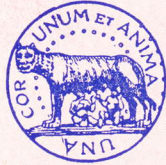


ATLANTICA

THE AMERICAN-ITALIAN DIGEST



Puritan Mind in Pagan Body

(Part 1)

Beniamino De Ritis

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Modern Woman* *Mary Iacovella*

*Should Married Women
Work?* *Joseph G. Lagnese*

*An Italo-American Center in
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A Subscriber Writes

"I take this opportunity to congratulate the Editor and staff of *Atlantica*," writes Mrs. A. E. Santini, of Detroit, "on the many improvements in appearance and substance which have been made in recent months. May the good work continue!"

Atlantica thanks you, Mrs. Santini, and hopes that the same thoughts may be expressed by other loyal readers to their friends and acquaintances who have not yet subscribed.

Atlantica is your magazine. It exists for the sole purpose of interpreting the aims and ideals of the Italo-Americans in this country, — of presenting an impartial, independent, co-ordinated monthly digest of their political, social, cultural and economic activities.

Each issue of *Atlantica* is consciously planned to be more interesting, more instructive, more entertaining than the preceding one. Already it is the favorite magazine of thousands of intelligent, well-read Americans of Italian descent. Every issue finds new subscribers added to their enthusiastic number.

May we have co-operation in adding more? Suggest to your friends that they subscribe. Your recommendation will be truly appreciated, both by them, and by *Atlantica*.

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The American-Italian Digest

Founded 1923

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COMMENTS ON THE CONTENTS

Dr. Beniamino De Ritis, author of *Puritan Mind in Pagan Body*, is a noted Italian journalist, the New York correspondent of the important daily *Corriere della Sera* of Milan, and a contributor to such magazines as *Nuova Antologia* of Rome and *Current History* of New York. A graduate in letters of the University of Florence, he is the author of many historical and sociological works, as well as one of the directors of the *Italy America Monthly* in New York City. He began his journalistic career with the *Idea Nazionale* of Rome, later distinguishing himself as a writer with the most important Italian newspapers, among them the *Resto del Carlino* of Bologna, the *Giornale d'Italia* of Rome and the *Gazzetta del Popolo* of Turin. The present article, translated from *Nuova Antologia* by Dominick Lamonica, is the preface of a book on American civilization soon to be published by Vallecchi of Florence.

New to readers of *Atlantica* is Joseph G. Lagnese, a graduate of the Columbia School of Journalism, while Mary Iacovella, Edoardo Marolla and E. Lenore Shaw have appeared before in these pages. Josef Vincent Lombardo sent us his article from Florence, where he is studying as a Fellow at the University of Florence.

Dr. Rocco Lazazzera of Rome, whose short story appears in this issue, is the author of "Finn Malmgren, l'eroe polare," published by Campitelli, "Kaddugia," a novel of Libyan life, published by the Società Editrice Dante Alighieri, as well as many short stories. Miss Lillian Browne-Olf, the translator, is a graduate of Bradford Academy and a former student at Wellesley, both in Massachusetts. Although her descent is American as far back as Revolutionary days, she calls Italy her spiritual home.

PURITAN MIND IN PAGAN BODY*

By BENIAMINO DE RITIS

(In 2 Parts: Part 1)

THE literary generation that dominated the American scene between 1920 and 1930 is rapidly approaching its twilight. Theodore Dreiser, Sherwood Anderson, Eugene O'Neill and Sinclair Lewis himself are falling back to the rear guard. There is talk of a new proletarian literature in which John Dos Passos would seem to be the outstanding exponent of the oppressed masses. In no country as in the United States do the generations succeed themselves with such velocity of circulation in the nation's spotlight. Youth would seem to be a fixed type even from the intellectual viewpoint. But, as in all things American, we must not be misled by errors of impression.

America is at one and the same time a country of sport and of taboo. New ideas and experiments publicly serve as training for the spirit and as stimuli for the intelligence; they serve, in other words, as sport. On the other hand, traditional forces and influences act beneath the surface in spite of the daily acrobatic empiricism to determine almost automatically the orientations of the American spirit; in other words, they reign as taboos. The United States has been to date embalming the most eccentric and most fragmentary particles which, having broken off from the European body after the dissolution of medieval unity, spread out across the ocean with the scattering of the Nordic races, in the post-Renaissance and enlightened era.

From the gloomy landing of the Pilgrim Fathers to the later invasion by cosmopolitan hordes in the 19th century the United States offered itself as a land of cultural sediment, where there came to deposit themselves the fossil remains of a world that is no longer European, and has never been American. The spiritual landscape of the United States presents the duplicate aspect of a nursery and a dove-cote, where a new

human type, which can only be qualified as American, bears within him, in the denaturalization of his ethnical and spiritual origins, the implacable drama of a flexible and modern temperament in a primordial and monotonous mentality. It is not without significance that the prime characteristic of a real Yankee is his passion for genealogy.

The Essential Dualism Of The American

THIS essential dualism is the cause of the optical illusion that strikes us in the presence of Americans, whose inner being is the spiritual fossil of former fatherlands and defunct epochs, and whose outer personality is the symbolic product and the synthetic expression of contemporary progress. Who was it said that clothes do not make the man?

Every time we seek to come to a meeting of minds with the Americans we find ourselves again mysteriously separated by a fatal incomprehension and strangeness, almost as though the Atlantic Ocean were still really an isolating boundary, and the Columns of Hercules still had a present significance.

The reason for this enigma lies in the fact that the American lives between two different mental zones: an inner zone, atavistic and spectral, which includes inherited ideas and sentiments in the most absolute independence and solitude of the human being; and an external and impersonal zone that consists of formulas created in social intercourse under the leveling impulse of economic forces. For this reason the American is as dynamic and impartial in practical affairs as he is timid and inert in spiritual problems. The evolution of the United States in fact is but a play of forces and counterforces between the two zones of the idealistic American and the social American: a play that stimulates all his energies without satisfying any of them, and in which everything is

grandiose and only the mediocre triumphs.

Origins of American Literature

THIS drama is reflected in American literature, which is the only modern literature that was born artificially, as a handmaiden of the Puritan theocracy. It is well known that a true American literature is only now being born, in the 20th century. But it is perhaps truer to say that this literature is the most characteristic literature in the world, because it did not have a period of infancy characterized by an heroic cycle of legends and romances, but arose out of a retrospective series of annals, dissertations and sermons in which the distant soul of an exile gave vent to gloomy instinct. In the beginning the authors were all English, and they were already writing the first pages of a new history of a New World that seemed to promise the earthly Jerusalem of Calvin. In 1645, scarcely 15 years after the landing of the Pilgrims on the desolate Plymouth coast, Governor Winthrop wrote in his *History of New England*: "the great questions that interest us are only those that concern the authority of the magistrates and the liberty of the people." Nevertheless from that time on it could be said, as it was to be said poetically afterward, that literature in America abounded in nightingales; an unknown species in the new continent. These imaginary birds symbolized not only the love of traditions and the memory of their origins, but also the character, necessarily reflected, of a literature that had arisen with the dignity of an old culture and was devoting its every zealous effort to the cult of orthodoxy and technical virtuosity. The Pilgrim Fathers brought along on the Mayflower few provisions and many books. In the humble cabin of Bradford, their first Governor and historian, there were more than 300 volumes, dealing for the most part with history and theology.

* Translated from "La Nuova Antologia" of Rome by Dominick Lamonica.

Early Puritan Works

THE first exiles, absorbed in their audacious challenge to the unknown and engrossed in their cold theocratic ideals, had no time for intellectual leisures, but nevertheless, between prayers, fasts and battles, they indulged in strange literary labors of pedantry and erudition.

Cotton Mather (1663-1728) was a veritable cataract of ink; no one today would dare, even out of simple curiosity, to thumb through the massive pages of his encyclopedic pot-pourri, *Magnalia Christi*. The prolific author wrote this work over a period of nine years of prayers and fasts, to leave for posterity a name that today sounds like that of Carneades.

One of the first works of poetry is a version of the Psalms in very ugly and involved verse, for the translation of the word of God had to be scrupulously careful of every letter, of every syllable, of every accent just as a cashier is held responsible for every cent he handles. It is in 1621 that the first great ambitious work arises, and it is a good metrical version of Ovid's *Metamorphoses*, by George Sandys of Virginia. The first verses written by native Americans are in Latin or Greek. The first original poem is the work of a woman, Anna Dudley Bradstreet (1612-1672). It appeared in London in 1650 with the following bizarre title: *The Tenth Muse Recently Born in America, or Poems Compiled with Great Variety of Doctrine and Skill and Very Instructive; Containing a Complete Description and Proof of the Four Elements, of the Age of Man, of the Seasons of the Year, together with an Exact Summary of the Four Monarchies i. e., the Assyrian, the Persian, the Greek, and the Roman; a Dialogue Between the Old and the New England, with Other Serious and Gay Poems, Written by a Gentlewoman Who Lives in Those Parts*.

A Gentle Poetess In The Wilderness

THE author was an exiled girl, of a noble Puritan family, cultured and versatile, who had left the comforts of a wealthy home in England to live across the ocean in a rough log-cabin among the horrors of the primeval wilderness. At the age of 16 she had married Sir Simon Bradstreet, one of the richest fugitive Puritans of the New England.

The couple settled in the Merrimac hills, where they set up a farm, and where eight children were born to them. The gentle poetess wrote verses to comfort her distant exile during spare moments of her strenu-

ous day as the mother of a family. In the same locality, about two centuries later, another great woman, Harriet Beecher Stowe, was to write, in the intervals between domestic duties, the final pages of a book destined to arouse the entire world, *Uncle Tom's Cabin*.

This literature without an infancy passes during the Revolutionary Period from the hands of theologians and prolific writers, into those of statesmen and orators. The transatlantic colonies, faced with the problem of their independence, cease their speculations concerning the other world, and turn their attention to immediate, practical problems. A life intense with meetings and assemblies is born, breaking the abstract cycle of the purely congregational existence.

With the colonies brought into closer contact with each other, there arises among them also a social interest. Hamilton and Jefferson speak not only to the warriors of the new nation, but to all men. The ascetic ideals that had found their greatest expression in Jonathan Edwards give way to the practical philosophy of Benjamin Franklin, who embodies the utilitarian spirit of the people in formation, and invents moral maxims, and exalts wealth, progress and the rights of man. Thomas Paine, who inaugurates the prophetic year of the Revolution, 1776, with the epigrams in his *Common Sense*, as keen as bayonets, establishes the cult of material well-being.

From The Stamp Act To The Constitution

THESE authors fill the transition period from the colonial era to the revolutionary triumph, a period which, in its immediate causes and in its world consequences, extends from 1765, the year of the Stamp Act, to 1800, and includes four great phases: the transformation and enrichment of colonial life, the revolt against taxation and the consequent separation from the mother country, the war, and the constitution. The literature of these years is remarkable for an immense production of political journalism and popular oratory, of satirical poetry and civil prose. The great statesman of the time is George Washington. The two political minds who establish the two opposite poles of the ideological firmament are Hamilton and Jefferson. They exemplify the two schools of thought which, compromised with each other,

created the Constitution as the quintessence of the political theories of the 18th century.

At the close of the revolutionary period, too, there appears the American novel based directly on an imitation of the European novel, and, concomitantly, there appear the first writers to make letters their profession. But yet to come is the great moment of American literature: the great historical moment of the pioneering march westward of the human family. American literature, at the dawn of the 19th century, assumes a characteristic individuality, but it is still considered a province of English literature. When the famous *Sketch Book* of Washington Irving appears (1819), the London critics marvel that a book written in such beautiful English could come from the wild solitudes of the new continent. England remains and will remain for some time to come the Supreme Court of literary America. James Fenimore Cooper is baptized "the American Scott"; William Cullen Bryant, similarly, is called "the American Wordsworth." Only Poe is without a comparison, and his glory becomes worldwide before it is nationwide.

"Westward The Course Of Empire"

THE great American moment, a veritable explosion of original temperaments, is the triumph of the romanticism of the pioneers. The Republic of the United States of America appears as the most perfect work of the political wisdom of man. America expands like a new world founded on a new system of natural relations among men and things. People from every country are attracted by the adventure and the joy of conquering a free land amid wide open spaces, in the footprints of the first colonists who leave the factories of the East, and, from North and South, converge on the great central plains, and beyond the Alleghanies toward the Mississippi, and beyond the Mississippi toward the Rocky Mountains and the Pacific. This continuous movement toward the West is the great mystical factor and, it can be said with Vico, the poetic wisdom of the new American people. The prevailing idea is, according to the historian Frederick Jackson Turner, that of *frontier*, a conception which turns its back on Europe, as an evil memory of wars and misfortunes, and looks forward to an America open to adventure and transformation, and

(Continued on Page 126)

MARGHERITA SARFATTI:

A Modern Woman

By MARY IACOVELLA



Donna Sarfatti as she arrived in New York recently

MARGHERITA SARFATTI is an outstanding figure in the world of contemporary successful women. A writer of deep insight and powerful realism, her name is known far and wide. This representative woman of Italy is also the author of a picturesque biography, the official "Life of Mussolini." The book has achieved world-wide popularity in its many translations.

How natural then that her arrival on American soil should focus our attention on the modern women of Italy. This outstanding woman, smartly dressed with the simple elegance of her Italian sisters, has the straight, piquant gaze of the intel-

lectual woman. This author had told us, in her best-known book, of a far-away, obscure school teacher, who toiled incessantly, gladly, that her son's chances in life might be improved by education. She wove pathos and tenderness around the little hamlet of Romagna and the gallant mother who forged a man's destiny and unconsciously sketched the symbolical future of her native land. The freshness of her prose has the leaping surge of a waterfall. In that sensitive portrait of Rosa Maltoni Mussolini, the inspirer of an epoch, her son assumed his rightful place of a man of the people born to an unforgettable destiny.

The writer was offering a memorable tribute to the many mothers of Italy, dreaming beside a cradle. An explanation was offered. The mystery was explained. In the memory of the famous son stirred the winged soul of the mother, above a pedestal of love and struggles.

Her Early Life

MARGHERITA SARFATTI, the daughter of Amedeo Grassini and Emma Levi, was born in Venice of a wealthy family. Her graphic style and vigorous intellect stamped her as a woman of the day, when she was still very young. An ardent, progressive soul, intolerant of social injustice, she combined her aptitude for culture and esthetics with a bold concern for the welfare of the masses. She soon found herself an art critic with the Socialist paper, *Avanti*. The death of Edith Cavell, the heroic Englishwoman and martyr of the late War, upset the structure of her philosophy. It was her tribute to this noble nurse which lost her membership in the Socialist party. She had commemorated Edith Cavell in the Milan Conservatory. She went to the *Popolo d'Italia*, the paper founded by Mussolini, a paper which was to have enormous influence in the shaping of modern Italy. But she was ever conscious of her duty towards the afflictions of mankind.

In an article that is almost a prose poem in the intensity of style and coloring, she describes what to her was once a childhood nightmare: stretches of fields, peopled by downcast peasants, ravaged by the deadly disease, malaria. The prose has the vividness of a page from Gorky, and the simplicity of Jack London. No wonder that she declares proudly, "The youth of Italy has bread today, air, exercise, care, and sunshine." Her voice is confused with the joyous satisfaction of Mother Earth.

Margherita Sarfatti, mother, novelist, critic, political writer, must be paid a spirited tribute by a younger generation. And she is, it is clear, a feminist in the universal sense that humanity is her concern. Like our own Jane Addams, her world is the world of life.

Her Concern for the Welfare of Mothers

HER extraordinary gifts have been developed in the cause of society and progress. One of her chief concerns is the welfare of the mothers. "Family life is considered a fundamental cell of the state, the first one,"

she reminds us. "Of course, in Italy as elsewhere, by the complexity of circumstances, often of the economic sort, the solidity, stability, and welfare of the family rest on the woman—also on the daughter and sister—uppermost on the wife and mother of a family. Let us say the word: they rest on the sacrifice of the mother, daily, forever, obscure—."

Today the women of Italy are conscious more than ever of the importance of race survival. Today motherhood is glorified. The vote is not their goal. Only the goddess of life is the emblem of the New Italy. A new cult is on the land, but an ancient cult just the same.

"Italy," says this great woman, "asks cooperation from the Italian woman of today, fervid application to the welfare of the race. It will be said, 'What shall be her reward?' She must give all, without asking anything for herself. After all, realistically speaking, such is Man's destiny and that of almost every Woman. The happinesses of women are reflected joys, reflected by love, marriage and motherhood. Italy, mother of adoration for the Madonna and the Sacred family, pays to maternity a conscious homage of veneration and pride."

Margherita Sarfatti has inspired women with the ideal and goal of a reborn fatherland.

* * *

What Italy Does for Women

WHAT has Italy done for her women?

One of the innovations of great importance is the National Maternity Fund, and the National Bank of Social Insurance, making it possible for the women of the working class in need of help to have all the care and financial assistance of their better endowed sisters. Thousands of children are thus able to face the dawn with extraordinary advantages. What in America and other countries is done under the auspices of charitable organizations, in Italy is considered a duty of the government. Knowledge, care, security have reached the masses indiscriminately from the city workers to the bronzed peasants.

