies of seven men who practiced a less well-known facet of the explorer's trade: flight over the poles. Hardships, sufferings, and lonely triumphs are related, with enough suspense to satisfy the most critical arm-chair adventurers. The author, himself an aviator and former test pilot, writes with obvious authority of the breakthroughs in air exploration achieved by Amundsen, Ellsworth, and Wilkins, among others, during the early days of aviation. Junior high boys and even older ones, particularly those fascinated by the survival problems in Arctic exploration, will enjoy reading about the careers and almost superhuman accomplishments of these men.—*Rose S. Bender, Great Neck South Junior High School Library, N.Y.*

HALL-QUEST, Olga. *Old New Orleans, the Creole City: Its Role in American History, 1718-1803*. illus. by Victor Lazzaro. 192p. bibliog. index. Dutton. 1968. CSm \$4.25; PLB \$4.21. 68-24722.

Gr 6-9— The subtitle of the book aptly describes its contents. In addition to covering this main subject area thoroughly, the book chronicles the events preceding the founding of the city including early explorations in the Mississippi delta region. Six black-and-white illustrations and the endpapers provide only decorative depictions of various city scenes; the book unfortunately lacks clearly labeled maps to elucidate the frequently involved geographical discussions. Nevertheless, the detailed coverage offered of the specific era and locale is unequalled in books currently available for children, so the book should be useful for social studies units beyond the local and regional markets' needs and uses.—*Sarah Ann Long, Humphries Elementary School Library, Atlanta, Ga.*

HARRINGTON, Lyn. *Greece and the Greeks*. rev. ed. photogs. by Richard Harrington. 221p. (World Neighbors Series). Nelson. 1968. CSm \$3.75. 68-24456.

Gr 6-8— The history, culture, and problems of modern Greece were ably presented in the original 1962 edition of this book, and this only slightly altered edition is equally good. Chapter seven, "The Postwar Years," has been enlarged with emphasis on tourists; Chapter nine, "Greece Tomorrow," reflects the ideas of the earlier edition though it has been rewritten; both mention only briefly the military coup of 1967. There are 19 new photographs; the years 1964, 1967, and 1968 have been added to the important dates listed at the back of the book. The

index features two new entries, "Money" and "Tourists," and lacks 12 entries that were in the older edition. The bibliography lists eight fiction titles, only one of which is a juvenile book. Miller's *Greece* (Scribners, 1965) is a less detailed work for the same audience; Warren's *First Book of Modern Greece* (Watts, 1966), also for junior high school readers, stops its coverage at 1961, and Gianakoulis' *Land and People of Greece* (Lippincott, 1965) is for an older audience.—*Ethel Karrick, Detroit Public Library*

HEINTZE, Carl. *The Circle of Fire*. 161p. illus. index. Meredith. 1968. CSm \$3.95. 68-28715.

Gr 6 Up— A lucid, interesting survey of a number of aspects of earth science. Scientific facts about volcanoes, earthquakes, tsunamis, the earth's crust and interior are presented in relation to human activities, including oceanography, Project Mohole, etc. The broad scope of the coverage necessitates that some topics be treated rather briefly, but the book makes interesting reading for those who are not science-oriented as well as for readers with some knowledge of earth science. A good follow-up to such introductions as Pough's *All About Volcanoes and Earthquakes* (Random, 1953), this may well lead readers on to the adult general trade books on the subject. The illustrations and photographs enhance the textual presentation throughout.—*Daryl D. Smith, Department of Natural Science, University of Northern Iowa, Cedar Falls*

HELLER, Deane & Dave Heller. *The Cold War*. 160p. index. Hawthorn. 1968. PLB \$4.95. 68-27648.

Gr 7-10— A subjective, reasonably detailed survey of recent events relating to the Cold War. The Soviet Union is depicted throughout as a ruthless power-grabber determined to achieve Communist domination of the world; the authors deny that any Communist nations, now or in the future, are willing to live and let live. Tracing the critical confrontations between the United States and Communist powers since 1945 (Berlin, Korea, the Congo, Cuba, Vietnam) and various modes employed to meet them (Truman Doctrine, Marshall Plan, NATO, OAS and nuclear treaties), the authors conclude that the Soviets have made a series of small gains each time they backed down from all-out war; American blunders—e.g., the Bay of Pigs invasion—are reluctantly conceded. Reflecting on the prospects for peace, shifts in the balance of power since 1965, the role of emerging nations, and the tensions between the United States and Red China, the Hellers project no modification of basic Communist aims. Character sketches of world leaders and reports of personal interviews lend immediacy to this analysis, but libraries purchasing the book will wish to balance their collections with Marshall's *The Cold War* (Watts, 1965) which examines more fully the philosophical impasse underlying the power struggle and with Fehrenbach's *The United Nations in War and Peace* (Random, 1968) which focusses on the UN's role in many of the same crises, an aspect of the Cold War virtually overlooked by the Hellers. Ob-

viously, there can be no completely up-to-date book on the continuing Cold War, but the Heller's book has information merit for collections serving junior high and beginning high school students.—*Sarita M. Worthing, Commerce Public Library, Calif.*

HEUMAN, William. *Custer, Man and Legend*. 202p. photogs. bibliog. index. Dodd. 1968. CSm \$4. 68-29809.

Gr 6-8— A brisk biography that makes use of primary sources as well as some fictionalized dialogue. Even at four, "Autie" Custer knew that he wanted to be a soldier. Though he finished at the bottom of his class at West Point, he rose to the rank of major general during the Civil War. Reduced to captain in the peacetime army, he nevertheless became known as a dashing Indian fighter. Presenting Custer as a courageous soldier, a loving and beloved husband, and a still controversial figure, the author leaves readers to make their own decision as to whether Custer was completely responsible for the debacle at the Little Big Horn. A useful treatment, this is for a slightly older age group than is Quentin Reynolds' *Custer's Last Stand* (Random, 1951).—*Ruth Robinson, Los Angeles Public Library*

HILL, Kay. *And Tomorrow the Stars*. illus. by Laszlo Kubinyi. 352p. bibliog. Dodd. 1968. CSm \$5. 68-27819.

Gr 8-12— Starting with the bare bones of some dozen historical documents, letters, etc. that mention John Cabot (Giovanni Caboto), Kay Hill has produced a lively, informative, credible fictionalized biography to account for Cabot's exploration and discovery of Newfoundland for Henry VII of England in 1497. Satisfactorily explaining Cabot's move to Venice, his marriage, his keen interest in maps and exploration, and his conviction that he could reach Cathay and the Spice Islands by sailing west, the author rounds out Cabot's personality, fleshes in the characters who might have surrounded him, and does not engage in the controversy over who was the greater, John or his son Sebastian. This lucid work concludes with mention of the only too meager sources available.—*Loretta B. Jones, Woodbury Junior High School Library, Shaker Heights, Ohio*

HOLTON, Jean Laity. *Algebra: a New Way of Looking at Numbers*. 128p. illus. index. Weybright & Talley. 1968. CSm \$4.50. 68-10258.

Gr 10-12— This historical survey of algebra all the way from its roots in numbers up to its current application in switching circuits is pleasantly developed in informal, nontechnical style. Ranging from an introduction of the number concept to real numbers, modular algebra, complex numbers, matrices, sets, and Boolean algebra, this could well serve as a companion to conventional textbooks for high school students, while it might introduce intelligent and curious general readers to a large group of mathematical terms and ideas together with examples of their practical expressions.—*Beatrice M. Adam, Carteret School Library, West Orange, N.J.*

JAKES, John. *Great Women Reporters*. 192p. illus. Putnam. 1969. PLB \$3.49. 69-12658.

Gr 7 Up— A collection of 10 superficial biographies of women journalists that contains too much unsubstantiated attribution of thoughts, feelings, and dialogue; the factual material often seems hastily or cursorily researched. Failures, shortcomings, or controversies are glossed over or unmentioned in the lives of Jane Grey Swisshelm, Elizabeth Cochrane (Nellie Bly), Winifred Black, Nixola Greeley-Smith, Rheta Childe Dorr, Irene Kuhn, Dorothy Thompson, Dorothy Kilgallen, Adela Rogers St. Johns, and Marguerite Higgins. And Mr. Jakes's style is not sufficiently fresh or original to rescue the book from its other shortcomings. Material on most of the women considered here is available in other, more balanced works, such as Frank Kelly's *Reporters Around the World* (Little, 1957) and Aylesa Forsee's *American Women Who Scored Firsts* (Macrae Smith, 1958).—*Michael Cart, Lagrange-Cass County Public Library, Ind.*

KAULA, Edna Mason. *The Land and People of Kenya*. 143p. index. photogs. (Portraits of the Nations Series). Lippincott. 1968. CSm \$5.50; PLB \$3.39. 68-24413.

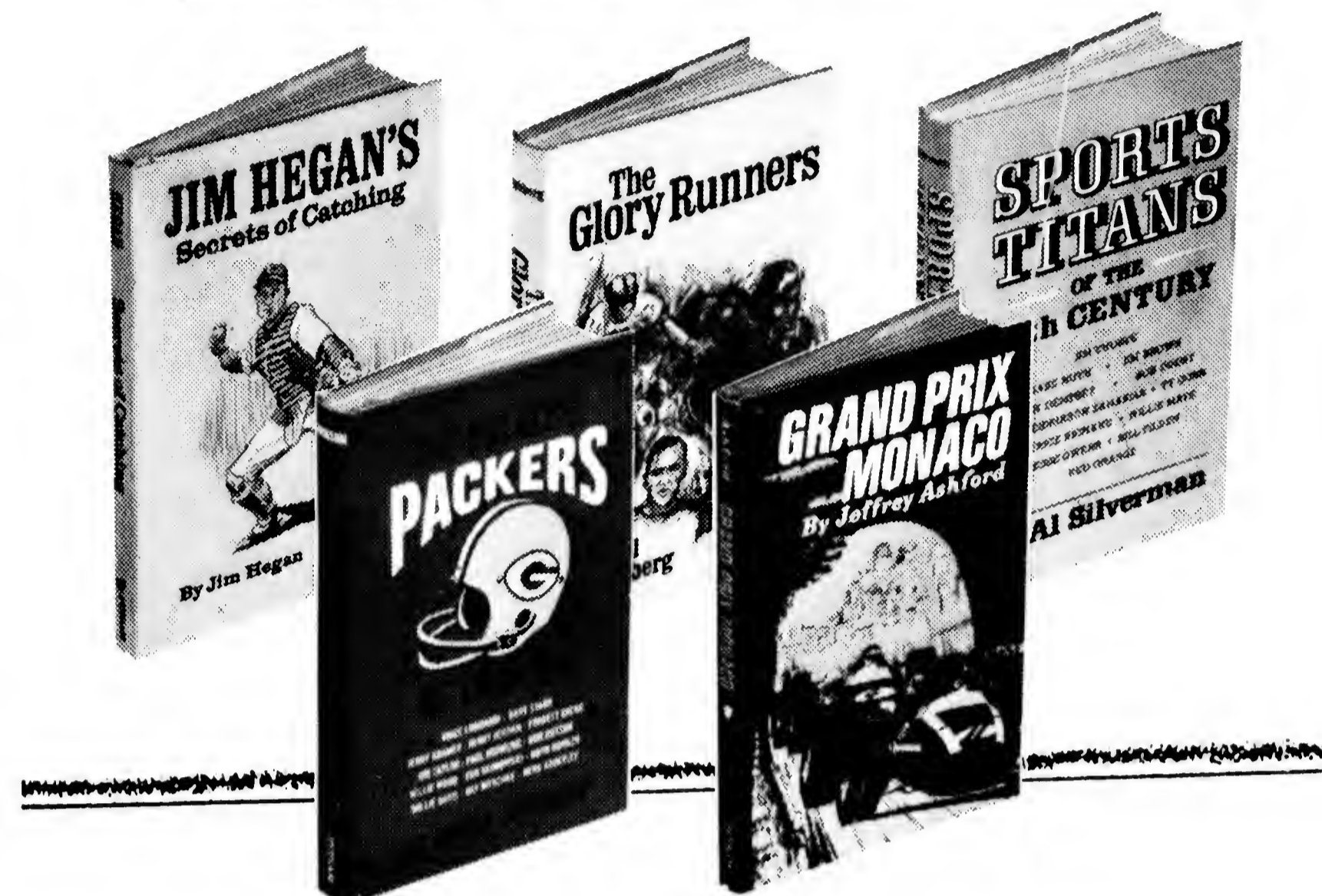
Gr 7-9— Although this book discusses an important subject in an easy to follow writing style, it suffers from numerous major flaws. As in the author's *Land and People of Rhodesia* (Lippincott, 1967), readers are forced here to peer at Kenya through European spectacles and to judge Africa by Western standards. While the passages that describe the countryside, wildlife, modern education, and social developments are excellent, others contain inaccuracies, conspicuous omissions, oversimplifications, generalizations, misinterpretations of causes and effects, and even slanderous name-calling. The attempt to explain the Mau Mau shows a lack of understanding of the area's anthropology and is distinctly biased toward the colonial viewpoint; there is ridiculous generalizing about Red Chinese subversive activities in Africa, etc. The treatment of Kenyan history and politics is especially weak and inaccurate, and the book as a whole suffers from the lack of a bibliography and documentary support for controversial statements. While there is a dearth of material on Kenya for this age group, the Kaula title can't be considered to alleviate it.—*Ruby Martz, Educational Materials Center, African-American Institute, New York & Harry Stein, East Africa Training Program, African-American Institute, New York*

KELEN, Emery. *Stamps Tell the Story of John F. Kennedy*. 75p. illus. index. Meredith. 1968. PSm (cl. sp.) \$3.95. 68-28724.

Gr 7-9— An appealing book that is neither a humdrum recitation of historical fact nor a heavily fictionalized, adulatory biography. Relying primarily on actual statements and speeches of John Kennedy, this tells the story of his life from birth to death by means of postage stamps issued in his honor by various countries around the world. After describ-

## New winners from the PUTNAM SPORTS SHELF

The highly acclaimed series designed for young sports fans in Grades 5 and up



### JIM HEGAN'S SECRETS OF CATCHING

By JIM HEGAN. "Jim Hegan, for 18 years one of the best major-league defensive catchers, offers Little Leaguers useful tips of the trade. Hegan makes it clear that the catcher is the backbone of the team and advises on the position's physical, mental, and mechanical requirements. A good item to instill pride into holders of, or candidates for, what is usually thought the least desirable position on the team."—*Library Journal*. Illus. Index. 128 pp. 6" x 9". \$3.29 Guaranteed Binding

### THE GLORY RUNNERS

By AL HIRSHBERG. A book "about 22 of the greatest ball carriers (running backs) in college history.... Thorpe, Gipp, Grange, and Brown are among the other players discussed, and to Hirshberg's credit, he also lists Eddie Mahan, Red Cagle, and Bo McMillan—deserving athletes of an earlier era about whom little information at the juvenile level is available elsewhere."—*Library Journal*. Photos. Index. 224 pp. 5 1/2" x 8". \$3.49 Guaranteed Binding

### SPORTS TITANS OF THE 20th CENTURY

By AL SILVERMAN. "Athletic career highlights and well-chosen anecdotes on 12 super athletes of the 20th century. Jack Dempsey, Ty Cobb, Bob Cousy, and Babe Zaharias form the well-known backbone of this collection which is better written than many similar offerings."—*Library Journal*. Photos. Index. 256 pp. 5 1/2" x 8". \$3.64 Guaranteed Binding

### THE GREATEST PACKERS OF THEM ALL

By CHUCK JOHNSON. The "sports editor of the *Milwaukee Journal* has produced an admirable account of pro football's currently most successful team. These biographical sketches of the Green Bay team offer accurate, interesting, salient glimpses of the Packers from the complex, sanguinary coach Lombardi, through stars like Roy Nitschke and Jerry Kramer, to the coaches and players of the past. Most satisfying reading."—*Library Journal*. Photos. Index. 192 pp. 5 1/2" x 8". \$3.49 Guaranteed Binding

### GRAND PRIX MONACO

By JEFFREY ASHFORD. This is "good sports fiction and concerns the road race which depends most heavily on the driver's skill. Talented young driver Dick Knox and owner-mechanic Harry Chambers take a long-shot chance at the racing pot of gold and, with the team-backed autos flashing around the track, the tension of top-flight competition is vividly conveyed as Dick practices, qualifies, and very nearly wins. A well developed novel."—*Library Journal*. A JUNIOR LITERARY GUILD SELECTION. 160 pp. 5 1/2" x 8". \$3.29 Guaranteed Binding

Purchasers of our books have complete freedom of choice in pricing these books for resale to others.

**G. P. PUTNAM'S SONS**  
200 Madison Avenue  
New York, N.Y. 10016

ing the aspect of Kennedy's life or personality depicted in each stamp, the author offers a brief capsule view of the people and products of the issuing country. Though obviously admiring, Mr. Kelen doesn't go overboard; the index makes the book useful as a supplementary history text, and its unique approach makes the book an interesting companion to more standard biographies for this age group, such as Frisbee's *John F. Kennedy, Young Statesman* (Bobbs, 1964).—*Lil Whitehurst, Advancement School Library, Winston-Salem, N.C.*

KIDWELL, Carl. *Granada, Surrender!* 256p. Viking, 1968. CSm \$4.95; PLB \$4.53. 68-30742.

Gr 7-10—The exploits of a 15-year-old Spanish soldier, Pedro Tegero, in the Battle of Granada (1491) and after is the substance of this rather tiresome historical novel. Pedro has been promised by his friend, Christopher Columbus, that, at the end of the war, he will have the position of cabin boy should Columbus' voyage get royal backing. (One might gather from juvenile literature that Columbus' crew was composed entirely of teen-agers.) Despite some mildly adventurous episodes, a goodly amount of local color and informational details, the action drags considerably and the characters remain two-dimensional.—*John T. Gillespie, Graduate Library School, Long Island University, Greenvale, N.Y.*

KLAGSBRUN, Francine. *The Story of Moses*. 171p. index. (Immortals of Philosophy and Science). Watts, 1968. PSm \$3.95; PLB \$2.96. 68-27403.

Gr 5-9—The promise in the foreword of an exciting story of a man of mystery is not fulfilled in this prosaic discussion of the events of Moses' life. The author adheres strictly to the biblical version of events, explaining that "none of these mysteries [about Moses] really matter." On the other hand, the miraculous happenings, such as the burning bush episode, are reported in a matter-of-fact, commonplace style from which the flavor of the biblical language is completely subtracted. The violence of Moses' threats and actions in freeing his people and leading them to Canaan comes through loud and clear and almost overshadows his accomplishments. The appendix of this

book contains the Protestant, Roman Catholic, and Jewish versions of the Ten Commandments and there is also an index which covers the main references, but Katherine Shippen's *Moses* (Harper, 1949) is still the first choice on this subject for this age group.—*Julia G. Russell, Nassau Library System, Garden City, N.Y.*

KNIGHT, David C. *The Whiskey Rebellion, 1794: Revolt in Pennsylvania Threatens American Unity*. 72p. illus. index. (Focus Bks.). Watts, 1968. PSm \$2.95; PLB \$2.21. 68-25731.

Gr 6-8—Clearly and concisely, Mr. Knight discusses the financial plight of the emerging American nation and Alexander Hamilton's excise tax on whiskey that was designed to relieve the monetary crisis. Without casting aspersions on Hamilton's ability, the author shows why the tax was an unfair one and how it created more problems than it solved. The infuriated farmers in western Pennsylvania, the people primarily affected by the tax, revolted. Federal troops were sent in, resulting in bloody conflict and a severe rupture in national unity. The principal federal and insurgent leaders involved are carefully covered in this well illustrated and thoroughly indexed book, which will be useful supplementary reading in American history units.—*Phillip Haag, Eastern York Elementary Libraries, Wrightsville, Pa.*

KULLMAN, Harry. *Under Secret Orders*. tr. from the Swedish by L. W. Kingsland. 191p. Harcourt, 1968. CSm \$3.50. 68-25186.

Gr 6-9—An adventure to delight even the most reluctant readers. Bored with his life as a page in the Austrian court in 1808, Stephen heads for Paris, and en route, meets a wounded courier who entrusts him with a musical message (a coded dispatch) to the Austrian emperor. Stephen meets a brilliant young violinist, Paul, and both young teens are pursued by Napoleon's soldiers, who want the dispatch. The dangers multiply, the score is shown to be a forgery, but all ends well as Paul, who is really a girl, Paulette, bests the baddies by recalling and playing for the Emperor the real score. A predictable conclusion, but plenty of thrills along the way.—*Anitra Gordon, Lincoln Junior High School Library, Belleville, Mich.*

LESTER, John. *De Gaulle: King Without a Crown*. 192p. Hawthorn, 1968. CSm \$4.95. 68-27645.

Gr 8-10—A fairly objective, fictionalized biography of de Gaulle that certainly doesn't idealize its subject and ends by stating that the man recently almost brought his country to ruin. Beginning with an explanation of the childhood arrogance and fervent patriotism that later marked the grown man, Lester goes on to depict de Gaulle's complex character and his historical role in World War II, the Algerian crisis, etc. Mr. Lester covers events through the French riots and strikes of 1968 and de Gaulle's subsequent election victory. Although the text is clearly written, there is a confusing chronology and no index. A useful title for the

time being since biographies of de Gaulle are lacking for this age level and Alden Hatch's *The De Gaulle Nobody Knows* is now eight years old.—*Louise M. Spain, New York Public Library*

LEY, Willy. *The Meteorite Craters*. illus. by John Bierhorst. 135p. index. Weybright & Talley, 1968. CSm \$5.50. 68-28276.

Gr 7-12—Mr. Ley, in a neat and logical manner, discusses a subject usually covered only in a few pages of astronomy texts. He surveys the origin of meteorites; a typical specimen—Meteor Crater—located near the Canyon Diablo in northern Arizona; craters on the island of Saaremaa in the Baltics; "fossil" craters; and the possibility of meteoroids or asteroids hitting the earth. No final answers or explanations are given, and the spirit of scientific inquiry marking the book should prompt further questioning and research by readers. This book specifically emphasizes the meteorite craters of the earth; consequently, information collected from lunar explorations by unmanned space vehicles during the past few years has not been included. Supplementing the interesting text are clear black-and-white maps, diagrams, and charts.—*Donald J. Schmidt, Science Education Department, Fitchburg State Teachers College, Mass.*

LEY, Willy. *Inside the Orbit of the Earth*. illus. by Rino Dussi. 159p. bibliog. index. McGraw, 1968. CSm \$4.50; PLB \$4.11. 68-25657.

Gr 9-12—Students with more than a casual interest in astronomy will enjoy this tightly focused, well-written treatment of Mercury and Venus—the planets that are inside earth's orbit. The author prefaces his book with a cursory treatment of the origins of the planets and then discusses Kepler's laws. He also considers Mariner and Venus probes, the zodiacal light, and historical theories regarding the planet Vulcan and the moon of Venus. The information he offers is reliable and detailed, and Rino Dussi's illustrations are simple and helpful (they should be numbered, but this is apparently a publisher's error as number references are made in the text). The index is unfortunately brief, and the bibliography consists only of scholarly adult works. All in all, however, this is worth having as a follow-up to such introductory books as Gallant's *Exploring the Planets* (Doubleday, 1958) and Lauber's *All About the Planets* (Random, 1960).—*Franklyn M. Branley, American Museum-Hayden Planetarium, New York*

LIDSTONE, John. *Building with Cardboard*. photogs. by Roger Kerkham. 96p. Van Nostrand, 1968. CSm \$4.95. 68-54839.

Gr 6-8—This craft book consists of engaging suggestions for imaginative children skilled in paper craft, rather than detailed directions for beginners or the practical-minded. The lack of specific directions for the 14 projects or types of projects discussed may frustrate novices at art and craft projects but the book has a fresh approach excellent for prodding young imaginations. Many general tips on working with cardboard are included and,

in the individual projects, the numerous sharp photographs elucidate what the text only suggests.—*Mary Stahl, Ohio University Library, Athens*

LOW, Alice. *At Jasper's House and Other Stories*. 168p. Pantheon, 1968. CSm \$3.95; PLB \$3.79. 68-24563.

Gr 7-9—A good collection of six varied modern short stories. "Candy for Orianna" would be useful with a unit intended to prompt racial understanding, as it describes the reactions of a young "do-gooder" to a living, breathing, and at times mischievous black child; "The Buying Club" is a nearly surrealistic commentary on affluent consumer society. The writing rambles at times, but the collection as a whole will make enjoyable reading for perceptive junior high school girls.—*Elizabeth M. Guiney, North Hennepin State Junior College, Osseo, Minn.*

McCORD, Jean. *Deep Where the Octopi Lie*. 177p. Atheneum, 1968. CSm \$3.95; PLB \$3.81. 68-18451.

Gr 8-10—Ten short stories of adolescence make up this excellent collection. Often concerning lower middle-class families, the first-person narratives deal with problems and situations basic to adolescent life: the struggle between alienation and acceptance, freedom and conformity. Among the best is "Billy Beans Lived Here," in which a girl loses her much-loved brother and creates a memorial for him. The stories are genuinely perceptive and the author shows great empathy with young people. All in all, a memorable experience for sensitive readers.—*Jacqueline Celian Dick, Miami Public Library, Fla.*

McGINLEY, Phyllis, comp. *Wonders and Surprises*. 188p. index. Lippincott, 1968. CSm \$3.95. 67-19271.

Gr 7-9—A diverse collection of poems, from anonymous ballads to the "Witches' Song" from Macbeth, from works of W.B. Yeats to those of Ogden Nash. The poems are short, by and large pre-1950 modern (as represented by Cummings, MacLeish, Eliot, Moore, Frost, Hughes, etc.), and most not too well known or over-anthologized. The collection is designed to please, not to instruct, and as such is, by turns, pleasant, moving, and whimsical. However, it is not sufficiently different in mood from Hannum and Reed's *Lean Out of the Window* (Atheneum, 1965) and various William Cole collections to merit first purchase by those libraries which already have Hannum and Cole.—*Lois F. Ruby, University of Missouri Library, Columbia*

McHARGUE, Georgess, comp. *The Best of Both Worlds: an Anthology of Stories for All Ages*. illus. by Paul Bacon. 773p. Doubleday, 1968. CSm \$6.95. 68-22466.

Gr 6 Up—Stories by Dylan Thomas and Gerald Durrell are interspersed with some by Mary Renault and T. H. White in an anthology composed of episodes from well-loved books and individual stories, in a semi-subject grouping under such themes as "Families and Other People," "Long Ago and Far Away," and "Anteaters, Otters, and Others." Librarians and students searching for good stories in a pleasant form should snap up this col-

lection. The short biographical notes on authors are useful, and the soft, cross-hatched illustrations in the form of book-plate designs are attractive. An excellent addition to school, public, or home library collections.—*Emma Ruth Christine, Henry M. Gunn Senior High School, Palo Alto, Calif.*

MANLEY, Seon. *Nathaniel Hawthorne: Captain of the Imagination*. 235p. illus. appendix. sel. bibliog. Vanguard, 1969. CSm \$4.95. 69-10907.