The National Institute for the Protection of Maternity and the Institute of Maternity and Infancy see that medical help reaches the needy mothers and their new-born. Now the mothers are healthy. Their burden is not a badge of low mentality, but a proof of sound family development. Thus again Margherita Sarfatti notices that the "youths are taller, stronger, heavier." Raising a family

is not a calamity when the State lends a helping hand.

Early in 1932 Prof. Ravicini writing in *Difesa Sociale*, a monthly Review of Hygiene and Social Assistance, discussed the case of the unfortunate mothers. Their children were often waifs and rebels of life, denied the right to call themselves members of society. The abandoned mother is today helped by the Institute of Maternity, founded with the scope of rehabilitation, welfare, moral and civil regeneration.

Giuseppe Bottai, former Minister of Corporations, writing also in *Difesa Sociale*, in 1933, describes in detail the vast improvements in social welfare. Where, in every thousand children below the age of five, 442 were doomed to die, medical assistance rescued 93 lives. The pace has been kept until today the dangers of childhood are reduced greatly.

The Significance of Margherita Sarfatti

AND going back to Margherita Sarfatti, we might say that she is a contributor to the *Popolo d'Italia*, as well as co-editor of *La Nuova Antolo-*

gia, one of the most important Italian magazines, and of *Gerarchia*, the magazine founded by Mussolini fourteen years ago. She is a director of the committee of the *Novecento*, an artists' league, and editor of *Gli Annali del Regime Fascista*. Among her books are "La donna nella beneficenza italiana," "La milizia femminile in Francia," "La fiaccola accesa," "I vivi e l'ombra," "Gobineau," "Tunisiaca, segni, colori e luci," "Achille Funi, pittore," "Dux," etc. Her novel "The Big Palace" has been translated into many languages, and her "History of Modern Painting" has already become a classic.

But of equal importance with her literary and political writings is the influence she has exerted in the shaping of legislation relating to the welfare of Italian womanhood. While it is true that the Italian women have no vote and no "feministic" organizations, they are no less happy than their sisters in other countries.

And notwithstanding the fact that they are considered minors politically, they can give just as great a contribution and cooperation in the uplifting of their sisters and of their people.

Donna Margherita Sarfatti proves this contention.

PURITAN MIND IN PAGAN BODY

(Continued from Page 124)

presages a golden age to come. This great historical moment is also the great moment of American literature. Hawthorne and Emerson, Thoreau and Whitman, Twain and Melville are the great contribution of the American spirit to world civilization. Herman Melville, in *Moby Dick*, says all the world is waiting for the great things for which God has destined the American people.

Puritanism And The American Spirit

BUT the conquest of the remote and legendary West is at the same time the triumph and the decadence of Puritanism as the creative source of the American spirit. The Puritanism that has never been a state religion now becomes something more than an official faith, for it seems to realize gloriously, in its defiance of all the hazards of nature and fate, the Biblical idea of a chosen people. But as the country grows in territory and population, new races of every origin

and every creed pour in as raw material in the incandescent chaos of the new territorial and productive expansion. Puritanism retains in relation to all America the position of Buddhism toward all India. There is nothing stranger today, in the general system of humanity, than the analogies that hold true between the newest and the oldest world, between the so-called democratic America and the India that is still divided into hierarchies. The fate of the negroes makes one think of the "untouchables." The sense of superiority on the part of the Anglo-Saxons toward the other emigrated races is the Puritan heritage transmitted from the early arrivals to the directing classes of the new country. This idea strengthens the decadent Anglo-Saxon aristocracies better than the equalitarian theories of the Constitution, and is the basis of the American system of groups, which is the equivalent of the Indian tradition of caste.

(To be continued)

SHOULD MARRIED WOMEN WORK?

By **JOSEPH G.
LAGNESE**

THE rise of so many governmental employment agencies and the move last autumn in Germany on the part of Chancellor Hitler to create employment for the male at the expense of the German woman brings to mind the effect that married woman and society girl employment has had in this country.

Last summer a *Saturday Evening Post* writer commented on the fact that a commendable feature of this depression was the increased number of women wage earners.

"If father or John," said he, "has lost his job, chances are greater than in any previous depression that mother or Maggie has one."

The modern woman had thought to find emancipation in a career and work, and in a large percentage of cases has suddenly found herself bound by the boomeranging fetters of labour. She has had to usurp man's place as the support of the family, because she is indirectly responsible for his loss of that place in the present crisis.

This burden had been voluntarily assumed by many married women, whose excuse has always been: "My husband is not making enough to support the family and so I have to get a job,"—which was a sound enough argument previous to 1930 but no longer now, because of the number of cases of a husband and wife working in one family, while in another no one is employed.

So familiar is the story of the hardships imposed upon the middle class by this situation.

Mr. A, a husband earning well into four figures, and Mrs. A are both employed; and Mr. B, who is as experienced, educated and capable, as Mrs. A, has either to accept government aid or walk the street. It would not cost Mrs. A anything to return to the home.

The census of 1930 showed that 28.9% of the total female employment consisted of married women, a grand figure of 3,071,281. This was a 6% increase over the 1920 figure and a 15% increase over the Victorian days of 1890, when the vast majority of the women were employed in agricultural pursuits.

More Women Working

TODAY there is a smaller percentage of women unemployed than men. At the same time (by percentage) the employment of men has decreased while that of women has increased, which demonstrates that the abnormal crisis of recent years has boomeranged woman's desire for freedom against her.

Recent years have seen cities over the entire country report an increase in the employment of married women with one child. It has caused several cities to discriminate against them. In Syracuse, N. Y., no married woman is allowed to hold a city job. The Bureau of Efficiency of the County of Los Angeles has suggested that it be held against either a man or woman applicant for a county position, if the other member of the family is working.

Recognition of the evil arising from such a condition has caused bills to be proposed in the legislatures of several states to discriminate against the employment of women whose husbands earn above a specified sum. The Agricultural Appropriation Bill in the House of Representatives for 1933 had an amendment suggested to it that no part of its money should go to dependent wives of Federal employees making in excess of \$2,500 a year.

Professor Chase G. Woodhouse of the Institute of Women's Professional Relations of Greensboro, N. C. in the *American Journal of Sociology* remarks upon the significance of such moves; even though they may end in failure.

The massed attack concentrated by unemployed teachers upon married women in their profession has been

**"NO," SAYS
THIS WRITER**

successful in a number of states. It has also met with favorable, private legislation on the part of a large number of School Boards throughout the country.

As far back as 1925, in industry, the employees of the Baltimore and Ohio Railroad petitioned the company not to hire married women after January first, 1926. This was followed by a similar successful demand by the employees of the Long Island Railroad in 1928. Since that time a number of corporations have recognized the injustice of husband and wife both working, while other men were unemployed, and they have discriminated against the employment of married women, not previously connected with them.

Working Women's Lives Irregular

IT is shown by *Survey* that the woman who works is not able to enjoy any home life. She has either to board out, or put in several hours of work upon household duties after she comes home from drudgery in a store, office or factory. For the family of such a woman there are no regular habits.

Who does not know the story of the husband who has to turn cook! Only less familiar is that of the one who has had to turn housekeeper as well. The wife is unable to tidy things before going to work in the morning and is unable to leave the office early enough. They are having company that evening—so the husband has to hurry home and tidy things.

Even in the achievement of her objective woman suffers a loss. The independence given her by the money she earns tends to foster an arrogance that bodes no good for marital relations.

"You don't support me!" ... "It's my money. I earned it" ... and similar expressions, jealousy of success, combine to overshadow the advantages supposed to accrue to a woman from work.

More disastrous is the effect upon the children. The Children's Bureau of the Department of Labor in a recent study found:

1) The care of the children, while the mother was away from home, was unsatisfactory.

2) School records showed that the children of wage-earning mothers did not compete favorably with those of other children.

3) Among older children there were certain behaviour problems, as related to the employment of the mother.

4) Children also suffered in less tangible ways from the strain of the mother, the untidiness of the home and the pressure of household work left for them to do.

What of the Children?

OWING to the artificial feeding to which a child is subject and to a lack of the minute care which it requires during the first year of its existence there is a higher rate of infant mortality among the offspring of parents, both of whom work.

Mrs. Smith will speak with pride of the joy that her little boy or girl experiences when she gets home evenings; she forgets, or does not realize, the loneliness that the child undergoes throughout the day for her.

Inherent within woman, moulded by centuries, is ingrained a high sense of domestic level, which affects her at her work and infects her with the oppression of constant worry. Self analysis will prove it.

Also the family woman, whenever she does not feel well, can give herself all needed attention; the working woman is subject to the exactions of her job; and so, often, she has to bear her ills in silence.

Though no complete study has been made of the effects of work upon the married woman, there is no question that it breaks down her resistance with time and that it takes a toll from her reserve strength. Surveys of young girls show that they suffer in

middle life, depending upon the age at which they started to work.

A survey, conducted off-handedly among department store girls in an industrial city of western Pennsylvania, shows a fair understanding of the present situation on their part.

One girl stated:

"I can save my husband in clothes, the money that I make, if I remain at home."

"I want to insure my husband a routine life. I want to help him with contacts, but not with work. That's his business."

Some said:—"Since everyone is trying to get all they can, I'm going to do the same and keep on working even after marriage!"

But answers showed that these girls who had to turn to work because of absolute need were really sick and tired of it; and that they would consider it, in the long run, only if conditions after marriage made it imperative for them to do it.

Working Society Women

AT present there is also an ever increasing number of society girls who, in their ambitious moments, seek an outlet in business. They do not need the work, nor the money it brings. It is merely the idea of doing something. But they forget that they may be, and especially today are, taking work away from others in dire need.

Mrs. Franklin D. Roosevelt, when at Albany, made the following pertinent comment:—

"It is wicked in a crisis like this for such girls to hold positions that less fortunate girls could fill ... The girls could well devote themselves to a little vocational work."

It is so much easier, because of connections, friendships and the like, for a society girl, or the daughter of well-to-do parents, to secure work; while her less fortunate sister is buffeted about in a fruitless search.

Miss Mary Van Kleeck of the Russell Sage Foundation has also criticized the course being taken by such girls.

"Women ought to be doing more unusual, more inventive things," she stated. "They ought not to crowd out those having no economic foundation."

Such girls claim that they need the money as well as the next one. Yes,

everyone can use money. But the next one needs it for bread, clothing, necessities, while they need it for luxuries. It is the condition of plenty and—nothing, which drives people mad and foments class hatreds.

After all, though the world may be a survival of the fittest, still we are all human beings. Furthermore, that survival may be achieved by divers methods, perfectly sane minds are led gradually to believe in their desperation.

Need Is More Important Than Self-Improvement

A GAINST women who have husbands employed, and have to work merely to enjoy a higher standard of living, and girls who need the money for luxuries, is directed the resentment of the unmarried girl who seeks work simply because she needs it.

Recently there has been a realization of the existing situation and there is taking place a change of attitude on the part of many of the staunchest supporters of careers and independence for women.

Jane Allen, one of these, in an article in the *Forum* explained how she discovered her home and why she gave up her job.

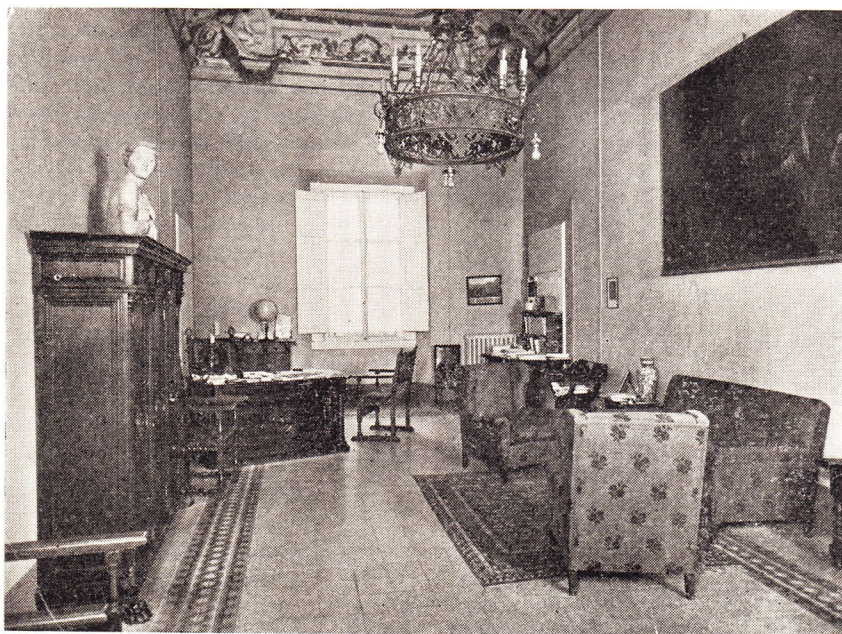
She stated that home life would give her the opportunity to enjoy more satisfactory social relations; that she had found an equivalent to her interest in business in the study of the culinary arts and dietetics; and that she was determined to embody in her son the ambition that was in herself.

This new outlook on the part of many working women is more than praiseworthy today, with millions of heads of families either completely or partially out of work,—not to speak of the college graduates of the past few years who are seeing their high hopes daily becoming distant chimeras.

For there is no question that the old economic argument in support of married women and society girls not in absolute need of it to work, has completely gone overboard. There are not, in the present crisis, by far enough jobs to go around; so let these classes of women return to man his heritage and thus help to dispel unemployment.

AN ITALO-AMERICAN CENTER IN FLORENCE

By JOSEF VINCENT LOMBARDO



Office of the Director

THE American Office for Education and Intellectual Cooperation was founded in 1930 by the initiative of Dr. Bruno de Peverelli, Italian nobleman and lawyer. The American Office was an educational institute interested in the advancement and dissemination of Italian culture among Americans as a basis for the fostering of a more cordial understanding and friendship between the United States and Italy.

The American Office, under the joint direction of Dr. Bruno de Peverelli and Dr. Ernesto Codignola, and an illustrious Board of Trustees, participated in many successful educational and cultural enterprises during the last few years. Its functions and activities were soon recognized to form an indispensable medium for the promotion of learning and good will. The importance and recognition of the American Office grew rapidly throughout the Italian peninsula and abroad. Its prestige became established by the character and scope of its activities.

The growing interest in Florence in the cultural relations and significance

between the United States and Italy brought with it an intense desire on the part of the American Office to broaden its powers. The creation of an institution became increasingly

necessary. Dr. Peverelli conceived the idea for the establishment of an institute to supersede the American Office, and, in November, 1933, he founded, with the official approval of the Italian Government, the Italo-American Institute of Florence.

The Officers of the Institute

THE Institute is located at 1 Via de' Corsi, and is directed by Dr. Peverelli. It is supported by the Board of Trustees, the European Office of the Carnegie Foundation, and the Consiglio Provinciale dell'Economia di Firenze.

The Board of Trustees is composed of Count Giuseppe della Gherardesca, Senator of the Kingdom of Italy; Dr. Bruno de Peverelli, President of the Dante Alighieri Society in Florence; Dr. Stephen P. Duggan, Director of the Institute of International Education, New York; Comm. Myron C. Taylor, New York; and Comm. H. Blakiston Wilkins, Treasurer, and former Honorary Secretary to the American Ambassador to Italy. Mr. Wilkins, who is now a resident of Florence, has spent much time and

(Continued on Page 148)



The Clubroom of the American Fellows Club



Frank L. Monteverde

"FROM New York to San Francisco" states a writer in the Chicago Daily Times "will shortly be a jump between two cities governed by mayors derived from the sturdy Italian strains that have been making such rapid progress to the front ranks of American life. That will be the significance to millions of Americans of Italian descent of Maj. Fiorenzo La Guardia's election to the mayoralty of America's biggest city. La Guardia of New York, Rossi of San Francisco and Frank Monteverde of Memphis will rate historically as major American mayors who presaged a host of Italo-American governors, senators, and maybe a president bye and bye."

La Guardia, Rossi, mayors of America's principal ports, are men of whom any race can well be proud and whose names need no introduction to readers of Italian or American papers. But what of Monteverde, former mayor of Memphis, Tennessee, as Italian as La Guardia or Rossi, and who, years previously to their election, had raised himself to the highest office of one of America's major cities, and a southern one at that? His name rarely, if ever, appears in the larger Italian papers and rarely is he mentioned when histories of Italo-American political life are traced.

First Italo-American Mayor?

YET, as mayor of a city of more than 250,000 population, to which capacity he was elected some sixteen years ago, Frank L. Monteverde can be termed one of our greatest pioneers in the political arena and he was himself the forerunner of our two great Italian mayors of today.

Frank L. Monteverde was born in Memphis on January 4, 1868, and has

EARLY ITALO-AMERICAN POLITICS:

MAYOR MONTEVERDE OF MEMPHIS

By EDOARDO MAROLLA

lived there all his life. His father, Antonio Monteverde, and his mother, Maria Latura, were born in Italy. The father came to Memphis in 1857, established his home there, and after a life well spent died in 1923. The mother had preceded him in 1901.