Gr 8-10—Although adult studies of Hawthorne abound, little is available for younger readers except his granddaughter's florid and sentimental *Romantic Rebel* (Appleton, 1960). Mr. Manley's book, while covering the same information—childhood influences, sources of literary inspiration, idyllic marriage to Sophia Peabody, friendship with leading writers and reformers of his era—has a more contemporary beat but is less revealing of the personalities of Emerson, Thoreau, and others of that era. Shy, introverted Hawthorne is a difficult subject for juvenile biography; still, determined students who can assimilate the lengthy quotations and extensive descriptive passages in this biography will find their reading of Hawthorne enhanced and they will find the extensive chronology that is appended most helpful.—*Priscilla Moxom, Los Angeles Public Library*

OVERMAN, Michael. *Roads, Bridges, and Tunnels: Modern Approaches to Road Engineering*. 191p. illus. index. (Doubleday Science Series). Doubleday, 1968. PSm \$5.95. 68-18088.

Gr 10 Up—A discussion of land transport engineering, covering historical developments, design/safety problems, and techniques of construction, with descriptions of some of the great and unusual roads, bridges, and tunnels of the world. This English import employs British terminology throughout, and there is the slow-down factor of all figures and measurements given in units of the metric system. There are some inaccuracies in the index, and one mistaken reference in the text has the Mackinac Bridge crossing the Mississippi River. A very detailed, technical treatment, flawed but usable by older boys who are beyond simpler discussions such as Gramet's *Highways Across Waterways* (Abelard, 1966) but not yet reading adult books.—*Florence Wells, Detroit Public Library*

★PAINE, Roberta M. *Looking at Sculpture*. 128p. illus. index. Lothrop, 1968. CSm \$4.95; PLB \$4.59. 68-27710.

Gr 7-10—This attractive book correlates clear definitions with many high quality black-and-white photographs and reproductions. A broad retrospective selection of sculpture, from ancient Egypt to 20th-Century America, is represented in a variety of forms—sculpture in the round, in stone, wood, clay, bronze; constructions such as mobiles; and various types of relief sculpture. The excellent format features a judicious diversity of reproduction size and the book includes useful notes on the sculptors mentioned, a glossary of terms, and a list of books for further reading. All in all, a superb book

## Among SLJ's "Best Books of the Year, 1968"



### Me, Cassie by Anita MacRae Feagles

"Hilarious, free-wheeling . . . an 18-year-old's uncommon life in affluent suburbia and . . . the pop mod never-never land of teen modelling and television fame." \$3.95

### Edge of Two Worlds by Weyman Jones Illustrated by J. C. Kocsis

"Romantic . . . unsentimental . . . a finely detailed story of a boy's escape from prejudice into self-reliant manhood." \$3.95

### To Be a Slave by Julius Lester Illustrated by Tom Feelings

"A powerful chronicle of tragedy skillfully assembled from the eloquent slaves themselves, accompanied by pointed . . . editorial commentary and starkly dramatic illustrations." \$3.95

THE DIAL PRESS  
750 Third Avenue  
New York, N. Y. 10017



#### RECOMMENDS:



MILLER, Mabel. MICHAEL FARADAY AND THE DYNAMO. 160p. illus. bibliog. index. Chilton, 1968. PSm \$4.95 PLB \$4.75. 68-31699

"Gr. 6-9—An interesting and enlightening account of Faraday's life and great achievements . . . Good bibliography and an adequate index." (LJ, 1/15/69)

CHILTON BOOK COMPANY  
Philadelphia • New York • London  
In Philadelphia: 401 Walnut St., 19106

that will enable young readers to derive knowledgeable enjoyment of sculpture.—*Vivian L. Mickish, Boulder Valley Public Schools, Colo.*

PAPAS, William. *A Letter from Israel*. color illus. by author. 56p. Watts. 1969. PSm \$7.95; PLB \$5.30. 69-10820.

*Gr 7-9*—This slick, glib work may appeal to young American sophisticates who have carelessly zipped through Israel at one time or another, but it's a dilettante's delight that fails to offer substantial information to those unfamiliar with the country and its multitude of peoples, traditions, and problems. Essentially a travelogue, the book recounts the author's adventures in and capsule impressions of Jaffa, Tel Aviv, Beersheba, the Dead Sea, the Negev, Caesarea, Haifa, Acre, the Sea of Galilee, Nazareth, Jerusalem, Mea Shearim, a kibbutz, and so on. The attempt to impart information in a conversational tone is laudable, but the result is self-conscious cuteness, chattiness, superficiality, and condescending statements that don't work at all ("... 960 Jews died rather than be taken as slaves. A sad story! It is surprising what people will do for freedom" or "Maybe this donkey, weighted down with its burden, which it carried uncomplainingly, might have been descended from the one which carried Jesus into Jerusalem"). The text points to the vitality of the people without conveying it, as do the sketchy color illustrations of cities and their inhabitants. The result is a series of

visual and verbal caricatures certainly not justifying the high purchase price.—*Diane G. Stavn, "School Library Journal"*

PARADIS, Adrian. *A. Jobs to Take You Places Here and Abroad*. 276p. bibliog. index. McKay. 1968. CSm \$4.95. 68-26823.

*Gr 7-12*—A brief roundup of positions available both in the United States and abroad with government, oil companies, banking, aviation, merchant marine, religious organizations, and the UN. The regional breakdown of job opportunities in the United States is more of a prospectus for the 1970's than a catalogue of actual present openings. For young people with a yen for travel and service, this points up some pathways to productive futures.—*Alibeth Howell, East Orange Free Public Library, N.J.*

PEAKE, Miriam Morrison. *101 Glamorous Gifts to Make*. illus. by Ethel Gold. Four Winds Pr. 1968. CSm \$3.50; PLB \$3.56. 68-27280.

*Gr 7-11*—Another attractive how-to book in which the author advises "Take infinite pains about every detail, then use this book as a launching pad and send your imagination into orbit!" Mrs. Peake presents directions for making gifts from easily obtainable materials and for enhancing them through the judicious use of stitching, rick rack, sequins, felt cutouts, beads, artificial flowers, and so on. Directions are clear, and illustrations attractive; patterns are included where necessary. Besides the clever gifts for contemporaries, there are chapters on items for men and for young children, and for best sellers at bazaars. A thoroughly feminine book, which older girls will appreciate.—*Eleanor P. Hawley, Roosevelt Junior High School Library, West Orange, N.J.*

PITTENGER, W. Norman, S. T. D. *The Life of Saint Paul*. 141p. bibliog. index. (Immortals of Philosophy & Religion). Watts. 1968. PLB \$3.95. 68-22145.

*Gr 8-10*—A summary of the varied religions of the first-Century Graeco-Roman world is followed by a résumé of New Testament writings by and about Saint Paul followed with a discussion of Paul—the man, his travels, and his teachings. Interspersed, there is adequate information offered on the government, economics and culture of the Mediterranean area during this period. Writing in clear expository style, the author emphasizes Paul's positive contributions to the early Christian church, with only one dissenting comment at the end concerning Paul's negative views of marriage and sexuality. Since the book's main emphasis is theological (the author's viewpoint being that of a modern liberal theologian), it is most suitable for church libraries and older readers in junior high school.—*Margaret Poarch, Ohio State Library, Columbus*

\*RIBBONS, Ian. *Monday: 21 October 1805*. illus., some color, by author. 80p. David White. 1968. CSm \$5.95; PLB \$5.76. 68-19303.

*Gr 7-12*—An exciting and unusual treatment of the Battle of Trafalgar employing a news story format which is not jarringly

modern, numerous excellent illustrations and charts, and a panoramic approach that takes readers through the British Isles, Western Europe, Africa, and the New World to convey many aspects of the era of the Napoleonic Wars. The harsh reality of life in those not too remote times, the horrors of child slavery in British cotton mills, and the ordeals of the sailors in the British navy are covered as fully as is the personality of the glamorous hero Lord Nelson. Superior to Villiers' *The Battle of Trafalgar* (Macmillan, 1965), which is more elementary, utilizes a more traditional and romantic approach, and stresses the naval action. Mr. Ribbons' book is particularly enlivened by the author's bold, vibrant, color illustrations which superbly capture people, time, and places.—*Edith Crawford, Westlake High School Library, Thornwood, N.Y.*

SARNOFF, Paul. *Careers in Biological Science*. 192p. illus. bibliog. index. Messner. 1968. CSm \$3.95; PLB \$3.64. 68-25098.

*Gr 7-9*—An extensive treatment of careers in health and medicine, zoos, bio-industry, and so on. Two chapters treat the scope of choice offered by the biological sciences, where boundless opportunities can fit a great variety of interests. Readers are told that a strong sense of curiosity, a great urge to do research, and a willingness to spend a lifetime learning are important requisites for biologists, since monetary compensation rarely equals education and experience. Brief mention is made of the very few jobs available to high school dropouts or to those possessing only a high school diploma. Though many specialists are quoted, no individual fields are examined thoroughly. The majority of references are to laboratories and hospitals located on the East Coast, with several on Long Island. A glossary of professions and lists of land-grant colleges, firms in the New York area which employ biological scientists, and biological societies are included. Only for inclusive collections, as this book covers essentially the same information that is offered in Fox's slightly more difficult *Careers in the Biological Sciences* (Walek, 1963).—*Julia G. Russell, Nassau Library System, Garden City, N.Y.*

STEELE, William O. *The Old Wilderness Road: an American Journey*. 177p. Harcourt. 1968. CSm \$3.95. 68-25197.

*Gr 7-11*—Vividly portraying life on the Western frontier in the latter half of the 18th Century, the book follows, with occasional fictionizing, four early pioneers as they hacked their way through what was then Western Virginia. This "Wilderness Road" led into the rich, plentiful land of Kentucky and its challenges transformed Dr. Thomas Walker, Elisha Wallen, Daniel Boone, John Filson and their followers from colonialists into distinctively American frontiersmen—a new breed which was to win the continent. The woodsman's way of life, his food, clothing, and ability to survive in such a hostile environment are well portrayed, and a bibliographical essay is included, making this suitable reading for boys interested in the early history of the United States or for

anyone who likes true tales of adventure and discovery.—*John J. McConnell, South High School Library, Valley Stream, N.Y.*

STRACHAN, Margaret Pitcairn. *Winds of Fate*. 179p. Washburn. 1968. CSm \$3.95. 68-28343.

*Gr 6-8*—An unexciting period piece in the Sue Barton vein. The author may have used as inspiration professional and personal episodes from the days of her own probation in nursing school in the 1920's, but she has not stressed the universality of incidents which undoubtedly still occur, nor emphasized changes in nursing school that have occurred during the past 40 years. Neither autobiographical nor historical in approach, marked by stereotyped characterizations and plot development, this outdated story has no relevance for today's generation.—*Madalynne Schoenfeld, Yonkers Public Library, N.Y.*

TURNER, Philip. *Steam on the Line*. illus. by Gareth Floyd. 192p. World. 1968. CSm \$3.95; PLB \$3.86. 68-26978.

*Gr 6-8*—Philip Turner, Carnegie Medal Winner for *The Grange at High Force* (World, 1967), weaves a tense and exciting story of the coming of rail transportation to rural England during the 19th Century and the effect this industrial and mechanical progress had on individuals and families. Only the bravery of two youngsters, Taffy and Sarah, who discover a plot to remove a rail (hatched by an angry coachman whose line faces sure extinction) saves the train and its first passengers from destruction and death. Vivid characterizations, realistic British dialogue, and the strong plot make this an unusually good work of historical fiction.—*Jeraline Nerney, Cleveland Public Library*

UNTERMEYER, Louis. *The Firebringer and Other Great Stories*. illus., some color, by Mae Gerhard. 255p. Evans, dist. by Lippincott. 1968. CSm \$5.95. 68-18716.

*Gr 6-9*—Fifty-five retellings from Greek, Roman, Far Eastern and Norse mythologies, including some Arthurian legends that are over-simplified and compressed but retain the essential settings, characters, and plots. The simple, unobtrusive style isn't thrilling or impressive, but the wide selection of legends will make the book valuable to collections needing material in the field. Pen-and-ink sketches, occasionally overcrowded, sometimes distract but generally complement each story adequately.—*Edith Crawford, Westlake High School Library, Thornwood, N.Y.*

WALTERS, Hugh. *The Mohole Menace*. 192p. Criterion. 1969. CSm \$3.95. 68-15232.

*Gr 6-8*—A science-fiction adventure incorporating geological information. Four young astronauts are drawn into an unusual scientific expedition: a UN Exploration Agency probe of a huge cavern discovered some 20 miles below the earth's surface. The first half of the book is a slow-moving account of preparations for manned subterranean exploration; however, suspense builds rapidly as one of the astronauts descends and is trapped below, menaced by deadly mobile, egg-shaped

fungi. Working against time, his fellow astronauts and scientists manage construction of appropriate technological devices and a last-gasp rescue. Characterizations and writing style are routine, but the dangers of subterranean exploration form interesting change-of-pace reading for sci-fi fans.—*Joy Mudge, Charlevoix Public Schools Libraries, Mich.*

WATSON, Sally. *Jade*. 288p. Holt. 1969.

152p. Meredith. 1969. PSm \$3.95. 68-  
*Gr 6-8*—The confusion and reluctance that can attend the acceptance of sex roles is rough enough on girls reaching puberty without Jade, an unlikeable, unlikely tomboy. She's really Melanie Lennox, but prefers the title designation for her nickname. Living in Colonial Virginia, young teen Jade is nevertheless vocally committed to doctrines of Negro civil rights and woman suffrage so far ahead of her time that they have not yet been achieved by either group in this country. Her sermonizing on these subjects throughout is boring enough, but her behavior pattern makes her even duller: she automatically always does the opposite of everything that is expected of a girl, so she holds no surprises for readers. When her family decides to send her to relatives in the West Indies, Jade makes her getaway and joins the pirate crew of Anne Bonney, is eventually captured some years later, but of course escapes hanging. In addition to the story's overt pandering to the idea of unattractively aggressive and prolonged tomboy attitudes, there is a weird unacceptable apologia for the pirate ethic, particularly as lived out by Anne Bonney and crew.—*Lillian N. Gerhardt, "School Library Journal"*

WEINGAST, David E. *We Elect a President*. rev. ed. 192p. illus. index. Messner. 1968. CSm \$3.95; PLB \$3.94. 68-27034.

*Gr 7-10*—Basic organization, chapter titles and photographs are the same as in the 1962 edition, though brief references to Johnson and the 1964 election and the pre-convention candidates of 1968 have been added to the text where relevant. The eight-page insert of cartoons, graphs and charts is incomplete because of the omission of the two most recent cabinet posts. Housing and Urban Affairs and Transportation. The bibliography has been updated by one title and the excellent glossary contains five new terms. Libraries that own the 1962 edition won't need the revision because it is examples rather than circumstances that are different. Libraries without the 1962 edition will find this a useful summary of the basic procedures involved in Presidential nominations and elections.—*Frances Fleming, Baltimore County Public School Libraries, Towson, Md.*

WEIK, Mary Hays. *The Scarlet Thread*. illus. by Barbara Remington. 109p. Atheneum. 1968. CSm \$4.50; PLB \$4.13. 68-18462.

*Gr 6-8*—A lack of production notes which could result in various staging problems may prevent the successful performance of these five one-act dramatizations set in five different countries and periods of history and featuring various types of professional entertainers. In "Moonlight" (Greece, 390 B.C.), a nimble juggler per-

suades a girl to elope with him. "The Bridge" (Western Europe, 1450) depicts the antics of a penniless troupe as they attempt to cross a toll bridge without paying. "The Rehearsal" (Italy, 1580) involves commedia dell'arte actors preparing a program for a titled patron. "The King's Garden" (France, 1710) shows Louis XIV in the role of a shepherd, intrigued by the illegal shortness of a ballerina's skirt. And "River Risin'" (United States, 1860) is the performance of a minstrel show for an audience including Southern planters and Abraham Lincoln. A record list for musical effects is included but this does not constitute adequate production aid and the plays themselves make only minimally amusing reading.—*Beatrice M. Adam, Carteret School Library, West Orange, N.J.*

WEISS, David, A. *The Great Fire of London*. illus. by Joseph Papin. 159p. bibliog. index. Crown. 1968. CSm \$4.95. 68-9058.

*Gr 6-10*—Eyewitness accounts from the writings of Samuel Pepys, Charles II and John Evelyn are generously included in this very smooth, fascinating rendition of the Great London Fire of 1666. The author succeeds in evoking all the sights, sounds and famous personages of that era in capable, interesting-to-read style. Pen-and-ink drawings, hastily sketched, perfectly complement the text with their own movement and vitality.—*Edith Crawford, Westlake High School Library, Thornwood, N.Y.*

## Recommended FOR ALL LIBRARIES

"This revision of the 1946 edition, clearly and accurately written and supplemented with excellent photographs, has been improved by the incorporation of new knowledge about soil conservation and the rewriting of the original material. An excellent and interesting introduction to soil conservation that should replace the first edition."—*Library Journal*

"A good book made better, and still not bested."—*Kirkus Service*

## THE LAND RENEWED

The Story of  
Soil Conservation

Revised & Enlarged Edition

By WILLIAM R. VAN DERSAL

illus. with photographs  
Index. Reading List.  
Grades 7 up. \$6.00



Henry Z. Walck, Inc.  
19 Union Square W.  
New York, N.Y. 10003



RICHARDS, Stanley, ed.  
The Best  
Short Plays, 1968

389p. (Margaret Mayorga Series).  
Chilton. 1968. \$6.95. 38-8006. THEATER

"In 1937 Margaret Mayorga launched the invaluable 'Best One-Act Plays' series. For the next 25 years these noted annuals . . . became a mainstay in drama collections all over the country . . . Now for the first time since 1960-61 the set is being resumed by Stanley Richards [who has] maintained the Mayorga policy of introducing the outstanding young dramatists juxtaposed with important new works by established authors' . . . Let there be no hesitation or procrastination. Buy it!" (LJ, 1/15/69)

CHILTON BOOK COMPANY  
Philadelphia • New York • London  
In Philadelphia: 401 Walnut St. 19106

WUORIO, Eva Lis. *Save Alice!* 165p. Holt, 1968. PSm \$3.95; PLB \$3.59. 68-23572.

Gr 7-9— Alice is a white cockatoo dumped, cage and all, onto the lap of young James Resesby by an old lady hissing "Save Alice!" at a border crossing into Spain. James, the narrator, is on a pleasure auto trip to the south of Spain with his twin sister, a snobbish American boy, and their rather scholarly chaperone. The plot concerns the youngsters' efforts to unravel the mystery of the three men in a black car following them who evidently want Alice and a 500-dollar bill which turns up in Alice's cage one evening. Intriguing, but occasionally slow-moving, this light mystery for young teens is marked by natural characterizations and the breezy style of the narrator.—*Marilyn Goldstein, formerly Young Adult Librarian, Mount Vernon Public Library, N.Y.*

YOUNG, Bob & Jan Young. *Frontier Scientist: Clarence King*. 192p. index. Messner, 1968. CSm \$3.50; PLB \$3.34. 68-25092.

Gr 9-12— This offers authentic background material, with occasional but unobtrusive fictionizing, to older students. Clarence King (1842-1901), who became the first director of the U. S. Geological Survey and organized its work throughout the United States, lived and worked during a time when the American West was being explored for its many natural resources. This study ranges from King's boyhood, early interest in geology, and

close intellectual and emotional relationship with his mother to his death at age 59 when he was mourned by such celebrity friends as Henry Adams. King is shown as a brilliant, honest man who, though he loved the life of leisure and high society, was a capable mountaineer who often pushed himself to nearly impossible and even foolhardy feats. Especially suited for school libraries, the book includes suggestions for further reading and an index.—*Mary A. Soderberg, Curriculum Laboratory, Claremont Graduate School, Calif.*

ZEIGER, Henry A. *Robert F. Kennedy*. 152p. Meredith, 1969. PSm \$3.95. 68-9519.

Gr 6 Up— Almost any of the back issue magazines to be found stacked in most junior high school libraries have cover stories on RFK that crackle with the controversies that surrounded the man throughout his public career, but Mr. Zeiger has considerably damped his electric subject. At one point he offers the idea that RFK removed himself from New York state political in-fighting because of greater concern with Vietnam; that's an above-it-all stance only a youngster might believe but shouldn't—because it wasn't true of this thoroughly political man. The record in recent periodicals is extensive and much clearer than Zeiger's text about the implications of RFK's motives, methods, and the popular reaction to him. Despite a long quotation from Senator Edward Kennedy's eulogy emphasizing that "My brother need not be idealized or enlarged in death beyond what he was in life . . ." the author has polished down the abrasive Bobby whose presence made our national political scene so much more exciting—and youth-involving—than it has been without him. That's no service to RFK or to the readers at this age level.—*Lillian N. Gerhardt, "School Library Journal"*

#### BRIEF MENTION

*With the ever increasing output of children's books it is clearly impossible for any magazine to review fully all titles. This column includes additional titles which have been real and approved, and will generally be confined to series titles of a style and format familiar to most librarians, and to additional titles by authors whose work is well known.*

BRITTEN, Benjamin & Imogen Holst. *The Wonderful World of Music*. rev. ed. illus. by Ceri Richards. 96p. illus. index. (Wonderful World Bks.). Doubleday, 1968. PSm \$3.95. 68-14672.

Gr 6-10— This revision of a 1958 publication features some simplification of text, fewer illustrations and a new, detailed glossary. The book belongs in the fine arts section of all libraries, but the 1958 edition will still suffice for those libraries that own it.—*Betty B. Douglas*

BULL, George. *The Renaissance*. illus. by Elizabeth Hammond. 112p. index. (Young Historian Books). John Day, 1968. PLB \$3.29. 68-21065.

Gr 8-10— Focusing on Florence, the author shows how this city led Italy and the rest of Europe in politics and art during the 16th Century. An adequate survey which, through its emphasis on Florentine affairs, can supplement such excellent existing material as Horizon's *Golden Book of the Renaissance*.—*Raymond W. Barker*

CALDWELL, John C. *Let's Visit Malaysia*. 96p. photogs. index. (Let's Visit Series). John Day, 1968. PLB \$2.97. 68-26341.

Gr 4-6— A simply written, well-illustrated introduction, typical of the series in style and content. It will be a useful addition to public and school libraries as it offers more detailed and up-to-date information than King's *Getting to Know Malaysia and Singapore* (Coward, 1964).—*Marguerite M. Murray*

CALDWELL, John C. *Let's Visit Afghanistan*. 96p. photogs. index. (Let's Visit Series). John Day, 1968. PLB \$2.97. 68-19512.

Gr 4-6— A clear introduction, similar to others in the series, which fills a need for social studies material at the elementary school level.—*Marguerite M. Murray*

DE KAY, Ormonde, Jr. *The Adventures of Lewis and Clark*. illus. by John Powers Severin. 86p. (Step-Up Books). Random, 1968. CSm \$1.95; PLB \$2.49. 68-14547.

Gr 3-4— Poor illustrations but adequate factual text on the Western exploratory expedition of 1804-1806. Simple vocabulary, short sentences and large type will attract reluctant readers.—*Helen Armstrong*

ENGLISH, Peter. *South Africa in Pictures*. 64p. illus. (Visual Geography Series). Sterling, 1968. PLB \$2.29. 68-18797.

Gr 6-9— An inexpensive worthwhile general introduction to the people, culture, history and geography of South Africa. Many excellent black-and-white photographs.—*Terry Myers*

GALLANT, Roy A. *Exploring Mars*. rev. ed. color illus. by Lowell Hess. 64p. index. Doubleday, 1968. CSm \$3.95. 68-11782.

Gr 6-9— An updated edition of a useful 1956 publication. Revisions include explanation of the 1965 Mariner IV probe, incorporation of some photographs taken then, and the latest theories about Martian moons.—*Marian C. Young*

JOHNSON, Timothy. *River of Time*. 96p. illus. index. (Yardsticks of Science Series). Coward-McC. 1968. PLB \$2.86. 68-18831.

Gr 7-10— A clear survey of various methods of measuring time, in billions of years or in billionths of a second. Geological, mechanical and biological clocks are informatively presented with the support of clear diagrams and photographs.—*R. J. Havlik*

NEWCOMB, Ellsworth & Hugh Kenny. *Miracle Glass*. illus. by Ayres Houghtelling. 192p. bibliog. index. (Science Survey Series). Putnam, 1968. PLB \$3.64. 68-15070.

Gr 6-9— A scientific history of glass spanning more than five millennia and including clear explanations of the physics and chemistry of various types of glass. Excellent illustrations and bibliography.—*Clair G. Wood*

POLKING, Kirk. *Let's Go to an Atomic Energy Town*. illus., some color, by Charles Dougherty. 48p. (Let's Go Books). Putnam, 1968. PLB \$2.29. 68-15075.

Gr 3-5— A clear and simple explanation of atomic energy and its uses in agriculture, commercial food preservation, industry, transportation, and medicine.—*Beatrice M. Adam*

RADFORD, Ruby L. *Sequoia*. color illus. by Unada. unpag. (See & Read Beginning to Read Biographies). Putnam, 1969. PLB \$2.52. 68-25542.

Gr 2-4— With plausible fictionalized dialogue, the story of the lame Indian chief who, in the 1820's, developed an alphabet for the Cherokee language despite his tribe's initial scorn. The book's appeal is heightened by beige paper and generally attractive crayon drawings.—*Evelyn R. Downum*

SCARF, Maggi. *Meet Benjamin Franklin*. color illus. by Harry Beckhoff. 61p. (Step-Up Books). Random, 1968. PSm \$1.95; PLB \$2.49. 68-10747.

Gr 1-3— An adequate, historically sound introduction for newly independent readers to Benjamin Franklin as printer-scientist-statesman.—*Jeraline Nerney*

SCHARFF, Robert. *Aircraft in Pictures*. 96p. illus. index. (Visual Industry Series). Sterling, 1968. CSm \$3.95; PLB \$3.69. 68-18793.

Gr 7-9— A technical approach to the aircraft industry which briefly sketches the history of aircraft manufacture and shows the various steps from drawing board to assembly. Excellent photographs, index and table of contents increase its reference value for technology-minded readers.—*Rose Henninge*

STEARNS, Monroe. *Wolfgang Amadeus Mozart, Master of Pure Music*. 249p. illus. bibliog. index. (Immortals of Music). Watts, 1968. CSm \$3.95; PLB \$2.96. 68-17158.

Gr 9 Up— The author successfully presents an objective view of Mozart's life, personality and compositions. Appended are a necessary glossary of musical terms, a bibliography, and a select discography. There is also a section of pertinent portraits and photographs.—*Elsa Lawry*

THE STORYTELLER'S Pack: a Frank R. Stockton Reader. illus. by Bernarda Bryson. 384p. Scribners, 1968. CSm \$5.95; PLB \$5.09. 67-23694.