Young Frank attended the local schools and was graduated from Christian Brothers College. Upon leaving the institution he went to work as a bookkeeper in a hardware store. But a man of the evident qualities of Frank L. Monteverde was bound to rise and he soon entered politics.

His political career had an excellent beginning and he was elected to the State Legislature in 1895, where he developed an enviable reputation and was re-elected in 1897. At the end of his second term he became chief deputy under George W. Blackwell, sheriff of the county. He served in this highly sought position for six years; then he was elected to the all-important office of his superior, that of sheriff.

Sheriff 6 Years

THE office of sheriff he held for three consecutive terms, 1904, 1906, and 1908. It was during his terms as sheriff that Mr. Monteverde founded the undertaking firm of McDowell & Monteverde, a business which is still in existence and to which he now devotes himself.

Following his retirement from the office of sheriff in 1908 Monteverde devoted his time to his business and for eight years held no political office. But the Italian who had served his community so well was not forgotten, and in 1916 and 1917 he served as Finance Commissioner for the city.

It was at the close of his term as Finance Commissioner that he was elected Mayor of Memphis, becoming the first Italian to hold that office. The importance of this election cannot be exaggerated. Memphis is a city of 250,000 population, about one-half of which is negro. It is an im-

portant river port, a great railroad center, has a large cotton trade, many machine shops, and is an important manufacturing centre for lumber and cottonseed oil. Italians are found here, as they are found everywhere, but both they and other immigrants have never formed a large percentage of the population. Despite his Italian race and his Catholic belief, Frank L. Monteverde was elected mayor by vote of native Americans, a tribute to the high esteem held for this compatriot of Columbus.

A Popular Mayor

THE office of Mayor he held for four years and during that time erected the Ellis Auditorium, the third largest in the country. He opened up many streets in the then growing city and greatly extended the city limits. Being then some 54 years of age, he was not a candidate for re-election and has been out of politics ever since.

Mr. Monteverde was married in April 23, 1891 to Miss Madaline Gusmani of Memphis. His wife died July 20, 1929 leaving him one son, Edward W. Monteverde. Monteverde is a Catholic and a member of a number of fraternal organizations, including the Knights of Columbus, Elks, Moose, Owls, and the Italian Society. His genius for leadership is shown by the fact that he has been presiding officer in each of the societies.

Monteverde has always been interested in writing and in addition to attending his undertaking firm he still finds time to write for the local papers. He also has had published a volume of poems.

When the history of the Americans of Italian descent is written the name of Frank L. Monteverde must surely receive an honorable place. Without a doubt, this man who today is living quietly in the city which he served so well can well be acclaimed the forerunner of present high Italo-American officials from whose number a president will most certainly come some day.

THE COSTUMES OF SARDINIA

By E. LENORE SHAW

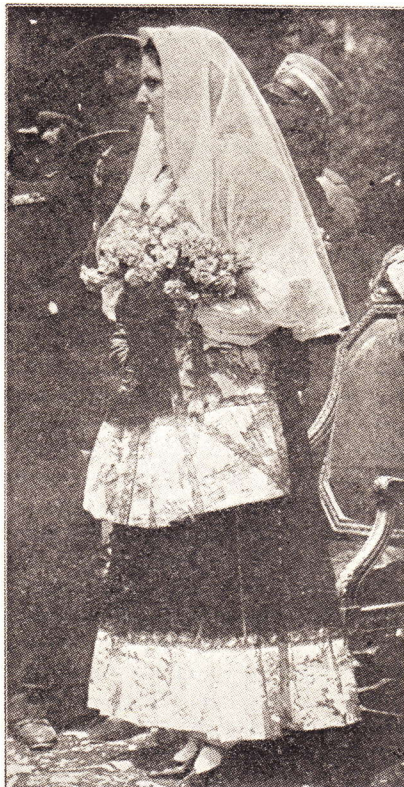
THE striking rhythm of their strange music and the bright hues of their costumes are a primitive, unconscious protest of the Sardinian people against a somber life of monotonous desolation; for the instinctive demand for the freedom of color and the orderliness of symmetry, whether it be manifest in art or poetry or music, is as old as humanity. Sardinian life is often cruelly hard, and Sardinian landscape with its rugged granite mountains, its thick forests and vast stretches of uncultivated, abandoned land, carries an oppressive sadness that cries for relief. Even nature sometimes relents. She scatters over the sad mountain sides the golden, glowing ginestra, that consents to grow even on the arid slopes of Vesuvius, "to console the desert." She sends from Africa the red flamingoes, to fly after sunset across the southern lake of Santa Gilla, like a train of flaming crosses.

In scarlet, purple, green and blue, gold lace and silver filigree buttons Sundays and fete days flame gaily forth. Scarlet, especially for the young women, is used in almost every variation of costume. Only the widow must renounce it, in some districts even though she marry again. The peasant women of Nuoro, however, change their headdress to black, and otherwise keep the brilliant colors to alleviate the oppressive grief of their sad hearts.

The Colorful Women's Dresses

WHILE the costumes vary in different parts of the island, the women always wear a skirt of silk or wool as long as it is possible for skirts to be made without sweeping the ground, a white waist, a colored bodice, an elaborate apron or grembiale, and the inevitable kerchief.

There is a statuette of Vesta in the museum at Gori, in Italy, with a headdress similar to those worn now in Sardinia, and the antiquity of its



Princess Giovanna di Savoia in costume of Quartu S. Elena (May 1926)

origin may account for the stubborn refusal of the women to appear without it. Your Sardinian peasant friend will spend any amount of time or pains showing you whatever you desire to see, but neither for love nor lire will she leave her silly kerchief at home.

It is pathetic to see the little girls wearing costumes exactly like their mothers. In Desulo, even the dolls are dressed in red orbace trimmed with blue, and seem to share the sense of responsibility that falls upon their little mothers.

The beautiful costume of Aritzo is of red, trimmed with blue, green, yellow, and silver braid. The head scarf is silk—green and gold. The apron of this district is round at the bottom. Sometimes the aprons are

dark, with bright embroidered borders, sometimes fan-shaped, with red centers, with border of blue and gold on white. In Desulo a woman whose parents are dead must wear her grembiale with a somber purple border.

What the Well-Dressed Man Wears

THERE is not so much distinction in the men's costumes. There are wide, short trousers and leggings, and a white shirt, but over this a colored vest, often fastened with buttons of silver in antique design, and a doublet. The "ragas" is a funny, effeminate overshirt of heavy material, and the mastruca a sleeveless jacket of sheep or goat skin. The beretta or stocking cap is worn everywhere, and serves many purposes—for lunch bag, valise or pillow. The women have their share of such burdens in the heavy baskets of fruit and water jugs, the Greek amphora, borne on their heads since the time of Rebecca. Perhaps it is true that their upright carriage is due to this accomplishment; perhaps it is true that if their heads were relieved of material burdens, they might be more capable of assuming the weightier burden of a mental revolt against the unjust conditions in their neglected island.

On the adjacent island of Sant'Antioco, almost all the men wear the "mastruca," reversible to meet the variable need of protection against dampness, malaria, cold, or heat. Many looms are here at work weaving Sardinian textiles—the orbace, table cloths, and the bisaccie.

And here in the Gulf of Palmas so often mentioned by Admiral Nelson, is caught the "prima nobilis." From the silky fibers of the tail of this strange fish is woven a beautiful fabric, that gleams with the luster of burnished copper. And out of this fabric, waist-coats are made, nine-hundred tails to a coat!

THE SIREN OF CAPRI

A SHORT STORY

BY ROCCO LAZAZZERA

(Translated from the Italian

By Lillian Browne-Olf)

DEPARTING from Immacolatella to take the boat that sails to Capri, the traveler finds himself in the magnificent turquoise Bay under the serene sky of Naples. In such a benign atmosphere even a cold unfeeling person cannot escape a certain emotion. Beguiled by that subtle beauty, so delicate yet so noble in its character, one feels his soul expand as by a tender caress, wholly feminine.

Every landscape reflects a corresponding condition of the soul; and, one might say, reveals itself as a distinct sex. For if through harshness of outline and sharpness of profile certain scenes appear truly masculine, others present an entirely feminine grace in their curves and softened shadows.

It seems to me that this is strikingly true of the superb amphitheatre of the Bay with Capri in the foreground, well settled in the saddle between Monte Salaro and Tiberio; . . . Ischia, Procida, Capo Misene on one side; and opposite, Posilipo, Naples, Vesuvius, Vico Equense, Sorrento, Massa, ending in Punta della Campanella.

Even non-Italians who have traveled widely declare it is the loveliest basin in the world. Seen in all the glory of its own luminosity, it strikes the soul in an indefinable manner, like a divine symphony.

I had never been to Capri. Keenly as I had longed to enjoy a holiday on that marvelous isle, ideally suited to strengthen soul and body, obstacles stronger than my will had always hindered the realization of my dream.

Finally my longing was gratified. I was able to renew my spirit with gorgeous sunsets over the majestic landscape that the enchanted isle presents from the neighborhood of Matromania where I arrived, passing from hilltop to hilltop, accompanied by my personal guide, an old fisherman of Capri.

I HAD never imagined such beauty!

Ecstatically I contemplated that panorama so moving and unique. I left Capri in the afternoon by the route that passes the Belvedere or Tragara where the three fantastic

rocks are grouped in the foreground like guards set there to watch over the Island. Fallen from a rocky cliff, here they stand among smaller vertical rocks like cyclopean masonry. On this side is the Salerno coast. The three "Galli" lie in wait in the sea. Over here is the lighthouse of Cape Campanella and beyond the Faraglioni; the "Monacone," the "Stella" and the "Scopolo." The horizon of the blue sea is painted rose and orange and violet. Upon the velvet sea, swiftly gliding on paths of silver, fishing schooners spread their pure white sails. All around a tender calm and the odor of the sea and orange blossoms.

Contemplating the three "Galli" (the Sirens of antiquity), I wondered where Il Salto, the legendary "Leap of Tiberius," could be. It ought properly to be found in these regions in the neighborhood of Matromania, between the white grotto and the extremity of Chiaivica near Jove's Villa. Here, upon the perpendicular rock, weary with idleness and satiated with the impure love of the Sellarie, Tiberius came to throw the chosen sacrificial victims into the sea.

As I was peering about my attention was attracted by a strange picturesque, half-ruined house. But who could dream of finding refuge among these treacherous abysses? What studious fanatic, what poet, what hermit, what lover, deluded and betrayed, had taken refuge here? Perhaps it was once a secret love-nest? Certainly here was safe seclusion for lovers! With a beloved companion one might not fear these abysses, for love can fill every abyss. One might even live among these rocks to flee the memory of betrayal, for if the fickle and mysterious sea reminded one of her, the abyss is here with outstretched arms to welcome one who cannot forget!

THE legend of the Sirens is well-known . . . how they threw their magic spell over shipwrecked mariners. According to history they must have had their abode in the Bay of Naples, and following the poem of Homer, the ships of Orpheus and Ulysses passed their dwellings at the entrance to Capri. But is it only legend? Who can say where legend ends and history begins? "Surrentum cum promontorio Minervae Sirenarum quondam sedes," Pliny also says. Worthy abodes, indeed! The singing of the waters of the glorious Bay lures one like a Siren. The history of Capri is full of precious legends, mythical and modern, and it is well to remember that everything on that wonder-isle contributes to encourage them. The popular songs themselves are full of classical tradition.

"Ngopp'a stu mare chino de brillante

Ca fà 'ncantà d'ammore a tutte quante

Te voglio fà vede si tu n'ce viene 'A casa addò s'addorme 'e Sirene."

Pointing the house out to my guide, I begged for information. "Signore, it is a haunted house!" he answered, crossing himself. There is then a legend?" I inquired with lively interest. "Tell it to me!"

After some hesitation . . . for the brave man did not want to call up the ghosts . . . my guide consented to speak. And this is the story he told me of the Siren of Capri.

"GIULIANO, the youthful Neapolitan poet, was steeped in the lore of Partenope and Leucosia, of Orpheus and the Argonauts, of Ulysses and of Circe. He never wearied of writing poems on these themes. Beholding one of the unrivalled sunsets at Capri, the poet, from the very

spot where we stand, was lifted up in ecstasy and chanted a hymn to Nature. He evoked Death by transformation of the Siren, Partenope, and when his ecstasy became magnetic, suddenly an unexpected vision appeared.

"A young girl arose before his eyes in all the splendor of her southern beauty, so warm and alluring, that so often conquers at first sight. She stood upon a wave-washed rock, and unaware she was observed, with sweeping grave gestures of her beautiful nude arms, sent kisses to the sun sinking into the sea, like a ball of fire dispatched by Vulcan to Neptune.

"Giuliano gazed upon her enthralled. In the fiery sunset of that heavenly scene the apparition of the beautiful girl whose gracious gesture was like a ritual, must have seemed to the poet whose head was so full of lyricism and legend, like the reincarnation of a mythical Partenope, Leucosia, or Lydia. The poet could have sworn that she was the true daughter of Glaucus, or of Acheles and Melpomene.

"He continued to gaze upon her, in love and anxious, as if fearing each moment the enchanted vision would vanish, engulfed in the waves from which she had emerged. Suddenly the girl began to sing! Her silver trills, like the warblings of a nightingale, were a hymn to the setting sun, lulled so gently asleep under the spell of a maternal lullaby.

"REASON forsook Giuliano under the influence of that enchantment of sight and sound. He believed himself in another world. His mind, obsessed by memories of the Sirens of Capri, could no longer distinguish between reality and dream. When the song ceased and he recovered his calm, the poet made his presence known and approached the girl, forgetting life's realities and surrendering himself to the precious illusion.

"Giuliano wedded his 'Siren' and the two youthful lovers lived in the little half-ruined house yonder which now breathes melancholy and mystery, the love-nest among the rocks of Matromania where all the happiness and harmony of the Creator were enfolded.

"It was too beautiful! Men cannot be granted such happiness here below . . . the Fates are envious..."

The moon silvered the rocks of the Bay of the 'Scuscuelle' which emerge like a giant wall toward the sea coast

of Matromania. The Island appeared in all its majesty in the placid night. Among the dwarf pines and the myrtle trees, the laurel and the olive branches, the cliff descends to the sea which always looks cruel. The lighthouse of Cape Campanella winks as if playing hide-and-seek with the stars. Slowly curling, the sea beats against the rocks in rhythmic harmony.

"GIULIANO and his sweet companion took voyage in a light bark over the mysterious waters. The poet put to sea, sailing swiftly into the deep while his companion chanted one of her bewitching nostalgic love songs. Bliss possessed the youthful lovers and they did not heed, as they were borne out to sea, how the wind changed and a threatening storm was arising. It was a veritable tempest when the lovers awoke from their rapture.

"Giuliano made frantic efforts to return to land but just as they were nearing shore a mighty wave wrecked the little bark. Struggling desperately among the waves, the youth searched for his beloved companion. In vain he called but his voice was lost in the roar of the breaking billows. Without knowing how, he reached land. He searched everywhere, crying himself hoarse as he called. Weeping, in despair, invoking God, imprecating; . . . finally, after hours of anguish, he fell exhausted, bereft of his senses.

"The sun found the poet like one dead on the moss-covered rocks, unresponsive to his rays. Finally he awoke as if from a feverish dream. He remained at his post as though he were nailed there, fixedly gazing at the sea grown calm now after it had stolen its prey. The poet's eyes

looked like a madman's. He did not move and his thought was as fixed as his body. The legend of the Sirens obsessed his mind. Like a Siren she had come in the radiant sunset. Like a Siren she had vanished. Would she return?

"Hours passed. The sun set. The moon made a silver path on the waters. Giuliano was still there with his gaze fastened upon the treacherous sea from which he seemed to hope to recover his dream-Siren . . .

"AND now, in the pallid moonlight, a strange subtle green beam, all phosphorescent, spread upon the waves before the wide open eyes of the madman. It took the form of a distinct human figure . . . the figure of his sweet companion whom he had held in his passionate arms.

"The poet started. Was it then true? She had returned!

"With eyes wild and staring, he arose involuntarily, advancing with irresistible impulse. The vision seemed to become clearer, to assume defined outline . . . Giuliano sped with fixed eyes and at last reached her.

"With a cry of joy he threw himself into the arms outstretched to embrace him . . . into the arms of the watery abyss which closed forever over him . . ."

The good sea coast people of Capri and Massa look on moonlit nights to the half-ruined house in the neighborhood of Matromania. They peer into the shadows when the moon silvers the peaks of the three Galli. On the eighth night of the month a very piercing cry is heard echoing among the rocks and the ghost of a man is seen prowling about, while a Siren-form appears wandering upon the sea.