Gr 6 Up— Twenty stories, selected as representative of the various story forms

Stockton used—fairy tales, ghost stories, sea yarns, comic fantasy. A lengthy introduction provides a biographical sketch and an excellent short critique of Stockton's work; a selected bibliography is appended. Easily Stockton's best, made easier to get to all in one package.—*Lillian N. Gerhardt*

WHEELER, Fred. *The Sizes of Things*. 95p. illus. index. (Yardsticks of Science Series). Coward-McC. 1968. PLB \$2.86. 68-18832.

Gr 6-8— A well-coordinated, technical but clear discussion of the tools and methods of measurement—from rulers to micrometers, strain gauges and microscopes to the sophisticated methods used for astronomical measurements.—*Beatrice M. Adam*

WIBBERLEY, Leonard. *Man of Liberty: a Life of Thomas Jefferson*. 404p. index. Farrar, 1968. CSm \$5.95.

Gr 6-12— The four volumes of Mr. Wibberley's biography of Thomas Jefferson published from 1963 to 1966 as *Young Man from Piedmont*, *A Dawn in the Trees*, *The Gales of Spring*, and *Time of Harvest* are presented here in a new one-volume edition with the original volume titles serving as section titles, and a new introduction. This quality juvenile biography in its useful, single book format should appeal strongly to American history fans.—*Eleanor P. Hawley*

#### LETTERS

##### Capra-icious Comment

While avidly consuming the reviews in the December issue of *SLJ*, I was convulsed beyond propriety when I saw the illustration on page 38 with this underline, "Janosch's painterly strokes show Joshua's fiddle working magic on a goat." With thoughts that I must have missed something, I reread the review in hopes of finding an explanation of this goat's particular problem which would be udder (sorry) disaster to any normal goat.

I intend no criticism to the reviewer or to the author-artist, but offer my heartiest thank you to the book review editors for the best laugh I have had in a long time.

I am still wondering if the magic being worked on this goat was performed before or after the discovery of her anatomical abnormality. In any case, I would rather see than be . . .

My curiosity is piqued to the extent that I must find a copy of *Joshua and the Magic Fiddle* to see this illustration in context. In the meantime, I intend to frame your reproduction with its delicate caption.—*Louise S. Berquist, Willowick Junior High School Library, Ohio*

ED. NOTE—BUT think how convenient this would have been for Heidi!—*Eds.*

#### CORRECTION

The correct PLB price of *Judo* by Sadaki Nakabayashi (*SLJ*, December, 1968, p. 61) is \$3.39.



## ADULT BOOKS FOR YOUNG ADULTS

CHAIRMAN, MARIAN TRAHAN  
Oakland Public Library

EDITOR, REGINA MINUDRI  
FYA Project, Santa Clara

#### FICTION

CLARKE, Arthur C. *The Lion of Comarre and Against the Fall of Night*. 214p. Harcourt, 1968. \$4.75. 68-28816.

YA— Two early works by Arthur Clarke, now available in hard covers for the first time. Although set in different future time periods, they are quite similar in theme: the heroes of both stories, living in what we would probably consider ideal environments, become dissatisfied, make journeys searching for whatever they may find, and succeed in moving their worlds from stagnation to progress. Clarke explains in an introduction that "Against the Fall of the Night" is an early version of his later novel *The City and the Stars*; to his slight chagrin, he says, some readers prefer the earlier version to its successor. In any case, fans should keep this book in steady circulation. See *LJ*, December 1, p. 4577.—*Alberta L. Hankenson, Alameda County Library, Hayward, Calif.*

GORDON, Mildred & Gordon Gordon. *Night Before the Wedding*. 224p. Doubleday, 1969. \$4.95. 68-22621.

YA— Gail Rogers, young, pretty, and to be married in a few days, is caught in a web of terror when she is forced by a sadistic stranger to act as a go-between in a \$200,000 extortion plot. Never seeing her tormentor and constantly in fear of her life, Gail, her husband-to-be, and the ultra-modern Heavy Squad of the Los Angeles Police, helplessly await instructions for the payoff. A gripping, edge-of-the-chair mystery by the authors of *The Undercover Cat*, this is a welcome addition to the mystery section of any young adult collection.—*Marian Trahan, Oakland Public Library, Calif.*

New in Putnam's  
PATHS OF PROGRESS  
series

## Seven Wonders of the Modern World

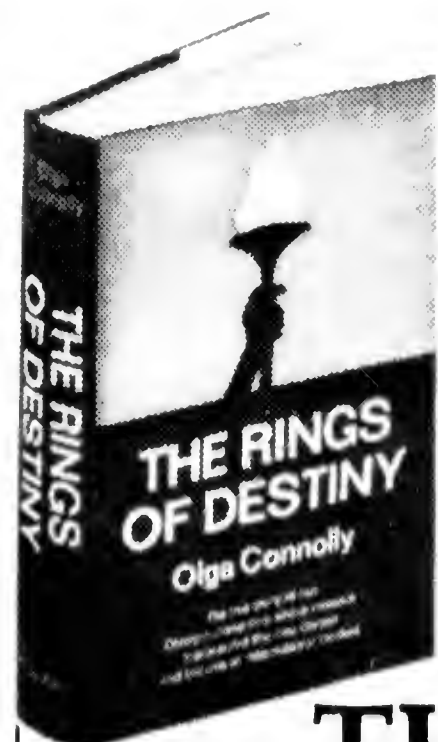
By GEORGE SULLIVAN

"An informative and fascinating account, clearly explaining without oversimplification seven recent civil engineering projects. . . . The modern wonders are the Chesapeake Bay Bridge-Tunnel, the Delta Plan for flood control, the Mont Blanc Tunnel, the Verrazano-Narrows Bridge, the Rance River dam, Australia's Snowy Mountain project and the new California system which will supply water for irrigation and electrical power. . . . The value of the book is increased by an interesting . . . selection of photographs and diagrams."—*Library Journal*. Index. Illus. 160 pp. 6" x 8". Junior High up.

\$3.49 Guaranteed Binding

Purchasers of our books have complete freedom of choice in pricing these books for resale to others.

G. P. PUTNAM'S SONS



Recommended  
for YA by  
Library Journal

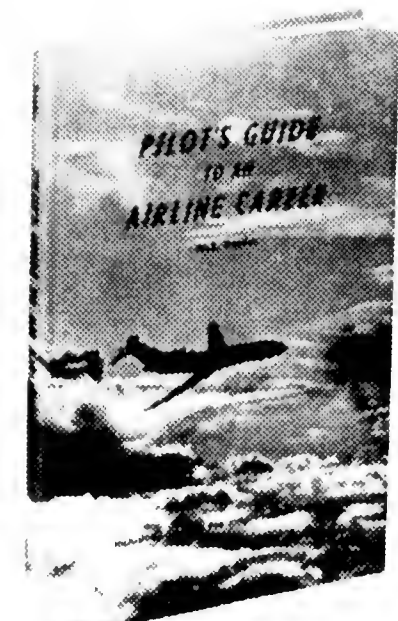
## THE RINGS OF DESTINY

by Olga Connolly

"True story of two Olympic champions whose romance caused an international incident... the glamour and excitement of the Olympic games and a sobering look at life behind the iron curtain, as the author contrasts the Czechoslovakian government's rigid control of its athletes... with the casual and friendly attitude of the Americans."  
—*School Library Journal*

"Recommended for both high school and public libraries."  
—*Library Journal* Illustrated, \$6.50

David McKay Company, Inc.



## PILOT'S GUIDE TO AN AIRLINE CAREER

\$5.95

New complete guidebook to this exciting career, its future, the airlines, the jobs & qualification tests. Written by airline Captain W. L. Traylor in cooperation with 27 airlines. Tells best ways to prepare, train, qualify, apply, and get the job... and what to expect after you are hired—the training, duties, salaries, etc.

### Employment Tests

46 pages of sample tests: general intelligence, personality, aeronautical, knowledge. Addresses, requirements and data of all U.S. airlines. 176-page illustrated hardbound vol.

"Thoroughly practical & comprehensive... must reading for a career in flying." — *Book Exchange Journal*

"This excellent book needs close study by every young man in pursuit of the career." — *Business & Commercial Aviation*



565 W. Glenoaks, Glendale, Cal. 91202

GOULART, Ron. *The Sword Swallower*. 181p. Doubleday. 1968. \$4.50. 68-27120.

YA— This, like many new science fiction novels, is like the Chinese dinner of the old joke: you enjoy it now but you're hungry again an hour later. Ron Goulart apparently apprenticed in college humor. Mickey Spillane, comic strips, S. J. Perelman, and advertising. His story of the Chameleon Corps and its ace investigator, Ben Jolson, who can change his appearance completely in search of a missing person, is a fast laugh and a quick forget. The novel is set on Esperanza, the combined cemetery and resort planet of the galaxy, but the science content of this fiction is zero; it will have to make it for young adults, if it does, on its wacky dialogue and pop scenery.—*Collin Clark, Vallejo Public Library, Calif.*

HOUSEHOLD, Geoffrey. *Dance of the Dwarfs*. 288p. Little. 1968. \$5.95. 68-30871.

YA— This novel is a suspense-filled chronicle of terror that builds to a fiendishly clever climax. The story is recorded in a daily journal kept by Dr. Dawnay, expert in tropical agriculture, while he is living in a remote experimental station in the Amazon jungle. Beautifully woven into the central theme of terror and suspense is the love story of the Doctor and a 15-year-old Indian girl given him by an obliging official to help ease his loneliness. Their relationship, which begins only as sexual gratification, blossoms into genuine devotion and understanding. When Dawnay hears rumors of dwarf-like creatures living near his outpost, he sets out to unravel the mystery and discovers to his terror that he has unleashed elements of uncontrollable savagery and horror. Gripping YA reading bait.—*Zelma McDaniel, Napa City-County Public Library, Calif.*

STANDEK, Siegfried. *The Horse*. 224p. World. 1969. \$4.95. 69-15701.

YA— The perfectly controlled saga of a white colt orphaned on the flats of South Africa and adopted into a herd of zebras by a mare recently bereft of her foal. He eventually challenges and defeats the head stallion to win control of the herd. A white hunter searching for elephant ivory sees the horse and, obsessed with the desire to possess it, pursues the wild creature to ultimate destruction. An appealing story of a dignified animal, full of poetic description and imagery.—*Glenda Todd, San Francisco Public Library*

STRANGER, Joyce. *Born to Trouble*. 218p. Viking. 1969. \$4.95. 69-11722.

YA— An appealing animal story that does not anthropomorphize nor endow with super qualities its four-footed protagonists. Casey is a kitten, living on a farm, who constantly gets into everything and sometimes has problems getting out. One particular bull on the farm frightens everyone but Casey and the two of them form a special relationship which defies tradition. The human characters include Lew, a man inarticulate with people who nevertheless speaks volumes to the animals he loves, and Liz and Joe Wayman,

who run the farm and eventually take in two orphaned children. Well written, well paced, unsentimental, a story to please all YA animal lovers.—*Regina Minudri, Federal Young Adult Project, Santa Clara, Calif.*

VAN DOREN, Mark. *Collected Stories. Vol. III*. 342p. index. Hill & Wang. 1968. \$7.50. 62-15221.

YA— Van Doren is obviously a master of the short-story form. Represented here are fairy tales, fantasies, a variety of character studies (including one which is also a detective story). The stories are good reading in themselves and the collection is an excellent one for supplementing school studies of the form.—*Alberta L. Hankenson, Alameda County Library, Hayward, Calif.*

WALLACE, Ian. *Dr. Orpheus*. 205p. Putnam. 1968. \$4.95. 68-25464.

YA— Croyd and his girl prevent the takeover of Earth and the rest of the galaxy by invaders from another galaxy—and by Dr. Orpheus, who has unwittingly become allied to the invaders through his using the drug Anagonon, a miraculous substance which prevents pain and death, but which also makes it impossible for a person to refuse anything to his superior in rank. The vitality of the language; the experimental handling of time-space, including non-space, nontime, downtime; and the explorations of probable and possible determinations of the future make for a fascinating science-fiction adventure. Scientific references, especially to new developments in physics, may heighten the enjoyment of more knowledgeable readers, but they don't slow the story down for those who just want a delicious evening's reading.—*Janet Strothman, San Ramon Valley High School Library, Danville, Calif.*

### NON-FICTION

CERF, Bennett. *Bennett Cerf's Treasury of Atrocious Puns*. illus. by Michael K. Frith. 123p. Harper. 1968. \$3.95. 68-29571.

YA— A better titled book there never was. The puns really are atrocious, and many of them are darned funny. An adult sophistication and a good knowledge of show biz are required to fully savor these plays on words, but many teens will enjoy them to the hilt. See *LJ*, December 15, p. 4653.—*Collin Clark, Vallejo Public Library, Calif.*

CRAVEN, Wayne. *Sculpture in America*. 722p. photogs. index. Crowell. 1968. \$17.50. 68-21611.

YA— A complete survey of American sculpture from 17th-Century gravestones to today's abstract and non-objective art. The major art movements of each period are discussed, and the various artists and their works are evaluated in terms of the culture of their times. A profusely illustrated, valuable reference book for high school libraries on a sparsely covered subject. See *LJ*, December 1, p. 4545.—*Larissa Rulofson, Berkeley High School Library, Calif.*

CROMIE, Robert, ed. *Where Steel Winds Blow*. 192p. index. McKay. 1968. \$5.50. 68-57509.

YA— A fine collection of poems that speak loudly against war and the violence it does to human beings. Though there are no major divisions, the poems are well placed in relation to each other. There is a group of poems about friends, for example, and another group about those left behind and civilian casualties; others concern historic battles, atomic warfare, and the future. The authors range from ancient Chinese poets to British poets of World War I to quite a few contemporary figures. An appendix gives dates and very brief biographical information on each poet. Excellent poetry, that speaks directly to current YA concerns.—*Janet Strothman, San Ramon Valley High School Library, Danville, Calif.*

FREDRICKSON, George. *William Lloyd Garrison*. 192p. Prentice-Hall. bibliog. 1969. \$4.95; pap. \$1.95. 68-27491.

YA— William Lloyd Garrison (1805-1879), a man for our times, was an activist, an extremist, a radical, and a revolutionary—all those epithets that are used against those who seek reform without compromise. Abolitionist Garrison founded *The Liberator*, a newspaper which flattered in fiery, moralistic language those who persisted in perpetuating slavery. He in turn was criticized, ostracized, spat upon, and attacked for his views. Part I of this book consists of excerpts from *The Liberator* and Garrison's orations; Part II contains pro and con views of Garrison by his contemporaries; Part III is a collection of evaluations of Garrison by various historians past and present. A useful, interesting addition to high school and public library collections on civil rights.—*Samika Yamashita, Oakland Public Library, Calif.*

HAWKES, Jacquetta. *Dawn of the Gods*. illus. maps. photogs. bibliog. index. Random. 1968. \$17.95. 68-28566.

YA— A discussion of the life and art of Minoan Crete and Mycenaean Greece, relating them to the origins of European history. Presenting history through the art and artifacts of the people studied, relating them to existing or later literature. Miss Hawkes reveals her thorough knowledge of the subject and brings this culture to life. The publisher has enhanced her work with an elegant layout, superb photographs in black-and-white and color, and well-placed captions. Especially recommended for all YA's who think they hate history.—*Joan Dillon, San Francisco Public Library*

KRAMER, Jerry & Dick Schaap. *Instant Replay: the Green Bay Diary of Jerry Kramer*. photogs. by John Biever & Vernon J. Biever. 286p. World. 1968. \$5.95. 68-31469.

YA— A delightfully warm and funny account that puts you there with the Packers during the whole hectic, bruising 1967 season, when the Packers were out to capture the NFL title for the third straight season and the Super Bowl victory for the second. The pressure was on, and veteran offensive guard, Jerry Kramer, has

captured all the tension, excitement, and, sometimes, despair of a championship team on its way to new records and bigger victories. From basic training, exhibition games, regular season games, and playoffs to the Super Bowl, Kramer made tapes daily for his book. He includes observations about his teammates and individual opponents, how the Packers prepare for a game, and the post-game sessions at which Coach Lombardi screamed at one and all regardless of victory or defeat. The anecdotes about the Coach and the other Packers are priceless funny, as only an insider can make them. Not only the story of the Green Bay Packers and their great team spirit, this is an irreverent but affectionate tribute to a great coach which should be appreciated by all sports fans, male or female. See *LJ*, October 15, p. 3705.—*Samika Yamashita, Oakland Public Library, Calif.*

MURPHY, Frank as told to Thomas Helm. *The Frank Murphy Story*. 312p. Dodd. 1968. \$6.50. 68-8280.

YA— Frank Murphy is a veteran of many years in Florida prisons. His shocking prison experiences as related here seemed more likely to turn him into a habitual offender than into what he has become: a man dedicated to rehabilitation and the use of halfway houses to ease the parolee's return to society. Unlike the popular *My Shadow Ran Fast*, Murphy's story takes place almost entirely in prison, and is a fast-paced, often terrifying account of the

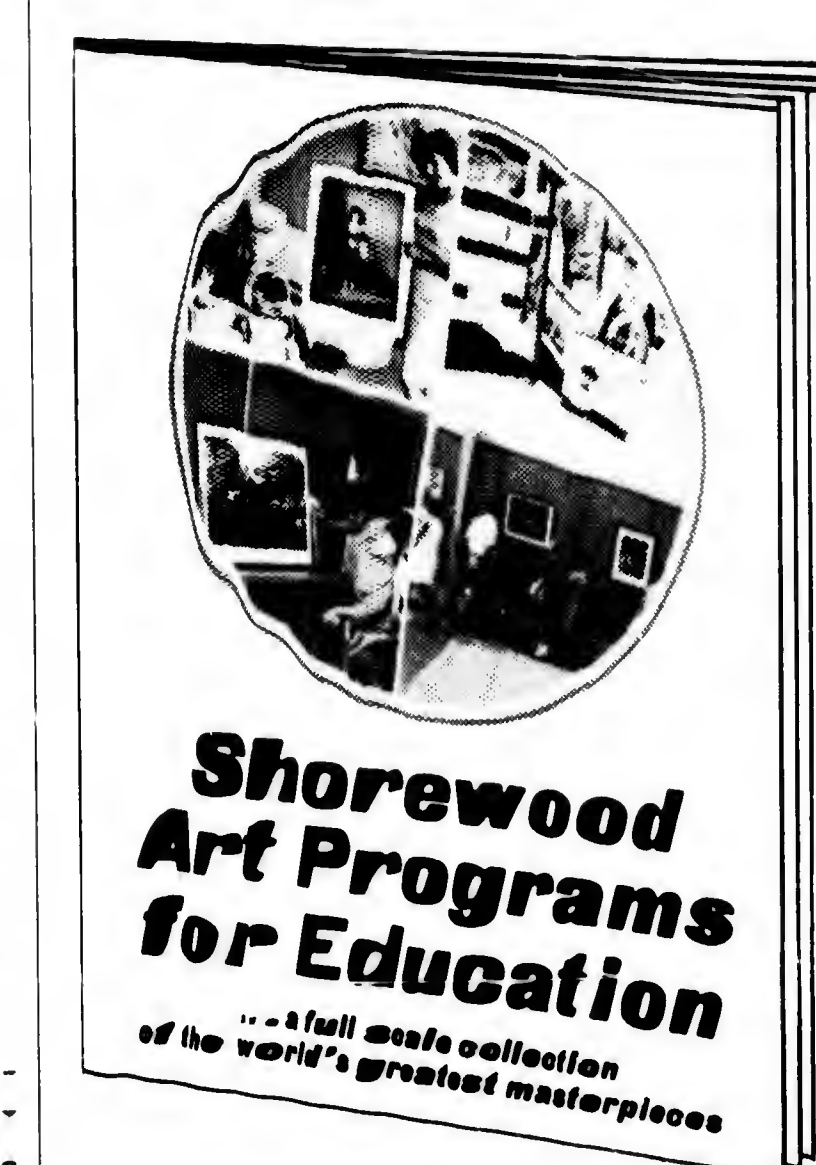
payment of his debt to society. YA boys who crave action and violence will find plenty to interest them here, while YA's interested in social reform will get much food for thought. See *LJ*, December 15, p. 4646.—*Priscilla Wegars, Claremont Junior High School Library, Oakland, Calif.*

MURPHY, Robert. *The Mountain Lion*. illus. by Ted A. Xaras. 128p. Dutton. 1969. \$3.95. 69-13338.

YA— The story of Seeta, from the moment she is separated from her mother and her brother, to the time her first litter is born, this slim book is a plea for the preservation of mountain lions and all wild things. The author vividly describes the Arizona countryside that is Seeta's home in all weather and seasons, and shows her life—observing, hunting, taking a mate—in relation to the other animals there. But the most fateful encounters for Seeta are those with humans: ranchers who do not understand the mountain lion's basic instinct to stay away from men and their sheep, and hunters, who wish to destroy wantonly. Though Seeta survives this story, her future, and that of her kind, is in question.—*Janet Strothman, San Ramon High School Library, Danville, Calif.*

RICE, Justus B. *My Number Two Wife*. 288p. Meredith. 1968. \$4.95. 68-26332.

YA— A moving episode in the life of a young doctor who, early in the 20th Cen-



**A beautiful full color reproduction detail of a Leonardo da Vinci is YOURS for the asking!**

Send now for the colorful 1969 brochure including:

How to Open a School Art Museum · Incorporate the Study of Art into Other

Areas of the Curriculum · Start a Circulating Collection of Reproductions · The Story of America in 100 Paintings · Portraits of all 36 Presidents Painted by Distinguished Artists · Portable Art File with Built-In Easel · Custom Framing Service · Over 650 Masterpieces now Available at \$1.00 EACH.

We will also send without charge a 32-page supplement to our catalogue, which illustrates 247 of our newest reproductions of paintings and drawings.

INTERNATIONAL BOARD OF ADVISORS  
Chairman: Sterling—The Louvre, Paris · Theodore Rousseau—Metropolitan Museum, N.Y. · Lloyd Goodrich—Whitney Museum, New York · Sir John Rothenstein—Tate Gallery, London.

SHOREWOOD REPRODUCTIONS, INC.,  
724 Fifth Ave., New York, N. Y. 10019

Please send me your Brochure B describing the Shorewood Art Programs for Education and your catalogue supplement.

Name \_\_\_\_\_  
School \_\_\_\_\_

ture, traveled to West Africa to study native disease and to minister to the workers of an American Oil Company there. Assigned the task of impressing the local chieftain in order to secure workers for the company, he succeeds to such an extent that he is accorded the highest honor of the tribe. He soon discovers that the ceremony in his honor was not only a testimonial to his skills as a doctor but a marriage ceremony for himself and a 14-year-old native girl. Unable to offend the chief by rejecting the gift, the young doctor returns to his camp wondering how his bride of a few months will react to this new development. Somba, the number-two wife around whom the story now centers, captures the heart of his first wife with the dignity, humor, and intelligence by which she attempts to adapt the white man's ways to her own ideas and beliefs. Hilarious episodes and tender moments abound as Somba becomes the couple's beloved daughter. Humor, sympathy, and an exotic situation combine to capture YA interest, and the book ends on a poignant note that echoes that of the similarly appealing *Anna and the King of Siam*. See *LJ*, August, p. 2856.—*Zelma McDaniel, Napa City-County Public Library, Calif.*

ROTHENBERG, Leslie S. *The Draft and You*. 332p. appendix. index. Doubleday. 1968. pap. \$1.45. 68-55382.  
YA— Every young American male faces the draft. Many accept it willingly and many do not, but whatever their reaction to greetings from Selective Service, young

men need to know their rights, obligations, and privileges. To that end, the author clearly and concisely outlines the history of conscription in the United States, legal steps leading up to induction, the possibilities of appeal and conscientious objection, various kinds of deferments and resistance, and the future of the draft.—*Regina Minudri, Federal Young Adult Project, Santa Clara, Calif.*

SEALE, Patrick & Maureen McConville. *Red Flag/Black Flag: French Revolution 1968*. 252p. photogs. index. Putnam. 1968. \$6.95. 68-57448.  
YA— Many high school students are becoming increasingly aware of their role in politics, and this account of the May, 1968, Paris Revolution will help politically inclined young adults to gain broader perspective on the issues involved. The book includes a glossary and offers a day-by-day recounting of events, a description of the organizations to which French high school and college students belong, and an analysis of the methods used by De Gaulle to retain his authority in the face of the students' telling demonstrations. Fascinating contemporary history, sure-fire YA interest.—*Anne Kincaid, San Francisco Public Library*

SOULE, Gardner. *Undersea Frontiers*. 253p. photogs. bibliog. index. Rand. 1968. \$6.95. 68-29771.

YA— As inhospitable as outer space, the ocean depths have only recently been opened to exploration by the newly-developed deep-diving submarines which, although they cannot attain the depths reached by bathyscaphes, offer the advantages of maneuverability and easier initial access to the deeps. Basing this occasionally choppy and repetitive account chiefly on interviews with men who develop and pilot these deep-diving subs, the author describes the present functions (mainly exploratory) of these craft, forecasts their use in submarine rescues and in locating underwater mineral deposits, and describes such phenomena as seamounts and the deep-scattering layer currently under investigation. Although interesting and up to date, the book conveys an insufficient sense of adventure to hold casual readers; serious students will want more details on the mechanics of these craft and a better organized presentation of their findings to date, but they will find this book with its helpful bibliography the best introduction presently available. See *LJ*, December 15, p. 4660.—*George Merrill, Oakland High School Library, Calif.*

TRUAX, Rhoda. *The Doctors Warren of Boston: First Family of Surgery*. 369p. index. Houghton. 1968. \$7.95. 68-23435.

YA— The history of surgery and medicine in America as represented by a remarkable family, the Warrens of Boston, who were instrumental in founding Harvard Medical School and Massachusetts General Hospital and were closely associated with the solution of three great problems in surgery: the control of bleeding, the relief of pain, and the control of wound infection. The book surveys the six doctors Warren of the dynasty, starting with General Joseph Warren, a physi-

cian and dedicated patriot who was killed at Bunker Hill. All in all, absorbing reading and background to the field of modern-day surgery, with notes included. See *LJ*, Sept. 15, p. 3129.—*Larissa Rulofson, Berkeley High School Library, Calif.*

WALKER, Daniel & others. *Rights in Conflict*. intro. by Robert J. Donovan. 324p. illus. appendix. Signet: NAL. 1969. pap. 95¢. LC number unavailable.  
YA— There are now five editions of the Walker report in print, and there will undoubtedly be more (Dutton, \$4.95; Grosset & Dunlap, \$5; Bantam, \$1; and Universal, \$1.50). The Signet edition reviewed here, complete and unexpurgated, includes all the four-letter words used by demonstrators and police. (So, if these words offend your administrators or clientele, look for another version.) The violence in Chicago during convention week is fully documented, examined, and inspected. The conclusions reached by the national commission on the causes and prevention of violence will please neither Mayor Daley nor the demonstrators; the report indicates that both should share the guilt. Media representatives don't come off scot-free, either, as the report indicates that rioters were incited by the presence of TV and reporters. This vital report on an event of intense concern to many Americans should be, in one edition or another, in every collection serving the information needs of high school students.—*Regina Minudri, Federal Young Adult Project, Santa Clara, Calif.*

WILLIAMS, Leonard. *Man and Monkey*. 203p. illus. photogs. appendix. bibliog. index. Lippincott. 1968. \$5.95. 68-19833.