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The Educational Horizon

Conducted By PETER and SYLVIA SAMMARTINO

Atlantica Entertains Circolo Representatives

ON March 25 there was held at the home of Dr. Filippo Cassola, the publisher of *Atlantica*, a tea for guests from the various circoli of the New York area. Those present spent a very agreeable hour or two discussing problems regarding circoli, and also how *Atlantica* might be used as a means of expression of the younger generation of Italo-Americans. It is the aim of Dr. Cassola that the columns of his magazine be used more and more by the Italian youth in America. Among the several articles submitted for publication by the students attending the tea was one on the "Ideal Faculty Adviser" by Raymond C. Baldassare and Ernest R. Catenacci of James Monroe High School. We quote the article as follows:

"The ideal faculty adviser for a 'circolo' must be a person of superior qualities. He should, first of all, excel in all fields of Italian culture as well as in Latin. His linguistic abilities must be of the very best. These, however, are only the fundamental requirements and they must be supplanted by the qualities of leadership, understanding and cooperation.

"The faculty adviser must be one whose ability in leadership is conveyed through his personal participation in all club activities. He should have the tact and tenacity to control and supervise all gatherings of the 'circolo' members, but must also know when it is advisable to turn responsibility over to the presiding officers and members of the club. He must be paternal and understanding but he must never be lax in his domination for such relaxation means the creation of disorder and disorganization in the ranks. The cause of failure in many cases has been due to lack of control, leadership and deep understanding on the part of the faculty adviser.

"A faculty adviser with the above qualifications can gather a normal group of Italian boys and girls together and organize a successful 'circolo' within an unbelievably short time. His zeal will quickly establish

a reputation for the club and its membership will increase rapidly."

At the Casa

A Speakers Bureau has been formed at the Casa Italiana of Columbia University under the direction of

Prof. Giuseppe Prezzolini, Prof. Leonard Covello and Prof. Peter H. Riccio. Miss Anita Giacobbe will serve as chairman of the bureau. The bureau has been created to act as a stimulus to the further spread of the teaching of the Italian language.

Economy In Education

In times such as these when towns and municipalities are all striving to balance their budgets, the schools and their allied activities are the first to feel the sharpness of the financial axe. It is amazing the way education is being reduced to a negligible minimum, especially in the agricultural regions. In some cases, education has been put back to the level of generations ago. Politically, the practice has its advantages. The effect of a strong educational policy becomes discernible only after a generation or so. In the meantime, the inertia of past practices keeps things going. The boy who, bereft of favorable school environment, is let loose and gradually drifts into anti-social activities, does not become a focus of public attention until years later, when the executioners are ready to switch on the electric current.

The budget must be reduced! The smaller the community the more this is necessary and somehow it all sounds very sensible. Yet, looking at the country from the national point of view, billions are being spent to pump money into circulation. Public works no one ever dreamed of, subsidies left and right, more battleships, a bonus for the soldiers. Of course it's all due to the relation between the nation, the states and the communities in the state. A community is one thing and a state another, and never the twain shall meet.

Where does the Italo-American stand? His position should be very clear. He must oppose all reductions in educational activities because he will be the one to suffer most. There are still millions of Italo-Americans in this country who must be given the educational opportunity so that they may be enabled to assume a meaningful place in the community. Let us take a few activities which are particularly susceptible to economy. The evening classes in English usually are the only opportunity for the adults to learn the language. This activity is usually the first to go. The afternoon centers and the summer schools are in thousands of cases the salvation for children to escape the crowded tenements and, to play and learn in a favorable social environment. The evening high school is the only means many of our boys and girls have of ever getting an education after the day's labor is done. The municipal colleges where such exist are to hundreds of Italian boys and girls the only chance they would ever have of achieving a higher education. These activities, which are curtailed first, are the very ones most essential to the development of Italians in America so that they need not continue as a colony within a community but rather become absorbed in this new America of ours. To that end, it is the duty of the older American to make the process as efficient as possible; it is the duty of the newer American to jealously guard these privileges which have made the United States a progressive nation so far.

Peter Sammartino

The Educational Bureau of the Casa Italiana, formed over a year ago for the purpose of studying conditions in the schools with respect to the Italian population, is furthering its ideals by raising funds for those who intend to teach the Italian language in the United States. The funds are to be derived from the proceeds of a dance to be held on the steamship Rex on April 27th. All the Italian clubs in the city of New York have been urged to attend. Professors Giuseppe Prezzolini, Leonard Covello and Peter Riccio are the Executive Directors of the Educational Bureau.

The Casa Italiana has officially announced the various prizes and important concessions to teachers and students of Italian in the United States which are offered by the Italian Government. Any teacher of Italian who has taught Italian for two years and who has been for at least one year a member of one of the two Italian Teachers Associations in the United States, is entitled to a 30 per cent discount on the Italian Line. Five free round trip passages to Italy on an Italian liner are offered every year as prizes to teachers of Italian, and also to students of Italian in colleges and high schools, making a total of fifteen round trips. The Italian Government has donated a certain number of gold, silver and bronze medals, and several books that are to be used as prizes for the best students of Italian in colleges and high schools. The Casa Italiana of Columbia University is the permanent headquarters of the Commission on Awards.

Professor Giuseppe Prezzolini spoke before a crowded auditorium at Harlem House recently at the Mazzini commemorative exercises.

On Friday, April 13th, Mrs. Margherita Sarfatti, one of the most outstanding women in present-day Italy, delivered a lecture on Italian Art in the auditorium of the Casa Italiana. On the following evening there was a poetry contest in which there participated representatives of the various circoli in the metropolitan district.

The Italian Teachers Association

THE Italian Teachers Association is preparing for the host of activities which will take up the rest of the Spring term. Its meeting on April 21 will be addressed by Arturo Lauria, the famous Italian writer. On May 11th, it will hold a supper dance on

board the Conte di Savoia in conjunction with the Italian Historical Society. Tickets at five dollars each may be procured by addressing the Association at the Casa Italiana. The members of the executive committee for this dance are Dean Mario E. Cosenza, Dr. Leonard Covello, Dr. Peter Sammartino, Mrs. Catharine S. Mandarino, Miss Marie J. Concistre, Miss Elvira Chiricosta, Miss Bertha Darsò, Miss Jeanette D'Alessandre, Miss Annița Giacobbe, Miss Dina DiPina, Mr. Maurice Caruso and Mr. Anthony Rini. The Ladies Committee consists of Miss Madeleine Grande, Miss Gertrude Petranto, Miss Elizabeth Savarese, Miss Constance Cannella, Mrs. Jenny Yuppa, Mrs. Libero Sibilis, Mrs. Anna Marra, Dr. Rina Ciancaglini, and Miss Santina Alongi. The Junior Committee consists of Mrs. Henriette Randazzo, Miss Anne Spica, Mrs. Anthony Caliendo, Mrs. Teresa Carbonara and Miss Augusta Boschini. Guests being invited include the members of the Board of Education of New York City, the Board of Superintendents, the principals of the high schools in New York City and the directors of languages in New York City. In addition to these Mr. Angelo Patri, Mr. Anthony J. Pugliese and Prof. Giuseppe Prezzolini are also guests of honor.

On May 26th the Association will sponsor a Circolo Day at the Julia Richmond High School. At this function, all the school circoli of the metropolitan area will join to present a program of music and dramatics.

Mr. Albert d'Andrea of the art staff of Townsend Harris Hall of C.C.N.Y. has recently designed a beautiful monogram bearing the letters of the I.T.A.

Licenses to serve as teachers in training in the city's high schools have been granted by the Board of Education of the City of New York to the following: V. S. Pataño, Home-making; R. Cavallaro, E. M. Manetti and E. M. Adorno, Italian.

Garibaldi M. Lapolla, principal of P. S. 112 in Brooklyn, has applied for the principalship of Evander Childs High School. Sixty-three candidates have sent in their application for this post, which was left vacant by the recent death of Dr. Henry I. Norr.

Colleges

THE students of St. Francis College, Brooklyn, recently organized an Italian 'Circolo' with the following

officers; Pasquale Scolameiro, president; Bernard Ficarra, vice-president; Francis X. Ficarra, secretary; and Edward Altomare, treasurer. As Italian is not taught at the college the students have adopted this means of learning about Italian culture.

The Crocchio Goliardico of Columbia University held its spring dance on March 24th at the Casa Italiana. The members are now rehearsing a play which will be presented some time in May, and of which we will hear more later.

After a lapse of a few weeks the Italian Club of Brooklyn College recently resumed its activities upon receiving the new constitution from the faculty. The men's and women's clubs are now united in the new "Circolo Italiano." Election of officers was held and resulted as follows: Marie Saladino, president; Andrew Barresi, vice-president; Frank Castorino, recording secretary; Josephine Lodico, corresponding secretary; Gae Manetto, treasurer, and Anthony Catinello, ass't. treasurer. Mr. Dante Negro is the faculty adviser for the club. Dario Niccodemi's play "La Piccina" will be produced by the group the second week in May with the following members taking part: Marissa De Alteris, Angela Canova, Angelo De Luca, Vincenzo De Prima, Andrew Barresi, Frank Castorino, Anthony Catinello, Rose Gargiulo, Gae Manetto and A. Giuliano.

The Circolo Dante Alighieri of City College held a reunion and dance last month at the Casa Italiana. The guests of honor were Prof. Arbib-Costa and Dr. Mario A. Pei. The dance committee was composed of the following members: Jeremiah Claps, Connie Cerrato, Niccolo De Fazio and Peter Certo.

Professor Giuseppe Prezzolini, director of the Casa Italiana, recently addressed the Italian Club of Hunter College on various phases of Italian culture. The new officers for the club are Nina Gallucci, president; Mary R. Pirro', vice-president; Inez Barbagli, secretary; and Anna Tantillo, treasurer.

The Italian Cultural Society of the Heights division of New York University last month heard a lecture by Flavio Pasella on various phases of Dante.

The Alpha Sigma Phi fraternity of Brooklyn College held its semi-annual

dance at Lawrence Hall last month. On April 7th, the fraternity held its initiation supper at the fraternity house, which was attended by several members of the Alpha Delta Fraternity.

A special collection of more than 300 books was presented by the Italian Government to Yale University last month at ceremonies officially opening the "Sala Italiana" at that institution. The "Sala" is done in Renaissance style and will serve as headquarters of the Yale Italian Society, as well as the center for the study of Italian life, language and literature.

A new Academy of Art has been founded in Florence for foreign students interested in Italian art. The academy will be housed in the famous Villa Fabbriotti and will be under the direction of the Italian Under-Secretary of Education.

In the High Schools

AN interesting evening's entertainment was recently offered by the Circolo Italiano of the Central High School, Providence, R. I. The speakers of the evening were Prof. Cinquegrana and Mr. Domenic Lombardo.

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The alumni of the Circolo presented a play which was well received.

Several new members were admitted to the Circolo Italiano of Dickinson High School, Jersey City, N. J. at a meeting held recently in the school. Giuseppe della Malva entertained the group with Italian, French and Spanish songs. The club also held a dance early in March which was attended by the members and their friends.

Dr. Vincenzo Comito addressed the Michelangelo Club of the Textile High School in New York City on the subject "Modern Italian Culture and the Problems of its National Life."

Due to insistent requests by the Italo-Americans of Montclair, N. J., the Board of Education has finally authorized the teaching of Italian in the Glenfield Junior High School.

The American-Italian Alumnae of the Girls Commercial High School in Brooklyn have recently formed a Circolo Italiano for the purpose of studying Italian culture and the Italian language. They have undertaken to work toward the inclusion of the Italian language in the curriculum of the Girls Commercial High School and are receiving valuable advice and assistance from Mr. Adolfo Lo Faro, director of the Free School of Italian in Jamaica. The officers for the new Circolo are Tittina Montalbano, president; Teresa Ginexi, vice-president; Angela Cavallaro, secretary; and Antoinette Barbaro, treasurer.

The Circolo Italiano of New York Evening High School will give a play and dance on the evening of May 11th, to which they particularly invite members of the other circoli and parents. The play will be "Age-nore L'Indeciso," a one-act drama by Alessandro Gnagnatti. Among the players will be Alex De Fortuna, Mary Dessi, Joseph Martucci, Ezio Creatore, Ophelia Adorno and Constantine Coscia. Tickets, at 50 cents, may be obtained any evening at the high school, 10th Avenue and 59th Street, in Room 316.

Election of the following officers of the Circolo Italiano of New Utrecht High School took place last month; Josephine Grosso, president; Frank Galuzzo, vice-president; Barbara Gascia, secretary; and John Grillo, reporter.

The Alumni organization "L'Aida" of New Utrecht High School in Brooklyn is a large and active group composed of former students of the Italian Departments of New Utrecht High School. The membership now numbers 160 and is under the leadership of Miss A. Seveso. They held their Fourth Annual Communion breakfast on March 18th at which the members enjoyed a pleasing reunion.

At the Interscholastic Italian Poetry Contest to be held on April 14th at the Casa Italiana of Columbia University, New York Evening High School will be represented by Mary Dessi, who will recite "La Fontana Malata" by Aldo Palazzeschi, and Alex De Fortuna, who will recite "Tenere Mersit Acerbo" by G. Carducci. Both contestants are members of the School's Circolo Italiano, and Mr. De Fortuna is its president.

Awards

ON behalf of the Italian Government Dr. Mario Carosi, Italian Consul at Baltimore, will confer silver medals on three residents of that city for their work in furthering Italian language and culture. Those to receive the awards are Dr. Carlo Lemmi, instructor of Italian at Johns Hopkins University and Goucher College, Gustav Gruenbaum, also on the faculty of Johns Hopkins, and Miss Fifi Colimore, secretary of the Italian Consul and teacher of Italian.

Among the recent elections to the honorary scholastic fraternity, Phi Beta Kappa, we note the following: Angelo Joseph Raffaele, elected to the Colgate Chapter; Anthony Silvestri, to the Rhode Island Chapter, Brown University; Michael De Santis, to the chapter at St. Lawrence University; and Julius S. Lombardo, to the chapter at Bates College.

Three Rome fellowships were recently awarded in the classics by the American Academy in Rome. The winners, as announced by Roscoe Guernsey, executive secretary, are as follows; Richmond A. Lattimore of Hanover, N. H., Naphtali Lewis of New York City, and George J. Siefert, Jr. of Philadelphia. The fellowships carry an annual stipend of \$1250 each for two years and an allowance of \$300 for transportation to and from Rome.

The following students have received degrees from the College of the City of New York: Bachelor of Arts: Joseph Farinella, John M. Mangieri, Robert Montemurro; Bachelor of Social Science: Albert I. Prago; Bachelor of Science: Egidio J. Briotti, Philip A. d'Amato; Bachelor of Science in Engineering: Americo T. Chiarito, Andrew De Fioro, Alphonse J. Perrone, Frank J. Viola; Civil Engineer: Anthony Marino; Mechanical Engineer: Thomas De Salvo, Joseph Giglio; Master of Science in Education: Joseph J. Licari; Bachelor of Science in Education: Sarah R. Piazza.

Aladino Duca of Williamsville, N. Y., recently received the highest grades in the examination for admission to the Naval Academy at Annapolis. He will be recommended by the Hon. Beiter for admission to this institution, representing the 41st district.

At the honor day assembly held at Wellesley College awards and honors were conferred. We note that Miss Mary F. Valdina was given the title of Senior Wellesley College Scholar, and that Miss Marian V. Zottoli received the title of Junior Wellesley College Scholar. This title is reserved for students who have maintained a standard of more than average work during their years at Wellesley.

An enviable record has been attained by one of the graduates of New Utrecht High School of Brooklyn, Michele Nardone, who has been in this country but four and a half years, completed elementary school in one year and high school in three and a half years. He was graduated this February with the highest honors, receiving three medals for excellence in his studies and a prize of \$100. Mr. Nardone deserves the congratulations he has been receiving and we sincerely add our own to them.

The Newer Trend

THE Italian Vice Consul at Providence, R. I., Dr. Venderosa, called together recently the representatives of more than one hundred Italo-American Associations for the purpose of stimulating the study of Italian among boys and girls of Italian origin. Although Italian is treated as a first language in the schools of Providence, students have not taken advantage of their opportunities. Dr. Venderosa states that of "17,000 Italo-American students attending public school only 1298 are registered in Italian courses and of the 10,000 Italo-American students in the high schools, but 964 are studying Italian." The various organizations will use their efforts to bring the registration in Italian courses to a much higher figure.

The teaching staff of the Italian Educational Society, of which Anthony J. Cuffari is president and Nicholas J. Milella vice-president, includes the following: Avv. S. Brugaletta, M. Carbonella, A. J. Cuffari, J. V. Federici, N. J. Milella, R. Ricca, R. Rollo and E. Tron. The Society is affiliated with the La Guardia Fusion Club.

The Board of Education of Stamford, Connecticut, is working hand in hand with the Italian Center to put into effect a program of Italian culture and social service. There is already existing a school of Italian which has about 400 students ranging from 12 to 16 years old. There will probably be started another school for adults. A circulating library of Italian and English books is ready for use. There will be formed various classes for the unemployed in a number of different vocations in addition to other classes of dramatic study and music. From time to time will be shown movies on Italian subjects.

It is also planned to present lectures on various cultural subjects.

In Newark, New Jersey, the Federation of Italian Societies is continuing its good work and is evoking praise from all quarters. There are two sections to its Italian school. Mr. Aniello Affinito has been the director of the male classes while the female classes are under the direction of the Battistine Sisters.

Comm. Grossardi, Consul General in New York, received recently at his home the representatives of the adult Italian Societies in New York, Brooklyn and Hoboken. These societies are doing a splendid work in establishing free schools of Italian and by encouraging its study. Comm. Grossardi complimented the clubs on their work and urged them to continue with their present enthusiasm.

In Butler, Pa., an adult class in Italian has been formed by the Rev. V. Marinaro, Rector of St. Michael's. The Rev. Marinaro will be the instructor and the need for such classes is evidenced by the fact that forty-eight have already enrolled.

Through the energetic leadership of the new Italian Consul at Montreal, Cav. Giuseppe Brigidi, the long talked of "Casa Italiana" is about to materialize. During the last two months an active campaign has been in progress to raise funds for the erection of the "Casa," and let it be said to the credit of the Italian population in Montreal and in the Province of Quebec that contributions have been coming in steadily. The architects' plan for the building has already been approved and Comm. Guido Nincheri has volunteered his services for various phases of the decoration of the building.

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Books and Authors

Conducted By CAMILLE DE BORRELLO

ROMAN ROUNDABOUT. By Amelie Posse Brazdova. Translated from the Swedish by F. H. Lyon. Frontispiece 266 pages. New York: E. P. Dutton and Co., Inc. \$3.00.

After Mme. Brazdova had been interned in Sardinia by the Italian government, at the beginning of the World War, she was prompted, in her previous work, "Sardinian Sideshow", to relate humorously her life of Sardinian adventures and experiences. Having been allowed to return to Rome, she gained and created by her experiences throughout the war years the opportunity to write her newest publication, "Roman Roundabout," which has been recommended by the Book of the Month Club. Thus she relates her life of Roman adventures.

The Swedish author and her husband, a Czech, were never too occupied to enter into the organizations and activities of the Czechs to secure separation from Austria under their own flag. The accounts give us glimpses into the life and mannerisms of these people who sought and received great achievements and they give historical value to the book. This is, perhaps, its most important aspect. But for the world at large I believe the book, which scales the ladder of emotion from brightest comedy to darkest tragedy, has greater human interest.

Mme. Brazdova's style is most vivid. Her picturization of how the natives celebrated the end of the war is just one example of the vivacious, pictorial quality with which she writes.

Her narrative is concerned mostly with events of their daily life and their contacts with people of all social grades. Fascinatingly, she describes the villa where they lived throughout the war period. The villa was set high on a hill where were the remains of the garden belonging to the Empress Agrippina, whence she looked down below on the circus



ENRICO CORRADINI: A Great Political Writer

Enrico Corradini, the second anniversary of whose death was recently commemorated, felt, unlike many others, the importance and true value of culture, which to him was life in the most profound significance of this

word, which was to give to our spirit the interval of centuries, the riches of history.

Educated at Firenze, when the Italian school was more or less a place of instruction rather than education—where one was taught, according to rigorous methods, that the past was a thing long since dead, he accused his instructors of thus destroying national conscience, and of impoverishing tradition. But the life which he affirmed necessary for culture since it was not pure and simple ornament of wit, was not that of the body, nor of daily chronicles, but that of the soul with a faculty of placing one in communication with the old and the modern, and to reveal what we are and what we might be in the history of humanity, and the means of expressing our thoughts and sentiments clearly, evidently, and originally. Language, he knew, renews itself with the ages provided the nations know how to find new history, new forms of civilization and to give order to life and thought. Culture is before all recognition of true Italianism, hence the story of the ages seemed necessary. They need not be prolonged accounts of near or remote facts, as long as they are a research of the roots of our spirit and the variety of its fruits and flowers cultivated during the divers human seasons. Even from the first, Corradini had been opposed to the formal historical method which "destroys history" because it is reduced to a "pure, simple, cold, objective ascertainment of accidental facts, forgetting that we have to execute our need of recollecting ourselves along with those who preceded us to propagate our existence." He had affirmed, during an age of materialism, the truths of legends and myths in which there is manifested and almost revealed the soul of a people who can give to history an important significance inseparable from the action since they revived and justified it. "Not the account but this eternal phase of love which sublimates and sanctifies the story delineated by art, was the prerogative of the Greeks." And of the Romans. So was Corradini assured that each legend was created to signify, interpret, and transfigure the familiar spirit into that higher spirit which even searched to reconstruct history, taking as guides the great poets Dante and Virgil. But this knowledge would not be complete if we were ignorant of others, if our traditions had not something in common with that of other nations, if

we should not be enabled to know in what manner and why an Italian is different from a Frenchman, an Irishman, a German, or an Englishman. Corradini had not altogether drawn the line at the intelligence of foreigners. As a matter of fact, he was desirous of reading the works of other nations with fondest admiration. He feared only, and he had the right to fear, the appearance of the literature of the Ottocento and early Novecento, a period when the Italians liberally welcomed works which he certainly would not have deigned worthy of attention, had they been written by compatriots. He feared, and again he had the right to fear, that the books wherein the spiritual originality of another people might be manifested in a new form, would be exemplary of a "most modern literature," instead of resuscitating in us the desire of showing the original but with little change. Even unto the last, he searched arduously for writing which might show the potency not yet exhausted by an ingenious Italian: the prose, for example of Tasso, perhaps unknown to Italians, but still containing a sentiment so alive, an idea so vast and magnanimous as to merit rereading. Certainly he preferred the creators of eternal types and figures — wishing to bring to light the ethical origin of this creative potency rather than singular formal finenesses.

Like others, Corradini discovered the roots of our humanity in the soil of Rome of old. He traced through the Latin, the grammatical order of the Italian language; he believed that being Romans, we should remain Romans and so continue the works left in the shadows of the centuries behind. How many times had he written that the history of Italy began with Romulus, and that the Italian language is the same Latin language despite its variety and development! In or about 1900 he strayed away from his contemporaries since he had a different interpretation of culture, while both the great and the small romanticists of his generation chose as their teachers philosophers, poets, romanticists or dramatists of any nationality. Belonging to the realm of the Italian spirit, Corradini felt the necessity of defending it against the foreign efforts which sought to surpass it. He saw within his contemporary world a game for the supremacy of culture — a game combated with books, journals and more books. It was his desire to have these articles become valid enough arms for offense and defense, that, for example, the history of his country would not remain to be written by foreigners, but that they should write both their own and that of other nations. He rejoiced to think that universal histories written by Italians might be among the first to be introduced into foreign schools and libraries.

Corradini wished, above all, to educate the natural talent and fantasy to reordinate and transfigure reality into an Italian form, so that in this manner, there would be not only a revival of art and thought, but a revival of Italy as well. Culture, he thought, should give to us the knowledge of what we were and what we are capable of being — a means of revindicating our primacy among the Europeans, and to once again recast our nation great among others. All works were born of this — the aesthetics founded and united with ethics in a manner such as to render one unable to discover where the one begins and the other ends. He stressed art in the strictest meaning of the word — a policy which gives to the nation new public institutions, new forms of living, and new customs. Corradini has written books of tragedy and polemics, romance and political treatises throughout which he properly describes reality to an Italy which today we see reborn Roman under the Fascist emblem. For this reason his prose will forever have perfection with the synthesis of a period modeled after that of his soul, in order that he might give greater expressive potency to words. And it was he, the Italian who divined and announced the Italian Renaissance and who consecrated his life, in order to prepare his contemporaries for this great event, who is one of the greatest writers of a species lost after Mazzini — lost during the latter part of the Ottocento, when historical and political volumes remained on the outskirts of the field of literature, because political life had become estranged from natural life.

—Camille De Borrello

Nero had opened. "When we sat up there among the almond and plum trees and looked down on the Piazza San Pietro, we often thought what a splendid view she must have had of wild beasts, martyrs, and human torches." So writes the author.

During her stay in Italy she made friends as many and various as their names were different, and so, having turned a keen insight into human nature, she is able to create vivid portrayals of both their inner souls and outward appearances. It is through these realistic portrayals that there emerge the most interesting aspects of her book. This reveals that she has an instinct for the un-failing attraction that the unusual and the striking in human personality has for other humans, and the natural gift of understanding expression. The personal touch lends much to the veracity of the incidences.

Toward the end of the book the reader reluctantly and sadly learns of the near-tragedy which claimed the author and her family in the form of typhoid and influenza. But again Mme. Brazdova narrates with profound gratitude, how they were cared for by the ministers of the American Red Cross. It is a book overflowing with life in its various moods, and we must pronounce due credit to the translator who has well succeeded in his task in making the translation just as fine a work of appreciation as the original.

—Camille De Borrello

ROMA-NUOVA YORK E RITORNO.
(Tragedie dell'Americanismo). By
Franco Ciarlantini. 340 pp. Milano:
Giacomo Agnelli, Publisher. 12 lire.

Again the popular Italian author, Franco Ciarlantini, presents the public with one of his many works. This time it is "Roma-Nuova York e Ritorno." As the title well signifies, the book treats of his voyage from Rome to New York and then the return. He tells us, truly enough, that even after various visits to New York, one has that sensation of always discovering new things. In giving us his apprehension of New York, Ciarlantini quotes and agrees with an American writer as saying that "New York is a three hundred year old giant, twenty kilometres tall, with back turned; his feet touch the Battery, his vertebral column, so straight, is Fifth Avenue, his ribs are the transversal streets, his eyes are Broadway, Park Avenue is his liver and his belly its stations. Harlem is his head; his arms extend to the other banks of the rivers; he deposits his money,

securely, in a place in his boot, called Wall Street. As to his heart, he has none——"

This ingenious representation gives us a new and different picture of active, rushing, hustling, dusty, noisy New York.

New York, the author tells us, is the second Italian City in the world.

The book, which is a graphical and statistical narration about New York, is undoubtedly a very different type of book in which one will find information and details in this "I-went-there" account of New York. The author's compatriots, who undoubtedly are as eager to see the sights in New York as we are eager to see those in Italy, will discover much that there is to know about the most popular metropolis in this world. They learn, for instance, that an infant is born here every four minutes, that a marriage is celebrated every four minutes, that every fifty-two seconds there arrives into New York a train from elsewhere in America, that daily there are docked fifty-five passenger and freight steamers, that New York is host to a half million visitors every day, and that daily, over the elevated and underground railways, there move about nine million people.

The writer gathered his harvest of factual events of everyday life in New York, and has distributed it throughout the book in the form of a relation of life in New York.

GEORGE WASHINGTON IN SCULPTURE. By Frances Davis Whittemore. Illustrated. Boston: Marshall Jones Company. 1933. \$3.50.

"Two Italian Idealists, Antonio Canova and Giuseppe Ceracchi;" such is the title of an important chapter in one of the most notable, perhaps the most notable of the books on George Washington published since his bicentennial.

"George Washington in Sculpture" is a valuable book, bringing together an attractive presentation of the statues and medallions of Washington, with nearly fifty full-page illustrations. The author, Frances Davis Whittemore, for years Director of Art at Washburn College, writes in an interesting style and puts into the more than two hundred pages a wealth of information, well and clearly given. Did the copyright permit, one would give in full the early achievements of Canova and the whole compelling account of the most perfect tribute that Art ever paid to the Father of his Country. The author lauds the generosity of the

Italian Government in making it possible for the State of North Carolina to regain a replica of the famous statue, when the original, direct from the hand of Canova a century and a quarter ago, was destroyed by fire. The work that the great Ceracchi completed, several colossal busts of Washington, are discussed by the author. The idealism of the young Italian is suggested in the fact that Ceracchi as a young man came to America with the object of erecting a colossal statue to Liberty. The author tells of the plans for this statue, plans that, alas, were never carried out. The marble bust of Washington now belonging to the Metropolitan Museum in New York is the work of the Italian sculptor, Bartolini, while one of the busts of Ceracchi is there as a loan exhibit. Canova's statue is based on the bust of Washington modeled from life by Ceracchi.

—Laura Bell Everett

AMERICA FACES THE NEXT WAR. By Frank H. Simonds. New York: Harper & Brothers, Inc., Publishers. 82 pages.

The author, equipped with a most comprehensive knowledge of international affairs, writes brilliantly and forcefully on the status of present day Europe in connection with the United States. With the clouds of war hanging low over Europe, the United States and her present European policy may be the cause of her being caught in the torrential downpour which might take place at any moment, Mr. Simonds points out in a highly realistic manner.

An honest revision of the Treaty of Versailles would give the Nazis a good reason for talking in terms of peace. Under the theory of the balance of power, Germany would hold a pronounced edge over any one individual country in Europe assuming, of course, that the revision was an actuality. From this point, Germany in due time could be developed and again command the position that was hers in 1914, and I dare say that neither France nor any other European country would care to think of the possibility of experiencing a similar situation. The German people, represented by Hitler, clamor to be divorced from the humiliation of the Treaty of Versailles whether it be passively or through war. The latter is seemingly the only possible course to take in order that she may regain her lost prestige.

—P. J. Palermo

DOLLARS. By Lionel D. Edie. 293 pp. New Haven: Yale University Press. \$2.50.

People used to get wrought up over conflicting systems of contract bridge. But they don't anymore. Now, curious as it may seem, there is more consternation regarding the possible value of tomorrow's dollar. Mr. Edie, who is an authority on questions of the sort, presents a most entertaining and instructive little volume on the subject which has taken the fancy of the base and lofty alike.

What with our managed currency, our fears of uncontrolled inflation and all the other little brothers of the gold policy family, the author makes the most of his opportunities for reflection regarding international finance and, what seems to him of more importance, the future of the dollar. Concerning man's odd attitude toward gold, he remarks, in a philosophical mood: "People today can see the irrationality of a tulip bulb mania, but they cannot see the irrationality of an urge to possess a yellow metal which has no utility for the satisfaction of personal wants."

What kind of dollar do the people want? What assurances of steady monetary policies do they expect? How about the debt burden? Prices? The future of the gold standard? The status of the federal reserve? Mr. Edie's informative book answers these and other irritating issues that sprang from the administration's experiments with the dollar. He answers them, moreover, neither from the extreme right or left wings, rather choosing the more reasonable middle course of interpreting their nature and offering his conclusions as a measure of the consequences of manipulation in the money marts of the world. What is more, he doesn't stud his book with the bewildering terminology of high finance. His readable, simple expository style is apt to prove an attractive medium for those who ordinarily shy away from profound topics of this kind.

J. A. Donato

GIORGIO WASHINGTON (Nel secondo centenario della sua nascita). Roma: Società Anonima Editoriale, 1933.

Guglielmo Marconi, who contributes several paragraphs to this fascinating book, is of the opinion that Washington had great faith in himself, a faith that saw the divided, oppressed American continent reborn as one mighty nation, the United States. The book, an anthology

written by famous modern Italians, was Italy's contribution to the memory of a man worshipped for the influence of his great ideals of liberty and devotion to the fatherland.

The Ministry of National Education fostered a course of lectures in memory of the American patriot. The lectures, delivered in Perugia at the Royal Italian University for Foreigners, and at Rome by eminent scholars and historians, are now in book form, a veritable treasure of observations, analysis, history, and appraisals. Every phase of Washington's career is discussed in detail. The figure of this American giant emerges from the pages a powerful, noble man, who lives forever in the imagination of the civilized world.

The authors include Guglielmo Marconi, Vittorio Scialoja, Giuseppe Volpe di Misurata, Torquato Carlo Giannini, Francesco Orestano, Angelo Gatti, Gaspare Ambrosini, Arrigo Cavaglieri, Carlo Schanzer, Amedeo Giannini and Carlo Formichi.

—Mary Iacovella

IS FASCISM THE ANSWER? (Italy's law of the unions compared with the NRA) By S. Alfred Jones, K.C. LL.B. 226 pages. Hamilton, Canada: Davis Lisson, Ltd. \$2.00

During the last ten or twelve years, there has been a great transformation in Italy. Since Mussolini's premiership, economical, financial, political and social conditions have been improved comparatively speaking to the nth degree.

The masses, old and young, rich and poor, obey, not because they are dominated by Mussolini of the firm brow and resounding voice, but because having at one time waded through the tides of anxiety, hunger, and even ignorance, they now find themselves on a clear, level shore. At last, after years, the Italians of the world are looked up to as they always should have been. The Italy of today, unlike the Italy of a decade ago, is most successful in her economic administration and rarely does one hear of depression there. All this has been avoided since she entrusted herself to Mussolini and Fascism.

Mr. Jones, in this recent book, intersperses throughout the volume many items of human interest. An account is given of the visit to Italy of 62,000 Italian boys from overseas this last summer, for a three months visit to the homeland as guests of the Italian government. There appear also three photographs furnished the author by Italo Balbo. Delightful bits portray the various

changes on the face of the country under Fascism. It is a most interesting and readable book, since it is not statistical or dry reading in any manner. Mr. Jones is certainly to be congratulated upon his appreciative writing of a timely volume which makes Fascism and its results more clearly understood.