YA— A fascinating account of the author's unique colony of woolly monkeys on the Cornish coast of England. The monkeys are not pets (Williams says this state is not possible in healthy, adult monkeys), nor are they isolated animals like those in zoos. They live in a functioning social group, as associates and friends of the Williams menage. All aspects of woolly monkey life, including sex, are treated with complete frankness and scientific objectivity. Many YA's will find the final discussion criticizing, on the basis of observations of the monkeys, the breakdown of the natural relationship between man, woman, and child in our own society the most engrossing chapter of all. See *LJ*, November 1, p. 4158.—*Janet Strothman, San Ramon Valley High School Library, Danville, Calif.*

#### AT A GLANCE

*Books in familiar series, titles that seem self-explanatory, new editions of YA stand-bys, all examined and approved by the Young Adult Reviewing Committee.*

CUNLIFFE, Marcus & Eds. of American Heritage. *The American Heritage History of the Presidency*. 384p. illus. photogs. bibliog. index. S. & S. 1968. \$16.50. 68-15857.

YA— Lively illustrations, photographs,

and drawings and a forceful, concise text make this volume useful for school libraries.

EINSTEIN, Charles, ed. *Third Fireside Book of Baseball*. 511p. photogs. index. S. & S. 1968. \$8.95. 68-21308.

YA— Articles, essays, short stories, reports, photographs, and cartoons cover the sport from past to present.

GIES, Joseph. *Harry S. Truman: a Pictorial Biography*. 178p. illus. photogs. index. Doubleday. 1968. \$6.95. 67-19087.

YA— A concise, enjoyable biography ranging over Truman's early days in Missouri, political rise, and significant undertakings and decisions of the White House years. More than 125 photographs.

KINKEAD-WEEKES, Mark. *William Golding: a Critical Study*. 256p. Harcourt. 1968. \$4.95. 68-12579.

YA— Critical analysis of five Golding novels; the extensive critique of *Lord of the Flies*, the most operative of Golding's works with YA readers and high school curricula, is the target essay for this purchase.

KNIGHT, Damon, ed. *One Hundred Years of Science Fiction*. S. & S. 1968. \$6.50. 68-28913.

YA— A sequel to *A Century of Science Fiction* with 21 wide-ranging stories from the likes of H. G. Wells, Arthur C. Clarke, and Poul Anderson. See *LJ*, November 1, p. 4167.

LANDERS, Ann. *Ann Landers Says: Truth Is Stranger . . .* 240p. Prentice-Hall. 1968. \$4.95. 68-56376.

YA— Reprints of letters grouped by subject: love and marriage, relatives, work, emotions, money.

OGILVIE, Robert S. *Basic Ice Skating Skills: an Official Handbook Prepared for the United States Figure Skating Association*. 160p. illus. index. Lippincott. 1968. \$4.95; pap. \$2.50. 68-54414.  
YA— A thorough resume of fundamentals.

PFEFFER, Pierre. *Asia: a Natural History*. 298p. illus. photogs. index. (The Continents We Live On). Random. 1968. \$20. 68-28330.

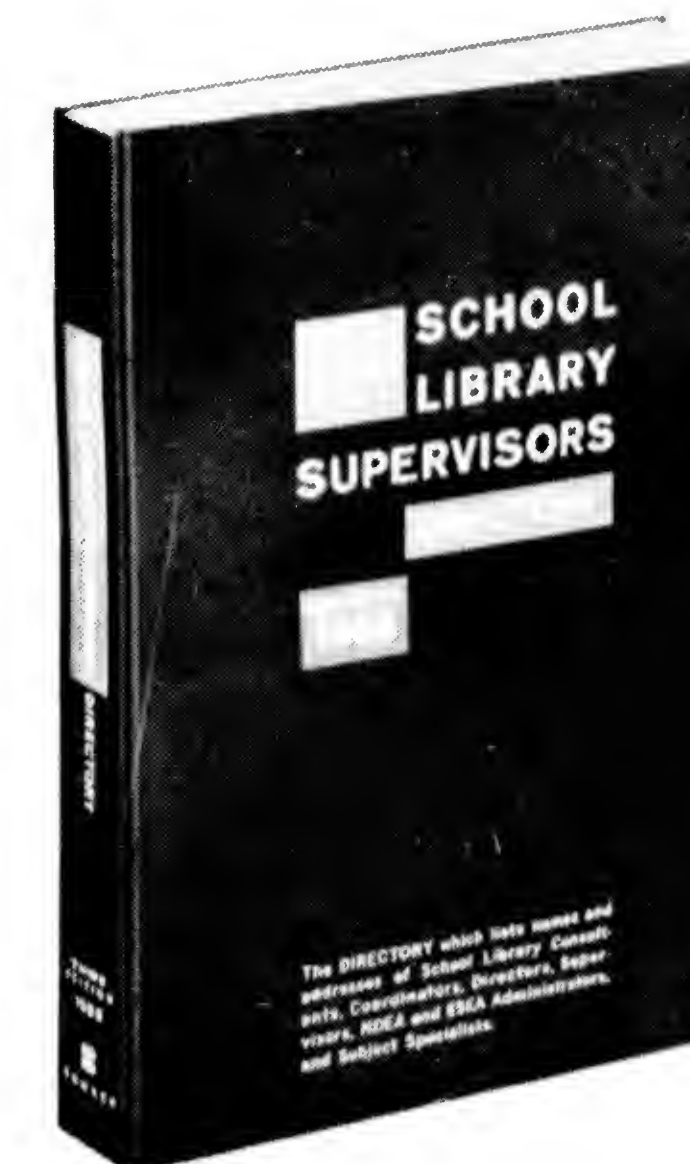
YA— Excellent text, magnificent photographs.

POPKIN, Roy. *Desalination*. fwd. by Stewart Udall. appendix. bibliog. index. Praeger. 1968. \$6.50. 68-16091.

YA— From its known beginnings to its present status, a survey of water reclamation for drinking, farming, industry. See *LJ*, November 1, p. 4126.

ROSS, Douglas. *Robert F. Kennedy: Apostle of Change*. 600p. Trident & Pocket Bks. 1968. 95¢. LC number unavailable.

YA— RFK's views on domestic issues and international affairs, gleaned from his writings and speeches, with analysis by Douglas Ross.



## How does your school library system compare with others throughout the country?

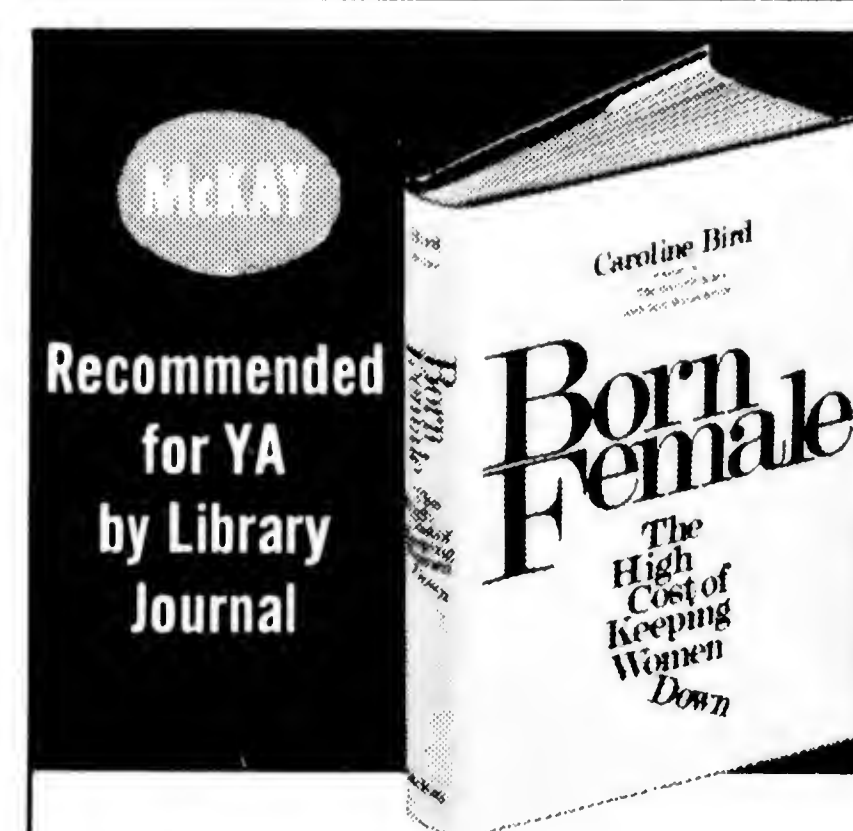
Can you compare your school system's library book budget and enrollment with those of surrounding counties? Do you have figures on the amount of money obtained from ESEA Title I funds in the various school systems? Do you know how each state's educational and school library system is organized? Do you have the names and addresses of your state's subject specialists?

Find all this information and much more on state and local school library systems in *SCHOOL LIBRARY SUPERVISORS DIRECTORY 1968-69*. This annual directory lists names and addresses of school library coordinators, directors, supervisors, NEA and ESEA administrators, and other key school library personnel. It also gives current statistics on annual budgets, federal and state aid, school enrollments, and other valuable data about state and local school library systems.

New to this 1968-69 edition of *SCHOOL LIBRARY SUPERVISORS DIRECTORY*: Numerous statistics on audio visual budgets, expenditures, and state aid. Plus an index giving county school library systems with page numbers for quick referral, information on state book evaluation committees, and more.

Edited by Arlene B. Garnett. Clothbound. Postpaid price: \$12.85 net in the U.S. and Canada; \$14.15 elsewhere. In New York please add applicable sales tax. 1968-69 edition, ready now.

 R. R. BOWKER COMPANY  
 1180 Avenue of the Americas, New York 10036  
*Publishers to the Book World Since 1872*



### BORN FEMALE

*The High Cost of Keeping Women Down*

by Caroline Bird. "Caroline Bird indicts American business, government and industry for utilizing the talents of women without giving them the recognition or salaries they deserve. . . Government with its merit system rules of promotion has many women in lower level jobs, but very few as salary scale and importance increase. Merit system? Miss Bird states that it's high time women got their rights. . . Provocative and definitely feminist, this may get some girls to join the movement."—*School Library Journal* \$5.95

DAVID McKAY COMPANY, INC.



## CLASSIFIED ADVERTISING

Positions open and positions wanted, \$1.00 per line, minimum charge, \$3.00; all other types of ads, \$1.50 per line, minimum charge, \$4.50. If voucher forms are required for billing, please send them at the time advertisements are submitted for insertion. Copy for ads and requests for cancellations must be received at the LJ office one month preceding date of issue. Write: The Advertising Department, Library Journal, 1180 Avenue of the Americas, York, New York 10036.

### FOR SALE

NATIONAL GEOGRAPHIC Magazines bound into pamphlets and filed in boxes according to topics. 158 boxes plus 4 Topical Indexes. 1926-1964 complete. \$842.75 or best offer. Z 59.

### SERVICES—PERSONNEL

CALIFORNIA SCHOOL LIBRARY Openings lists available school library positions 1st and 15th of each month. No charge. Send self-addressed 6" long envelope to: Calif. Assn. of School Librarians, 101 Lincoln Ave., Daly City, Calif. 94015.

### POSITIONS OPEN—GERMANY

THE JOHN F. KENNEDY School, West Berlin, Bilingual German-American Community School, is seeking a qualified school librarian with valid certificate, 2 years experience and some knowledge of German. Salary upon request; transportation included. Apply to: R. Lea, The John F. Kennedy School, Berlin 37, Tel-tower Damm.

### POSITIONS OPEN—NORTHEAST

CHILDREN'S LIBRARIAN wanted by small New Jersey suburban library 15 minutes from George Washington Bridge. Librarian will be in complete charge of her department. Duties include reference, story hour programs, summer reading programs, cataloging and book selection work. Plans for new building are in process. X 90.

CHILDREN'S LIBRARIAN to head the Fitchburg Youth Library and coordinate services to children from the library's new bookmobile. This is a unique opportunity to carry out a progressive program in one of the country's outstanding libraries. \$8,000-\$9,500, with salary credit granted for previous experience. Write for more information to: Arthur Kissner, Chief Librarian, Public Library, Fitchburg, Massachusetts 01420.

CHILDREN'S DEPARTMENT Head, Residential Long Island South Shore community of 30,000 near N.Y.C. Supervise active juvenile department in brand new 20,000 sq. ft. library building. Juvenile book collection 10,400 and expanding. M.L.S. degree plus 2 years experience. Salary range \$8,300-\$10,050, six steps @ \$350. Start up to \$9,000 depending on experience, 35-hour workweek, liberal benefits. Apply to: Director, West Islip Public Library, 3 Higbie Lane, West Islip, N.Y. 11795, phone 516-661-7082.

CHILDREN'S LIBRARIAN, L.S. degree preferred, to take charge of busy children's department. 37½-hour week. 4 weeks vacation, social security, paid hospitalization. Salary dependent upon qualifications and experience. Apply: Merle Ann Bunco, Librarian, Howard Whittemore Memorial Library, Naugatuck, Conn. 06770.

CHILDREN'S LIBRARIAN, M.L.S. required; experience helpful, but not necessary. Salary range \$7,300-\$8,400, depending on qualifications. 18 days vacation, 90 days cumulative sick leave, paid retirement and health insurance. Send résumés to: Miss Verna L. Pungitore, Director, Plattsburgh Public Library, P.O. Box 570, Plattsburgh, New York 12901.