The greater part of this volume is devoted to a detailed explanation of Fascism, and the concrete results of the system, and there is also featured a comparison between the NRA and the Italian plan. In addition to the great amount of material which he presents, the author also quotes from various sources and continuity is well maintained throughout. As far as Il Duce is concerned the conclusion is reached that "Internationally, Mussolini's watchword has been 'Prestige and Peace.' Italy has always been first in his heart; the dignity and honor of his own country, which he loves more than life itself, has always inspired his actions."

—Camille De Borrello

The Dante Translations of Prof. Anderson

The importance of Professor Melville Best Anderson's *terza rima* translation of Dante's *Divine Comedy* was widely recognized. Just before his death, which occurred recently at the home of his brother in Los Angeles, Doctor Anderson received, through the Italian Ambassador, the Silver Medal for the Diffusion of Italian Culture Abroad. This was in recognition of his famous translations of Italian classics, of which the *Divine Comedy* has attracted the greatest attention, appearing in a number of translations, including one by the Limited Editions Club, printed at Verona, and two by the Oxford University Press. A very convenient edition for the general reader is the one put out by the World Book Company of Yonkers, New York. One in four folio volumes was published by John Henry Nash, San Francisco, in 1929.

Doctor Anderson felt that the *Purgatorio* and the *Paradiso* were neglected by many readers of the *Inferno*, and he insisted that the two former "contain passages transcending in beauty and in moral significance anything in the *Inferno*." He considered the thirtieth and thirty-first cantos of the *Purgatorio* the true center of the *Divine Comedy*.

For more than ten years after resigning from the headship of the Department of English Literature at Stanford University to which he had

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Modern Italy, Its Intellectual, Cultural and Financial Aspects \$2.00

By Tommaso Tittoni. Institute of Politics publication.

Italy at War and the Allies in the West \$1.50

By E. A. Powell. Illustrated.

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By Benito Mussolini. Illustrated. With introduction by R. W. Child.

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By Dorothy Margaret Stuart

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By Gabriele D'Annunzio. A drama translated by Arthur Symonds. Bound in half cloth. Illustrated.

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By Florence Hudson Botsford. A folk tale from each of the nineteen provinces of Italy.

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been appointed by Doctor David Starr Jordan on the opening of the University and which he held for nearly twenty years, Doctor Melville Best Anderson devoted himself to his chosen task and in the land "where Dante's steps have wandered" completed his line-for-line translation in the meter of the original.

SAN FRANCISCO, A PAGEANT. By Charles Caldwell Dobie. Illustrated by E. H. Suydam. D. Appleton-Century Company. \$5.00.

Fortunate is any city that is portrayed by the pencil of E. H. Suydam. The beauty of San Francisco, so dear to artistic sightseers, so loved by loyal San Franciscans, is delightfully presented in Charles Caldwell Dobie's attractive volume, *San Francisco, A Pageant*. Mr. Dobie, author of the novels, *Blood Red Dawn*, *Broken to the Plow*, *Less Than Kin*, and as many plays, has dedicated the book to his pioneer grandmother, Jane Folwell Slocomb, and has expressed the devotion of the real San Franciscan to his city.

Mr. Dobie is presenting a pageant, not writing a history, though he has followed a chronological order, and has, of course, selected with an eye to the picturesque. San Francisco has material for a dozen such books without much repetition. While Mr. Dobie's tribute of admiration for Italians and what they have contributed to the city of Saint Francis is heartily given, it could well have been made to include more of the cultural gifts for which the city must always be grateful. The book is written in the finished style that has made Charles Caldwell Dobie a regular contributor to *Harper's Magazine*, and one of the outstanding short-story writers of America, as well as a successful novelist.

—Laura Bell Everett

LOVERS OF EARTH. By Joseph Leonard Grucci. With a foreword by Dr. Fred Lewis Pattee. Woodcuts by Carmen R. Carnevale. 62 pages. Pittsburgh, Pennsylvania. Albert E. Ignelzi Publisher. \$1.50.

We find the happy medium of realistic romanticism in *Lovers of Earth*, a first book of poems by Joseph Leonard Grucci, our third poet of Italian ancestry. This exquisite little volume of sixty-two pages reveals that Grucci, who is obviously a close student of earth, has woven around his art a philosophy which has at once sincerity and great breadth of poetic vision. The fact

that the work contains a foreword by no less an authority on poetry than Dr. Fred Lewis Pattee is more than justification enough for the appearance of the book before the public. In spite of the poet's youth, he has reached intellectual maturity in each of his thirty-six poems, and his power of style and technique is demonstrated in the variety of forms he uses.

The poetry of Grucci has neither the prosaic tendencies of Leopardi nor the sentimental triteness of Tennyson; it has the youthful fire of Shelley and the intellectual power of Carducci. If art is a mirror that reflects the soul, then we have found the soul of this poet a serene melancholy, a sweet sadness, which is resultant from the matured resignation following a bitter personal experience. The short sonnet sequence, from which the title of the book is taken, has philosophical depth and beauty, particularly where the poet clothes the nakedness of his soul with the robes of his rich personality. Three lines from his first sonnet reveal how, in his own aesthetic creed, love of earth was born to him:

"Love was an afternoon in sudden spring,
When children shriek first freedom out-of-doors
And drench their hearts in April wind and sun."

He soars to the highest pinnacle of poetic genius in the sonnet "When Words Are Few," especially in the lines

"Though silence hangs still as a rosary
Fixed in the hands of the immobile dead . . ."

In one of his cinquains, too, we are aware of his driving power of imagery:

"Grief is
An old woman
Who sits up winter nights
Watching snowfall, her thoughts
as still
As stars."

When we judge *Lovers of Earth* in the light of all first books—for originality, freshness and beauty of diction, depth and lyrical spontaneity—we find that none other gives more brilliant promise of poetic fulfillment. Grucci's vision is clear, but the horizon is slightly obscured by his youthful striving for what is at present almost unattainable. Surely he will one day begin the individual revolution which determines artistic evolution. Meanwhile we believe that the warm refulgence radiating from his poetic torch will not dim.

And we are not without hope that it will grow brighter and brighter.

—Anthony Caruso

MINUTE WONDERS OF THE WORLD. By Alfred Skrenda and Isabel Abbot Juergens. Illustrated by Alfred Skrenda. 160 pages. New York: Grosset and Dunlap. \$1.00.

It is the great, grand wish of each and everyone of us to one day hop off on a world touring trip. But how many of us actually realize this wish is another question. What with this popular depression age, and the busy life we make of it, we seemingly are hopeless.

But although the possibility of actually viewing these wonders of the world may be scarce, we find it but a very facile, illuminating, untiring task to know of their existence and description by means of pictures and texts. "Minute Wonders of The World" permits you to take a trip around the world, while sitting in your own easy chair, in 144 minutes, revealing the most famous natural and man-created wonders of the globe.

In doing the research work required for the preparation of this book, the authors were impressed with this fact—that back in the '70's and '80's a flood of "world wonder books" were published for the edification and education of our grandfathers; but that within the past few years not a single up-to-date illustrated volume describing the man-made and natural wonders of the world has been issued.

Is it perhaps because the ease, and cheapness of travel today via motorcar, railroad, bus, ship, and airplane have made the many marvels and scenic wonders of the world so accessible to millions of people? All the more reason, then, that a book describing by means of pictures and texts 144 of these famous places, should be read and owned by the young people of today, the travellers of tomorrow.

This volume, arranged according to continents wherein lie the ancient wonders of the world such as the Pyramids, and the Hanging Gardens of Babylon, with the outstanding marvels of today, such as The Holland Tunnel, The Empire State Building and The Washington Bridge, also tells about eighteen of Italy's greatest wonders.

Authentic information from many sources is here presented in tabloid form, so that in a minute's time the salient and intensely interesting facts about Mother Earth's show places are known to you.

BOOKS RECEIVED

Books received are acknowledged in this department in return for the courtesy of the sender. Selections will be made for review in the interest of our readers and as space permits.

The Man of the Renaissance (Four Law-givers: Savonarola, Machiavelli, Castiglione, Aretino). By Ralph Roeder. 540 pages. Illustrated. New York: The Viking Press. \$3.50.

Roman Roundabout. By Amelie Posse-Brazdova. Translated from the Swedish by F. H. Lyon. Frontispiece. 266 pages. New York: E. P. Dutton and Co., Inc. \$3.00.

The Story of the Sforzas. By L. Col-lison-Morley. 304 pages. Illustrated. New York: E. P. Dutton and Co., Inc. \$3.75.

On The Side of Mercy. (Problems in Social Readjustment) With an introduction by Governor Herbert H. Lehman. By Alice Davis Mencken. 223 pages. New York City: Covici Friede, Publishers, \$2.00.

The Future Comes. (A Study of the New Deal). By Charles A. Beard and George H. E. Smith. 170 pages. New York: The Macmillan Co., Publishers. \$1.75.

The Craftman's Handbook. (With the English text translated by Daniel V. Thompson, Jr.). By Cennino D'Andrea Cennini. 142 pages. New Haven, Conn.: Yale University Press. \$2.00.

Roma-Nuova York e Ritorno. (Tragedie dell'Americanismo). By Franco Ciarlantini. 338 pages. Milano: Agnelli, Publisher. 12 lire.

Write It Right. ("A little black list of literary faults"). By Ambrose Bierce. New York: Charles L. Bowman, Publisher. \$1.00.

Contemporary Drama — European Plays IV. Selected by E. Bradlee Watson and Benfield Pressey. 425 pages. New York: Charles Scribner's Sons. \$1.25.

Four Saints in Three Acts. An Opera to be Sung. By Gertrude Stein. With an introduction by Carl Van Vechten. 57 pages. New York: Random House. \$1.00.

Peace On Earth. An anti-war play. By George Sklar and Albert Maltz. With a foreword by Sherwood Anderson. 120 pages. New York: Samuel French. \$0.75.

The Pursuit of Happiness. An American comedy. By Lawrence Langner and Armina Marshall Langner. 191 pages. New York: Samuel French, Publisher. \$2.00.

Double Door. A melodrama. By Elizabeth McFadden. 130 pages. New York: Samuel French, Publisher. \$1.50.

Three Plays. ("Serena Blandish", "Meteor," "The Second Man"). By S. N. Behrman. 335 pages. New York: Farrar and Rinehart. \$2.50.

Art in America (From Colonial Times to the Present Day). By Suzanne LaFollette. 350 pages. New York: W. W. Norton and Co., Inc., Publishers. \$2.00.

Dollars. By Lionel D. Edie. 284 pages. New Haven, Conn.: Yale University Press. \$2.50.

THINGS ITALIAN IN IN AMERICA PERIODICALS

A Bibliography of Recent Publications of Interest to Italian-Americans

MUSSOLINI AND THE BALKANS. By Frederic A. Ogg. **Current History, April, 1934.**

A summary in the "Month's World History" of the diplomatic activity culminating in the three-power treaty among Italy, Austria and Hungary.

MATERNITY. By Beniamino De Ritis. **Italy America Monthly, March, 1934.**

Based on the recent proclamation by Premier Mussolini of a Mother's Day in Italy, this article recounts the many ways in which the Italian Government aids mothers. "No effort is spared," concludes the author, "in the campaign waged by Mussolini for a healthier Italian population, and it's significant that even new popular customs have originated from this policy. The main doors of buildings in which a baby is born are now being decorated with a silk bow to indicate the advent of another little Italian in the world. It is a new form of tribute to motherhood."

LINES OF ITALY'S NATIONALISM FADE. By Paul Cremona. **The Christian Science Monitor Weekly Magazine Section, March 14, 1934.**

Mussolini's foreign policy not only embraces problems of nearby Balkans but reaches out for peace and accord of the entire European continent, says this article by the Christian Science Monitor's Rome correspondent.

"No matter what may be thought of his scheme, the fact remains that Mussolini's policy is not carried out solely in view of national advantages, for his chief aim would seem to be the well-being of Europe as a whole. The prestige of this man, his popularity, his political insight are in themselves evidence that his cooperation in attempting to settle the serious problems by which Europe is haras-

sed, shall be fired by a loyal, heartfelt desire for peace."

ITALY'S NEW ECONOMIC RULE. By Margherita G. Sarfatti. **New York Herald Tribune Magazine, March 25, 1934.**

Written by the co-editor of "Gerarchia" and the official biographer of Mussolini, a woman who is now visiting in this country, this article has as a subtitle: "Parliaments are out of date and inefficient; capitalism showed its failure in the depression; therefore Italy is scrapping both systems for a new rule of industry and the State"—so says this Italian editor, who gives a vivid picture of the new corporative State.

BIRTHDAY OF A CONDUCTOR. **Time, April 2, 1934.**

The leading article in the issue, it has to do with Arturo Toscanini's 76th birthday and the New York Philharmonic-Symphony Orchestra's campaign to raise funds for its continuance. Many little known facts about the great conductor are revealed.

DICTATORS FOR EXPORT. Roger Shaw. **Review of Reviews, April, 1934.**

"Popular dictators imported from abroad" says the author, "are no novelty in history. Napoleon Bonaparte was an Italian, born in Corsica, who rose to supreme power in France. He is still the French national hero, and Italian Corsica is still a French possession—to the disgust of the Italian Fascists. . . ."

"Today another Corsican, Francois Coty, is prominent in French political life . . . he is said to consider himself a potential Bonaparte."

IMMIGRANT GIRL. By Edward Corsi. **True Story, April, 1934.**

(Continued on Page 145)

The Art World

Conducted By IONE DELLA SALA

The Municipal Art Show

WHEN the Mayor was approached not long ago with the novel idea of holding a municipal show at the expense of the city, to the astonishment of a goodly number, he cried with enthusiasm, "Let there be a show!" and immediately offered an armory for the purpose. But, although the armory was rejected as an impossible place to hold the show, the gesture remained. Most mayors would have thought it beyond their dignity or position to foster such a plan, for who ever heard of politics and art favorably mixing? But Mayor La Guardia, remarkable Mayor of an even more remarkable city, took the initial step with a determined stride, and lo, a "show there was!" It must be gratifying to all concerned, for although it is only a beginning, it is a substantial one at that.

The heritage of art left to us through the ages is the fruit of that vague, almost mythical period when men drew, painted and carved their "art for art's sake"; that golden era when the Muse was recognized and revered by the existing powers. This Utopia of every creative artist seems at last to have come within his reach in our present day metropolis. The Industrial Revolution seems to have left a new unbelievable renaissance in its wake. The C. W. A. began it all by engaging the services of unemployed artists to decorate new public buildings which will endure as memorials of the art of to-day, as the architecture of Rome and Greece are of the past eras. This first step was followed by the opening of the First American Salon at Rockefeller Center, and is now followed by the New York No-Jury Exhibition of April.

The unfavorable criticism of the more sophisticated must for the time be ignored, or treated as a natural course of events, as all that is new has had dissenting reactions; but, personally, I have only respect for this venture, which was more than a collection of some thousand canvases, but also a definite effort to elevate the public mind to the degree of becoming art sensitive, of seeing beyond the mere depicted shape or molded lump



"Mater Doloratrix"
by Attilio Piccirilli

of rock. This goal, which cannot be reached in a year, or even a generation, must surely be attained in the future, in America, as it was in ancient Greece and modern Italy.

It was revealing to watch the conglomeration of citizens who came, certainly oddly assorted, but all intensely interested. Not all were in clothes bearing Fifth Avenue labels, nor were many, obviously, of the art world, yet they came and admired the work of masters whose names meant nothing to them, and argued among themselves vehemently over certain points. They either liked or disliked, but few were disinterested. This brings us to the apparent conclusion that the public is appreciative, and art can be enjoyed by the average person as well as the average radio program or good play. If this is realized it will mean a huge stride towards our achievement of the perfect state.

The show, although representative of most of the well known artists of the city, did not include many from other states. The pinnacle of this movement, then, should be the establishment of an American National Gallery, which should surely be the largest in the world.

Of the exhibition itself, most admirable was the arrangement of the works of art. Special laurels should be in order for the hanging committee, which did such a competent piece of work. The large number of entries had been so hung that there was not the least sense of crowded space, and, what seems almost miraculous, taking in consideration that the radicals and academicians had been hung in close proximity with no distinct division, there was no apparent clash. Everything had been placed with admirable impartiality; the effect of the entire venture was gracious and quiet, although, taken separately, the adjectives could not apply to each entry.

Some beautiful pieces of statuary were to be found in the sculpture court. Among them were William Zorach's "Mother and Child" and Attilio Piccirilli's "Mater Doloratrix" which were so unfortunately compared some time ago. A few decades separate the work of Piccirilli and that of Zorach, and each, typical of its own time, cannot to every advantage be weighed against the other. Such a comparison seems impossible at present, and it can only be made years hence, in true retrospect. I doubt whether, even then, Piccirilli's composition, with its fragile grace, will not hold its own against Zorach's more massive version.

Turning from these to the print room, one could find the finest work in the galleries. The lithographs—more than a hundred—were varied in subject matter and treatment. Polo players seemed to be one favorite topic, while the circus, animals, landscapes, houses, and the ever popular nudes, standing, sitting and in various positions, with a few scenes of city life, were among the others. One of the prints which attracted most attention was Peggy Bacon's portrait of the Mayor.

Luigi Lucioni's "Pears with Pewter," Van Dearing Perrine's "Nuances of Light" and Leon Kroll's "Seated Nude" were some of the paintings I still recall. Collectively, the exhibition was not composed of the finest American art—it could not even be called representative, for many were missing, and some were very poorly represented—but here and there, punctuating a long line of indifferent canvases, one found a salient piece. Nevertheless, that is only a minor detail, for it still remains the noble effort, and for the citizens who have walked the "mile of American Art," the experience has been, at least, enlightening.

Anita Venier Alexander

ANITA VENIER ALEXANDER, direct descendant of the last doge of Venice, Francesco Venier, held her first New York show at the Marie Sterner Gallery during March. She was raised in the convent of the Gesu Bambino at Padua, where she became acquainted with the priceless Giotto murals on the walls of the cathedral, which have influenced her painting to no small degree. An arresting note is struck in her art by the weird feeling of profound space, accentuated by the primitive effect of her compositions. Her subjects deal with her early convent life, so deeply etched in her spirit, that through her canvases one feels the macabre element of the subjects. The most notable of the collection is a realistic, gloomy pictorialization of "Convent Courtyard." The artist, with her deep emotional feelings, which she imparts in her canvases, shows promise of a brilliant future when she has studied more of the technical side of art.

Three Junior Artists

AT the National Arts Gallery, the Junior Artist Member Show is interesting in one peculiar way. It might well be called a three-man show, for beyond these the rest are represented by work of a rather inferior quality.

Maitland Graves' distinguished water colors, "The Dunes" and "Low Tide" are outstanding in their simplicity of composition, reminiscent of the Japanese masters, while his oils, dealing with ships and water fronts, are lyrical in style and very colorful. Ogden Pleisner's "Pinto Lake" and "Rising Tide" are magnetic with the sincerity of reproduction and interesting brush work. F. Clifford Young contributes an outstanding "Dancer" and two pleasing nudes. Of the sculpture, J. Ruth Nicherson's "The Blind Couple—14 Street" rises above the average.

Mexico

AT the Empire Galleries, Irwin D. Hoffman brings the sunlight of Mexico to the cold-weary New Yorker. Besides being decoratively colorful, the artist has caught the primitive feeling of Mexico, and put it in some of his best canvases: "Cuacacha" and "Romeo and Juliet," which, surprisingly, are two captivating pack mules. The artist's prints, however, were even more meritorious for, lacking in color, they show his fine sense of design and expert execution.

New Books on Art

THE Yale University Press has published a translation by Daniel Thompson, Jr. of "Il Libro dell'Arte" of Cennino D'Andrea Cennini, well-known Italian painter of the Renaissance. This handy volume, renamed "The Craftsman's Handbook" is priceless to the artist and art student. In it the artist has divulged his professional secrets; he gives his choice recipes for the mixing of tempera

paint and the various steps needed in the process of becoming a painter. In short, this would be a medieval "mail order course" for a student living at the time. As it is, it is a valuable handbook treating with every conceivable phase in art work, from the "roasting" of charcoal to the making of a cast of your own person. Chosen as one of the fifty best books of 1933, "Il Libro Dell'Arte" is unique in its conciseness and unexpected humor.

THINGS ITALIAN IN AMERICAN PERIODICALS

(Continued from Page 143)

A story, continued in later issues, based on facts told to Mr. Corsi, now director of the Home Relief Bureau of the Department of Welfare in New York City, who for two years was U. S. Commissioner of Immigration and Naturalization at Ellis Island.

ITALY'S CORPORATE STATE ADVANCES. By William E. Lingelbach. *Current History*, March, 1934.

Part of the "Month's World History" for the month, this article traces the steps that have been taken recently toward the goal of an Italian Corporate State.

THEY'RE AT IT AGAIN: The Outlook for Fascism in the United States. *The Commonwealth*, March 9, 1934.

THE WAYS OF THREE DICTATORS (Stalin, Hitler, Mussolini). *The New York Times Magazine*, March, 1934.

The article on Mussolini is by Arnaldo Cortesi, the Times' Rome correspondent, and describes the Premier's day to day activities. Two outstanding facts in the article are that he labors steadily to consolidate the Fascist regime, and that most of his office hours are spent receiving visitors.

GREETING TO THE EAST. Benito to Mussolini. *Asia*, March, 1934.

ITALO BALBO, A PORTRAIT. *The Rotarian*, August, 1933.

IN THE NAME OF THE LAW. By Michael F. Pinto. *The American Magazine*, April, 1934.

A dramatized account of what goes

on as "in and out of court there moves a vivid human parade of comedy, pathos and drama." The author is a practicing attorney in a large city.

HAS MUSSOLINI GONE TO THE LEFT? By John Strachey. *The New Republic*, March 7, 1934.

ITALY IN THE YEAR XII, E. F. By Anne O'Hare McCormick. *Ladies' Home Journal*, March, 1934.

ROME'S ARCHAEOLOGICAL TREASURES. *The Scientific American*, March, 1934.

AT THE OBSERVATION POST. *The Literary Digest*, Feb. 24, 1934.

Subtitle: Ellis Island's importance as our chief gateway stressed by the resignation of Commissioner Edward Corsi.

FASCISM DID THEY SAY? By W. Newbold. *World Tomorrow*, Feb. 15, 1934.

AN ITALO-AMERICAN. By Edoardo Marolla. *The Commonwealth*, March 30, 1934.

A review of the recent book: "Philip Mazzei, Friend of Jefferson" by Richard Cecil Garlick, Jr., published in Baltimore by the Johns Hopkins Press.

PROFESSOR GENGO. By Leo Greenfield. *St. John's Epitome*, Feb. 1934.

An interview with an Italian-born instructor of English in the Arts and Sciences Department of St. John's University, Borough Hall Division, in Brooklyn, printed in the monthly school publication, one of the editors of which is Frank Gioeli.

The Theatre

Conducted By JOHN A. DONATO

Mosquitoes and Men

UP at the Martin Beck, off the beaten track of the theatre area, Guthrie McClintic, the hardy one, has installed what Sidney Howard has chosen to call a history: the dramatic story of Walter Reed's struggle with the deadly carrier of yellow fever, the *stegomyia* I believe they have dubbed her the eternal female again). It becomes our pleasant duty to report a remarkably poignant and stirring contribution to this season's theatrics.

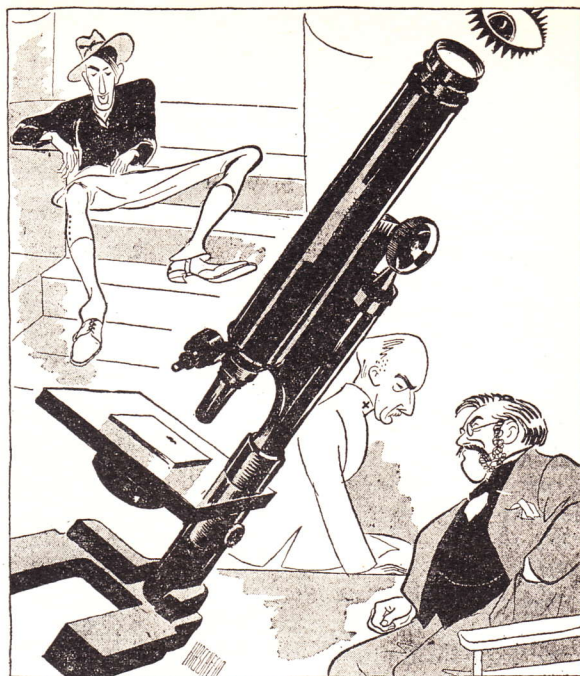
The crusade of a group of army scientists bent on ferreting out a particularly disastrous mosquito, the "Yellow Jack," may not seem a very illuminating achievement to those souls who prefer their drama less of life and more of invention, but to this keenly thrilled observer, Mr. Howard's adaptation of Paul de Kruif's chapter on the subject in "Microbe Hunters," the play proved extremely informative, done as it was with considerable excellence of detail. To attempt a work of such recognized difficulty, with the inane obstacles that usually attend a presentation of its unlaymanlike scope, in itself was a marvel of playwriting courage and ingenuity. To have succeeded in bringing us closer to the resourceful, yet understandingly human creature that was Dr. Reed is, to us, a not inconspicuous feather in the already be-decked cap of Mr. Howard.

With scarcely a letup in the emotional intensity that a situation of its kind must possess, the history unfolds itself in a brilliantly unbroken sequence of twenty-nine intermissionless scenes. The value of this method of portrayal cannot in all honesty be stressed lightly here; and we found ourselves possessed of an ogreish avidity for the next scene with not so much as a thought of the breather that our playwrights usually vouch safe to us.

Wholly without the artificial grandeur of the actor, yet seemingly cognizant of the human tale of sacrifice they were helping to tell, the cast gave to the play as intelligent an interpretation as a layman can be expected to give. The work of John

A symbolic study of "Yellow Jack," Guthrie McClintic's drama of medical conquest.

—From the N. Y. Herald-Tribune



Milner as Dr. Reed; of Barton MacLane as Dr. James Carroll; of Eduardo Ciannelli as Agramonte, and of Robert Keith as Jesse Lazear, who gave his life for the identification of the merciless little interloper, was particularly gratifying. Admirable, too, were the performances of Whitford Kane as old, theorizing, pioneering Dr. Carlos Finlay, whose efforts in isolating the pest were, after 19 years of ridicule, finally recognized by the American Yellow Fever Commission; and of James Stewart, the philosophical and witty Irish private, O'Hara, whose sage sallies often brought us back to the common depths of our seats, down from the dizzy heights where dwell the Reeds, Lazears, Finlays and Gorgases in comparatively private splendor.

Princeton Virtue Triumphs

ITS collective face wreathed with the glow of approbation, an acquired jauntiness to its stride, a bemused audience (from which we captured the infection) filed from the 46th Street Theatre where it had just rocked in unconcealed glee with the antics of Howard Lindsay's perturbed undergraduates of "She Loves Me Not." Stuffed shirts, which ordinarily make a good job of discreetly hiding their amusement, puffed and bent with raucous laughter. They were mutilated evidence of a scandalously famous evening in the theatre.

When four Princeton students frantically try to hide a fugitive chorine under a boy's haircut and pants, that may not be news. But when the young lady of questionable morality fails in a joust with collegiate virtue,

it seems to us like high-handed humor. The wit of Mr. Lindsay could be trusted to make much of this strain on the ties of idealism, and it very well did. Candor compels us to vote this a riot as well as the zippiest show of all this season.

Employing some of the better efforts of Raymond Sovey's designing genius, a double-deck stage which took us through five different cities, the story contrived a gloriously rapid pace. With perspiring publicity men, phoney newsreels of interviews with the leading offenders in the college scandal, an indignant dean bound together with a Philadelphia gunman to whom he later apologizes, expulsions and reinstatements, broken engagements, sympathy parades for Paul Lawton (John Beal) by New York communists, Mr. Lindsay seemed to outdo himself in the manufacture of cockeyed spectacles.

Miss Polly Walters, playing the role of the dumb little wise chorus girl with provoking ease, was the *pièce de résistance* of a spicy *entrée*, and undoubtedly one of the memorable performers of the year. Mr. Beal was his usually competent juvenile self. Charles D. Brown was a convincing publicity hound. Finally, let us hasten to add, two tunes included in the play by Arthur Schwartz and Edward Heyman contributed further toward the geniality of the whole.

Smoke in Our Eyes

IT was a decided relief, for the nonce, to sit back and let the melody of the Kern-Harbach musical comedy "Roberta" work its charm upon minds a bit wearied with the profun-

dities of problem plays. As a sedative, Max Gordon's production may bow to none. As a pleasant recipe of song, comedy and tenderness—a theatrical sweetmeat that could be masticated without the jaw-breaking virulence of too much pondering—it was, to say the least, magnificent in every contour, a well-spiced program. It took our silly heart places and did scandalous things to it. And we loved it, its ineffably sweet romance, its lilting flow of melody, its ache and its haunting. Shorn of the stale method of ordinary musicals, refreshing as a morning dip, it had in it at once the zephyrs of spring and the cussedness of Satan's imps.

The whole of Mr. Dillingham's smart New Amsterdam seemed to sparkle with the echoes of the tunes which have been and are being whistled and hummed throughout the season, particularly two of Mr. Kern's swellest, "Smoke Gets In Your Eyes" and "You're Devastating," the latter of which still whispers through our frame as perilously exciting as the lovely creature it describes. That creature would be Tamara, the slender Russian charmer, whose plaintive voice had in it the despair of the plains whence she came. The imps of Satan, in the persons of the insuppressible Lyda Roberti and the nonsensical Bob Hope, if our ears may be trusted, provided what was needed to top off a very satisfying evening indeed. Here, too, we must award laurel wreaths to the singing of two young men, Raymond Middleton and William Hain; the effortless artistry of two older troupers, Fay Templeton and Sydney Greenstreet; and the agile footwork of two very young people in the theatre, Helen Gray and George Murphy.

Ah, there is fire in our hearts, smoke in our eyes, and a fathomless cavity in our vocabulary for "Robertas."

A Bit Of A Twitter

LIKE the celebrated prattle of Shakespeare, Ernest Truex's latest take-off in high and mighty tomfoolery, "Sing And Whistle," brought uptown to the more spacious Forrest in order to allow more persons to giggle at its simplified delight, is a trifle less than "much wind and fury signifying nothing." Evidently, its author, Milton Herbert Gropper, had little else in mind when he wrote it than to exploit the delicious humor-provoking facilities of Mr. Truex. Certainly the entire production was, in accordance with its simplicity, designed in

the best bed-room manner so reminiscent of Mr. Truex's previous successes. Yet, as carefree and naughty as it pretended, we enjoyed it. As disdainful of embroiling problems as, but with the telltale earmarks of, most farces, we feel duty-bound to proclaim it, in its own little way, as one of the season's better shows.

The story had to do with the Frank Jillsons (Ernest Truex and Sylvia Field) who were pursuing a quite tolerable wedded existence when down from Chicago via Flushing descended the Hugo Dickenses (Dorothy Mathews and Donald MacDonald), the male half of which, intrigued by the psychological possibilities of killing off the ghost of his wife's one-time playmate (Frank Jillson), which specter had been popping from his grapefruit and had become in general a persistent unpleasant topic (to his ears), decided to come East to gratify his desire to see the ghost completely removed from his domestic scene. As far as he thought, the superfluous influence was removed, but we suspected that, though wifey may have never spoken of Jillson again, the ghost was not very successfully laid to rest. Not if the hilarious orgy of second-act intoxication between ghost and mistress can be believed. It seemed to us that Mr. Truex had done a superb bit of comedy in making us credulous.

The Nazis Again

"When the lamp is shatter'd
The light in the dust lies dead—"

THIS bit of Shelley is by way of introducing the latest of the protests against Nazi intolerance to be carved into the drama's annals. Like its two predecessors, it carried too many guns to be believed forthright. The carving is at best a rough piece of handiwork, not without a certain gripping magnitude, as any indictment must inevitably boast.

Leslie Reade's argument, by name "The Shatter'd Lamp," in its dramatic form presented at the Maxine Elliott, may be of itself an innocent enough theatrical ruse to lure the sympathetic portion of the populace. It may be, on the other hand, a well-informed, accurate excerpt from the tales of horror and barbarism that have revealed arrogant bullies in the place of an otherwise stolid German youth. We don't profess to know much of what is going on in Herr Hitler's land. Yet, if this be the stuff the modern German has been forced to mold of himself, the play has served some purpose, although

we could not help suspecting that the author put much too much of the persecution in the hands of one particularly distasteful (at least to the decidedly partial audience) hombre, one Johannes von Rentzau.

As played by a quite good looking newcomer named John Buckler, von Rentzau was plenty Nazi, ruthless, insane with power and proud of his principles, his Germany *irredenta*. Guy Bates Post, as the pacifist Professor Fritz Opal who died for his pungent denunciation of Hitlerism, gave the role much of his latent histrionic talents. Effie Shannon, the Jewish wife of Opal, was appealing and pathetically fine as the martyred woman who was moved to take her own life, deciding that her blood had rather be peace for her family than the cause for continued oppression. Owen Davis, Jr., Moffat Johnston and Horace Braham added to the general excellence of acting.

Plays for Reading

CONTINUING their policy of publishing current plays in attractive book form, the firm of Samuel French releases three of the newer works of the season.