### POSITIONS OPEN—SOUTHEAST

CHILDREN'S LIBRARIAN Openings with Arlington County, Virginia, a Washington, D.C., suburb of 185,000. Salary range of \$8,486-\$11,377. Requirements include the M.L.S. or 5th-year library degree, at least one year of children's work experience, and U.S. citizenship. Apply: Personnel Department, Court House, Arlington, Virginia 22201.

### POSITIONS OPEN—MIDWEST

CHILDREN'S SUPERVISOR. Serves as head of Central Children's Department and as advisor in children's work to the Extension Agencies. Challenging? Of course. And a competitive salary. To develop our program into the front range we are seeking a top-notch person who is sympathetic with youngsters, loves children's books, and has definite ideas about program development and staff training. Fifth year degree from ALA accredited institution. Minimum 3 years experience, preferably with some supervisory responsibilities. Salary range \$10,898 to \$13,247, first increment after 6 months. Standard fringe benefits. Send résumé to: Robert H. Dumas, City Librarian, 457 North Main Street, Decatur, Illinois 62523.

CHILDREN'S BOOK REVIEWER for the Booklist staff at ALA headquarters in Chicago. An additional reviewer of children's books is needed to read and evaluate new children's books in all subject areas and for all age levels and to write the annotations for publication in the Booklist. Applicants should have a degree from an accredited library school, sound knowledge of juvenile literature, and experience in using books with children in a public or school library. Salary, \$8,352 to a maximum \$11,718 reached by 7 yearly increments. Liberal vacation and sick leave allowances and other benefits. Apply to: Helen Kinsey, Editor of Children's Books, Booklist and Subscription Books Bulletin, 50 E. Huron St., Chicago 60611.

CHILDREN'S LIBRARIAN. Pleasant, culturally rich community in the Dayton metropolitan area. New building in the near future. Opportunity to reorganize and develop department and program in a county district library to meet the needs of a growing area. M.L.S. degree and experience preferred. Salary open. Write: Kenneth Tewell, Librarian, Troy-Miami County Public Library, 301 W. Main St., Troy, Ohio 45373.

HEAD OF CHILDREN'S Services to supervise 2 departments, one a separate Junior High Room. Annual circulation of both departments, 242,400; staff equivalent to 7 full-time. Professionally trained, with a minimum of 5 years experience, preferably some administrative. Current salary, \$10,000. Recently remodelled modern building, children's wing new in 1965. North Shore community of 31,600 on Lake Michigan, 16 miles from Chicago Loop, adjacent to Northwestern University. Send résumé to: Helen Siniff, Librarian, Wilmette Public Library, Wilmette, Illinois.

### POSITIONS OPEN—WEST

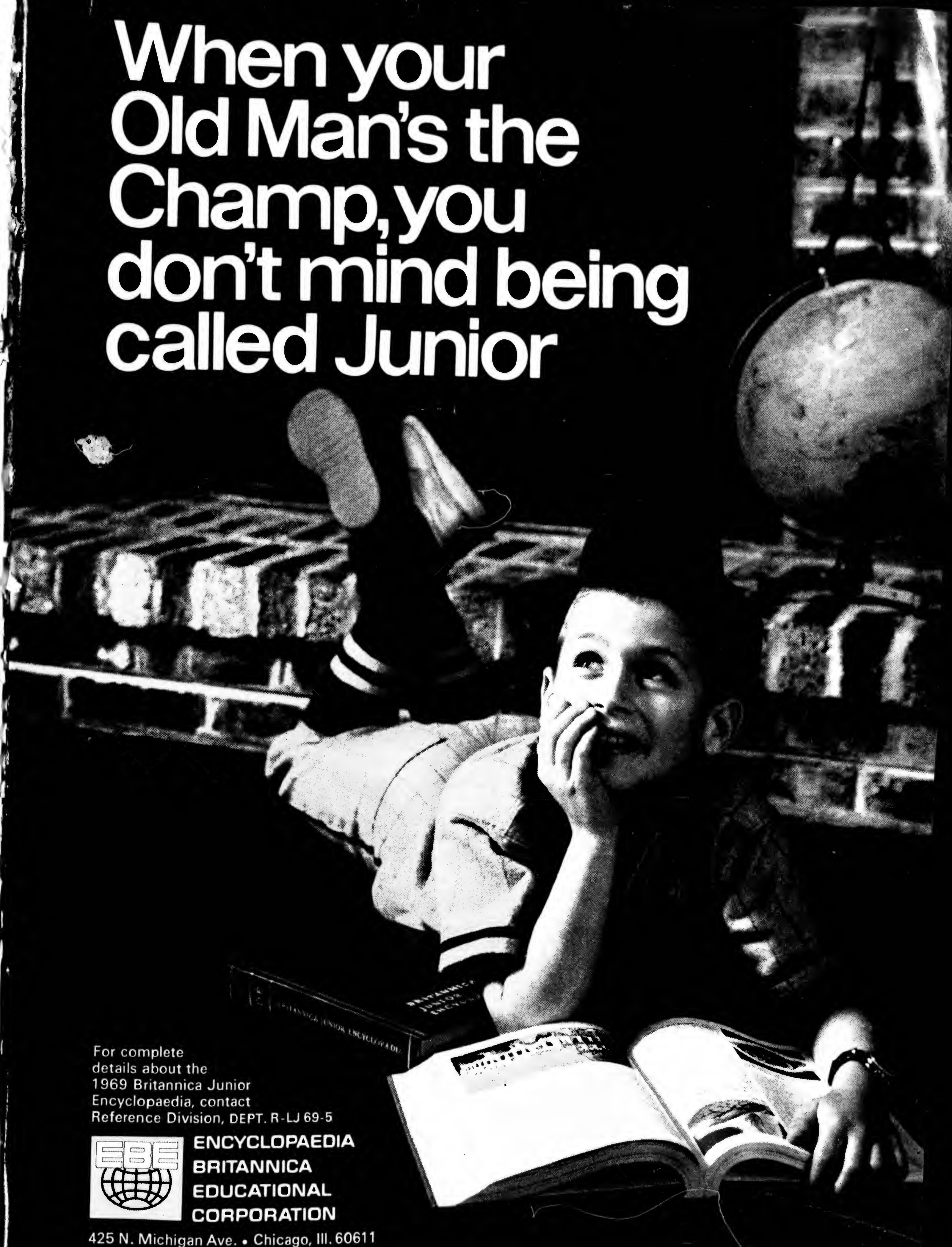
SANTA ROSA-SONOMA County Public Library. Coordinating Librarian in Children's Services needed to develop collections, services and programs for central library and county-wide outlets. Requires a graduate degree from a library school accredited by the American Library Association plus 4 years of appropriate professional experience; or, an equivalent combination of education and experience. Salary: \$9,372-\$11,436 in 5 annual increments. Can hire above Step 1 if qualified. Attractive community located 50 miles from San Francisco. New building. Challenging and expanding program. Member North Bay Cooperative Library System. Liberal fringe benefits. Write: Mr. David Sabsay, Director, Santa Rosa-Sonoma County Library, Third & E Streets, Santa Rosa, California 95404.

SANTA ROSA-SONOMA County Public Library. Librarian II in Children's Room of central library. Requires a graduate degree from a library school accredited by the American Library Association plus 2 years of appropriate professional experience; or, an equivalent combination of education and experience. Salary: \$8,076-\$9,852 in 5 annual increments. Can hire above Step 1 if qualified. Attractive community located 50 miles from San Francisco. New building. Challenging and expanding program. Member North Bay Cooperative Library System. Liberal fringe benefits. Write: Mr. David Sabsay, Director, Santa Rosa-Sonoma County Library, Third & E Streets, Santa Rosa, California 95404.

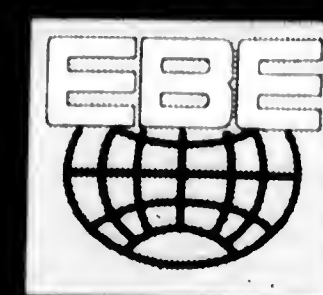
LIBRARIAN (Children's Librarian). \$660-\$727 mo. (college degree & one yr. grad. degree accredited school of librarianship plus 2 yrs. exper.) or \$584-\$644 mo. (same educational req., no exper.). New modern library facility located in Redding, Calif., in heart of Shasta-Cascade Wonderland area. Excel. fringe benefits and security under County Merit System. Direct inquiries to: Personnel Office, Rm. 205 Court-house, Redding, Calif. 96001.

*The above advertising is believed to be of particular interest to those who work with children and young people. For other types of classified advertising see the section starting on page 788 of Library Journal.*

# When your Old Man's the Champ, you don't mind being called Junior



For complete details about the 1969 Britannica Junior Encyclopaedia, contact Reference Division, DEPT. R-LJ 69-5



ENCYCLOPAEDIA  
BRITANNICA  
EDUCATIONAL  
CORPORATION

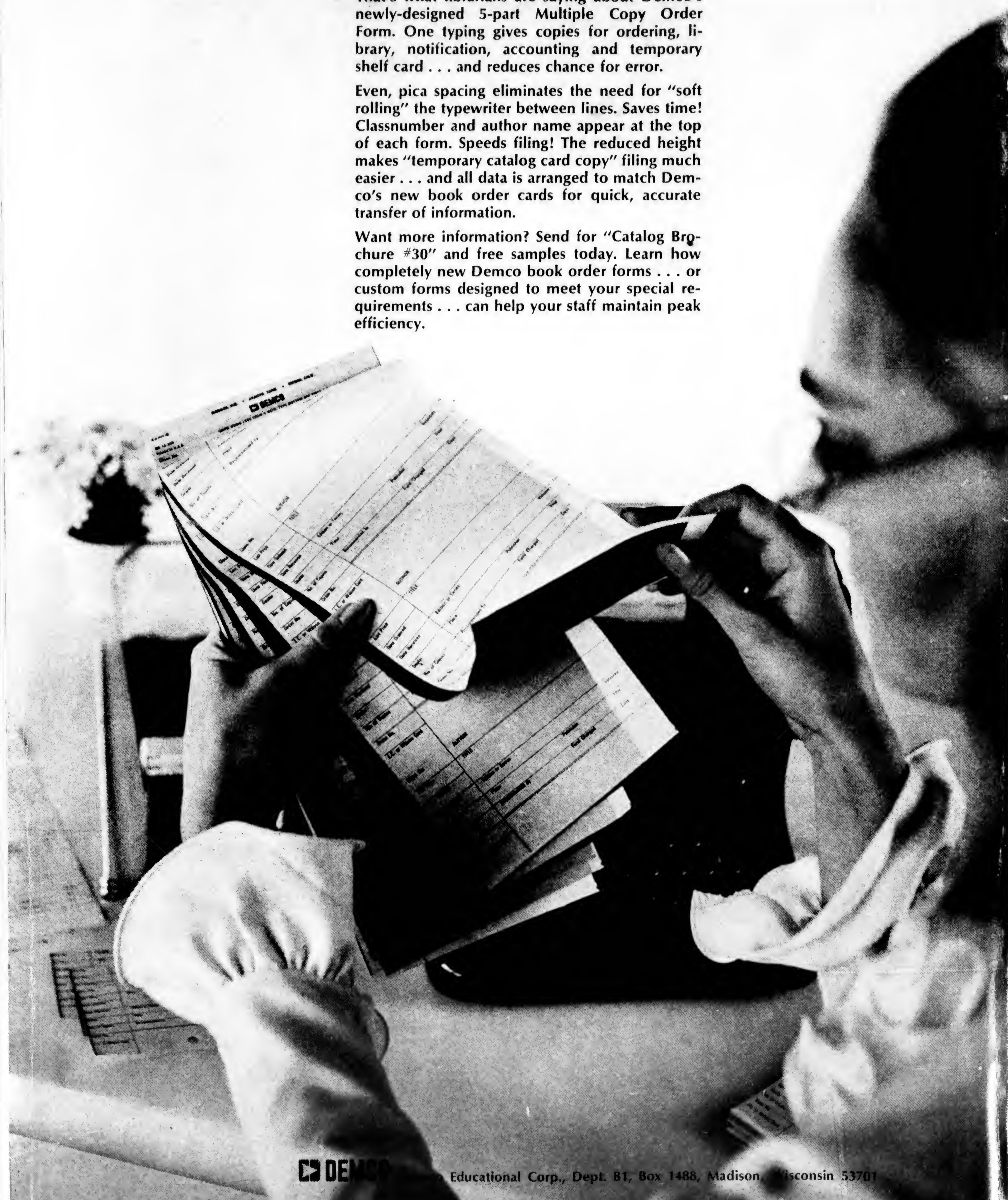
425 N. Michigan Ave. • Chicago, Ill. 60611

## "Now that's an efficient way to order books."

That's what librarians are saying about Demco's newly-designed 5-part Multiple Copy Order Form. One typing gives copies for ordering, library, notification, accounting and temporary shelf card . . . and reduces chance for error.

Even, pica spacing eliminates the need for "soft rolling" the typewriter between lines. Saves time! Classnumber and author name appear at the top of each form. Speeds filing! The reduced height makes "temporary catalog card copy" filing much easier . . . and all data is arranged to match Demco's new book order cards for quick, accurate transfer of information.

Want more information? Send for "Catalog Brochure #30" and free samples today. Learn how completely new Demco book order forms . . . or custom forms designed to meet your special requirements . . . can help your staff maintain peak efficiency.



Demco Educational Corp., Dept. B1, Box 1488, Madison, Wisconsin 53701