Lawrence and Armina Marshall Langner's American comedy of bundling, "The Pursuit of Happiness," especially as it contains a delightful preface by the authors, may be truthfully recommended as retaining all the agreeable spice of the stage offering with the added comfort of more detailed study in its written form. (\$2.00)

The grim melodrama of early Fifth Avenue that caused considerable excitement when presented at the Ritz Theatre the early part of this season, Elizabeth McFadden's "Double Door," is fully as powerful a story of a pitiless, dominant old maid as Mary Morris acted it. Every emotion that we remember assailed us as we watched the plot unravel is brought back again as we read. (\$1.50)

"Peace on Earth," the anti-war play of George Sklar and Albert Maltz, which has been brought from the Civic Repertory to Broadway by demand is, as Sherwood Anderson writes in the foreword, a "glimpse of the drama now going on, down below, in our American life." It is something more than just a play. It is a vigorous outburst at once against the indifference of kindly intentioned people and the necessity for broken heads which arises from the failure of leaders to do something more than convene and blab. More than that, it

is a noteworthy contribution to the theatre's power of example. (75c.)

In "Four Saints In Three Acts," the publishers (Random House) have succeeded in shifting the curiosity that directed them to print Gertrude Stein's center of controversy over to the reader. It must be admitted that neither sense nor system arises from the jumble therein, unless one is willing to take the word of Carl Van Vechten, whose preface essays to explain Miss Stein's weird concoction. (\$1.00)

For its fourth volume of Contemporary Drama—European Plays, Scribner's presents five of the most important playwrights in outstanding examples of their theatre. The Messrs. Watson and Pressey, in their brief prefaces to each of the plays,

give a clearer conception of each peculiar dramatic mood than can be given here in this brief space. The list includes: Chekhov's "The Cherry Orchard"; Andreyev's "He Who Gets Slapped"; Toller's "Man and the Masses"; Capek's "R. U. R."; and Pirandello's "Henry IV." (\$1.25)

From Farrar and Rinehart comes a trio of the plays of S. N. Behrman, one of them hitherto unpublished, each of them a gem of social comedy, Mr. Behrman, who will be remembered for his "Biography," has also written the motion picture "Queen Christina." If these three may be taken as a criterion of Mr. Behrman's delightful slant on things civilized, we should expect great things of this comparative newcomer. The plays: "Serena Blandish," "Meteor," and "The Second Man.." (\$2.50).

Institute of International Education in New York.

The Institute maintains two fellowships which are offered to American students for study in Florence. Information regarding these fellowships may be obtained from the Institute of International Education in New York.

Florence, known throughout the world as the City of Culture, has been for many centuries the centre of learning. The cultural atmosphere which permeated Florence during the Renaissance continues to flourish. The glory of its past, the beauty of its countryside, and the charming manner of its inhabitants makes the picturesque city highly attractive to the visitor from abroad. To the student and scholar, Florence offers its museums, academies, university, galleries, etc. No city on earth can be more conducive to study and research. No city offers amid pleasant surroundings the educational facilities as does Florence. For this reason, Florence is predominantly preferred by students from all corners of the earth as the city best suited to their educational needs.

AN ITALO-AMERICAN CENTER IN FLORENCE

(Continued from Page 129)

energy in the furtherance of the activities of the Institute.

The Advisory Board of the Institute consists of H. E. Paolo Emilio Pavolini, Member of the Royal Academy of Italy; Dr. Bindo de Vecchi, Rector of the Royal University of Florence; Dr. Ernesto Codignola, Director of the Royal Pedagogical Institute of Florence; Marchese Paolucci di Calboli Barone, President of the Institute Luce; Dr. Livio Livi, Director of the Royal Institute of Social Sciences; and Miss Edith M. May, Director of the Centre for European and International Studies.

Primarily Educational

THE purpose of the Italo-American Institute is multifold. Its primary aspect, however, is educational. Information of any nature can be procured dealing with the actual organization of the university centres; educational system; cultural institution; etc. The Institute also proposes to assist the American visitor from abroad in orienting himself to the environment of Florence. Introductions are furnished to the various centres of culture and learning, and to the heads of all educational institutions as well as to distinguished personalities of the Italian academic, literary, artistic, and scientific world. Entrance to museums, libraries, national monu-

ments, shrines, and art galleries is made easily accessible.

Advice can be obtained by students planning to pursue their studies in Florence on the procedure to be followed for matriculation in any school of the University or The Royal Academy of Fine Arts; on the documents to be presented for matriculation; on scholastic fees; and on the special reductions in tuition fees made to the American visitor. Information can also be obtained in regards to living expenses in Florence and railway reductions.

The Institute also provides information on the organization of the studies in Italy; on the annual syllabi of the various school levels; on the laws regulating enrollment and attendance; on the granting of degrees and diplomas to foreigners in Italian schools; and on every type of educational institution. The international exchange of professors and students is also arranged together with intellectual meetings and conventions.

Fellowships Offered

THE Italo-American Institute is one of the most influential organizations in Florence, and its facilities are always at the gracious disposal of the American visitor. It is affiliated with many European centres, and with the

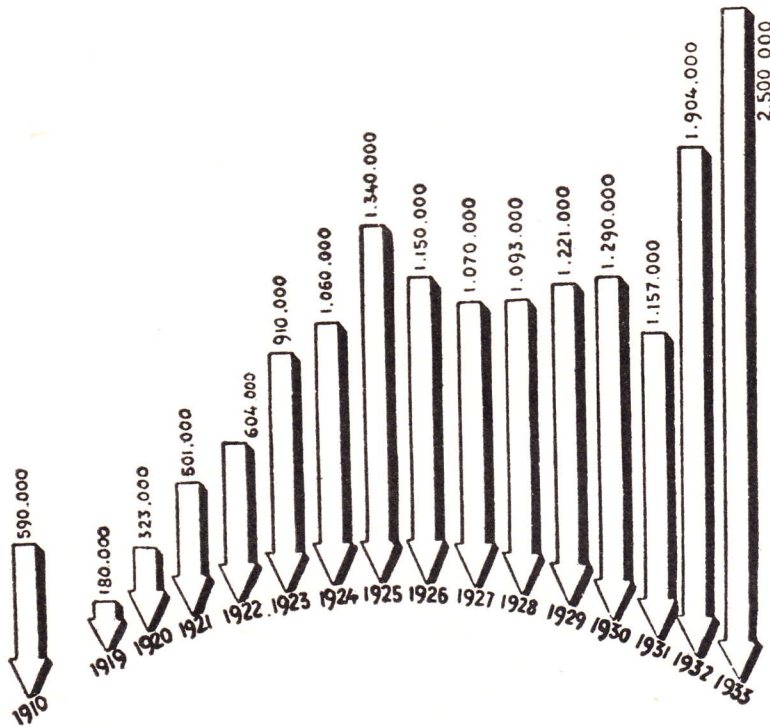
Other Institutions

THE following institutions are opened to the American student from abroad: The Royal University of Florence comprising the School of Jurisprudence, School of Letters and Philosophy, School of Medicine and Surgery, School of Pharmacy, and the School of Mathematical, Physical and Natural Sciences; the Royal Pedagogical Institute; Royal Institute of Social and Political Sciences; Higher Institute of Economics and Commercial Science; Higher School of Architecture; Royal Academy of Fine Arts; Royal Institute of Art; Royal Conservatory of Music; Higher Institute of Agriculture and Forestry; Italian Institute of Colonial Agriculture; Fascist Institute of Culture; French Institute; British Institute; German Institute of Fine Arts; etc.

The Italo-American Institute will aid any student or visitor desirous of pursuing work in any of the forementioned institutions.

An Italo-American Fellows Club has been organized last year and is composed of all American students studying in Florence on Fellowships. The Fellows Club maintains its headquarters in the building of the Italo-American Institute. The Institute has generously placed at the disposal of the American Fellows a room reserved for lectures; teas, discussions and entertainment.

The Lure of Travel



More Tourists Are Going to Italy

A GLANCE at the chart on this page, showing the total number of foreigners entering Italy year by year, indicates how enormously the tourist trade in Italy has grown in the last 15 years. From a total of 590,000 in 1910 and 180,000 in 1919, the number rose to 1,340,000 in 1925 and has probably reached 2,500,000 in 1933.

These statistics are interesting especially in view of the celebration last December 30th of the 20th anniversary of the founding of the first two Italian travel offices abroad by the Italian State Railways in 1913. The Italian Tourist Company has now brought this number up to 20 offices abroad and 50 in Italy, in addition to 800 corresponding agencies scattered all over the world.

It is indeed a credit to Italy and her present regime that at a time when in all other countries depression has made inroads in the tourist trade, she has been able to welcome more and more travelers every year.

The Cultural Link Of Travel Stressed by Suvich

SAYING that interest in Italy is not a new thing for the cultured American classes, Fulvio Suvich, Italian Under-Secretary of Foreign Affairs and Royal Commissioner of Tourism, recently declared in a statement that "a country which offers extraordinary and varied natural attractions, as well as records and documents of different great civilizations, could not but exert a fascination upon a great people of an advanced civilization."

Italy today, he continued, is regarded not only as a land of beauty, art and the cradle of ancient civilization, but also as a young and vigorous country forging a new destiny for itself. "All races have their natural characteristics," he went on to say, "which the evolution of history modifies but does not destroy. The Italy of Mussolini in its courageous and daily struggle to conquer the future, has opinions and proceedings veritably its own, differing from any other country.

"There is a profound correspondence in certain essential aspects of life and contemporary Italian activities, and the mentality, anxieties and aspirations of the American people. If tourism adds, by such feelings of mutual reciprocal response, it is positive on the other hand that the tourist movement, promoting mutual acquaintance and understanding, contributes to bind more solidly the bonds of sympathy between America and Italy."

Many Events Scheduled In Italy This Spring

OF tremendous interest to foreign visitors to Italy this spring will be the biennial exhibition of arts in Venice opening on May 12th and lasting four months. In addition to Italy, 14 other countries will have

(Continued on Page 160)

TRAVEL BOOKS

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By M. A. R. Toker and Hope Malleson, With 32 full page illustrations in color painted by Alberto Pisa.

Sicily Present and Past \$2.00
By Ashley Brown. With illustrations and two maps.

Italy on Fifty Dollars . \$1.90
By Sydney A. Clark. Illustrated 4½ inches by 6 inches. Gives advice and data indispensable to low-cost travel.

Come With Me Through Italy \$2.00
By Frank Schoonmaker. Illustrated. Contains motor routes, lists of hotels and pensions, dates of fairs, advice on trains and steamers.

An Italian Holiday . . . \$1.00
By Paul Wilstach. With illustrated end papers. Tells of a zig-zag journey through Italy to many unusual out-of-the-way places as well as to cities of splendor.

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See instructions for ordering on top of inside front cover.

Music

Conducted By **JOHN LIONE**

Toscanini's Sixty-seventh Birthday

ON the occasion of Mr. Toscanini's 67th birthday recently, the Philharmonic Symphony Society gave a concert in Carnegie Hall. The concert was broadcast over the entire country, partly in celebration of Mr. Toscanini's birthday, and partly as an appeal to the radio audience to help with funds for the preservation of this famous organization. Mr. Toscanini received hundreds of letters and telegrams of congratulation from distinguished personalities, including President Roosevelt and Governor Lehman.

The President's message reads as follows:

"My Dear Mr. Toscanini:

I have just learned that on March 25th you will celebrate your sixty-seventh birthday anniversary by conducting a special Palm Sunday Concert at Carnegie Hall. Such a service on such an occasion would seem to be highly appropriate. I take this opportunity to extend my sincere congratulations and best wishes for many years of continued health and happiness."

During the intermission, Mr. Toscanini greeted his large audience through Mr. Walter W. Price, a director of the Philharmonic Symphony Society.

Schipa-Valli Concert

TITO SCHIPA, tenor of the Metropolitan Opera and Nina Valli, lyric soprano, gave a recital last month in Town Hall for the benefit of the Town Hall Endowment Fund. Mr. Schipa devoted the first section of the program to arias from Wolf-Ferrari's "Le Donne Curiose," and Delibes' "Lakme," Luporini's "Sogno di Marzo" and Scarlatti's "Le Violette." Mr. Schipa's singing was warmly welcomed by his listeners, who called him back repeatedly for generously granted encores. His voice was at its best and his quality and style of mezza-voce was skillfully and masterly used. He concluded his program with songs in French, German, Russian, English and Italian.

Miss Nina Valli, assisting artist, sang songs by Durante, Torelli and Catalani's "La Wally," using a very fine legato style and interpretation. Both artists were warmly received by a capacity house. Miss Sally Leff accompanied Miss Valli and Mr. Julian Huarte was the accompanist for Mr. Schipa.

Sergio Reguzzoni, Guitar Virtuoso

BORN in Genoa, Italy, Sergio Reguzzoni, well known guitar soloist, made his first public appearance at the age of 12 at the Institute dei



Sergio Reguzzoni

Ciechi in Genoa. This great success brought a series of engagements throughout Italy and in the Salone dei Paggi, in Pisa, he had the honor to play for Maestro Pietro Mascagni, the world-renowned composer. Then he took part in the International Chitaristic Academy, receiving the first prize.

After serving in the World War, Mr. Reguzzoni was engaged to come to the United States, where he performed in vaudeville and on many Broadway stages. Under Maestro Mendoza, he appeared at the Capitol Theatre, where he took part in the production of "Search of Gold" and "Rio Rita."

Mr. Reguzzoni is the conductor of the Circolo Musicale and Argentina

Orchestra in New York City. He is also famous as an interpreter of classical music.

THE Beniamino Gigli Art Society has been formed to aid unemployed singers and for the enjoyment of good music. The first private musicale was held last month at Steinway Hall, where Miss Nina Valli, lyric soprano, sang Catalani's "La Wally," Durante's "Danza, danza," and Leoncavallo's "Ballatella" from "Pagliacci." Maestro Sandoval, Gigli's pianist, was the accompanist and he also played some classical pieces. The concert took place on Gigli's birthday and at the opening, a record of Gigli's "O, Paradiso" from "Africana" was played. These concerts will take place monthly. The next monthly concert will be on April 19th at 8:45 P. M. in Steinway Hall, studio 605.

Mr. & Mrs. John Lione last month gave a dinner at their home in honor of Tito Schipa, tenor of the Metropolitan Opera House, who later left for Italy to sing at La Scala Theatre in Milan.

PASQUALE AMATO, famous baritone, formerly with the Metropolitan Opera Company, will direct the National Opera Co. at the Hippodrome at popular prices. The noted baritone will introduce young American singers with good voices, and without stage experience, allowing them to master one role at a time and appear in public as they prove themselves qualified. The repertoire consists of "Rigoletto," "Madame Butterfly," "Trovatore," "Traviata," "Carmen," "Martha," and "Aida." Mr. Amato, who celebrated recently his fifty-sixth birthday, made his debut as a baritone at the age of 21 in the role of Germont in "La Traviata" in Naples in 1899. He also appeared in the same work with Mme. Sembrich and Caruso at his Metropolitan debut in 1908.

The Chicago Opera Company, under the direction of Maestro Alfredo Salmaggi, is opening a spring season of operas at the Broadway Theatre in New York. Mr. Salmaggi will give operas at popular prices as he did six months ago in the New York Hippodrome. He will begin this series with Verdi's "Aida" and promised to stage this performance with elephants and camels to appear in the 2nd act. The singers and musicians are those who appeared last season at the Hippodrome.

The Arts and Crafts of Sicily

SICILY, a real gem of rare splendour set in the blue waters of the Tyrrhenian and the Ionian seas and the cradle of the highest developed civilization, transmitted to its skilled handicraftsmen the cult of its glorious past, clearly defined traces of which are revealed still surviving in almost all the arts and crafts of that marvellous island.

This fact explains the striking originality characterizing most of the varied articles of domestic and decorative use produced daily in large numbers by Sicilian handicraftsmen such as fabrics, embroideries, laces, furniture, ceramics, hammered iron, copper, embossed leather, carved wood, etc., all distinguished by great beauty of design and accurate workmanship and marked, as it were, with a breath of life and a special distinction and a peculiar brightness of colouring not to be found elsewhere, almost reflecting the ardent and generous country of their origin, aptly named the Island of the Sun.

But the great originality of design, the exceptionally bright colouring and the boldness of detail common to all arts and crafts, also express, in the most evident and sincere manner, the complex character of the Sicilian people. The various and distinguished races comprising Greeks, Romans, Saracens, Normans and Spaniards who, since the most remote periods of antiquity, settled in that magnificent garden of Italy, bequeathed their best characteristic traits to the present inhabitants, who are ardent, imaginative and gay, and at the same time, mystic, aristocratic and lovers of beauty.

SPACE forbids dealing exhaustively with the most varied artistic productions of Sicilian arts and crafts and only the principal ones will be briefly reviewed.

Embroideries and laces were introduced to Europe from Sicily, where they practically originated, and they are characterized by great good taste and precision and still copied from

models inspired generally by the old Arabo-Sicilian art or by the XVI and XVII centuries' styles, such, for instance, as the famous Sicilian "sfilati" that were famous all over the world during the XVI century and are still greatly appreciated to-day.

The art of weaving in all its various applications is exceptionally well represented in Sicily. The handwoven carpets of pure Oriental or Sicilian styles are splendid: the most characteristic specimens are the rustic ones of Monte San Giuliano with their peculiar designs in which fishbone of undulating patterns predominates. The same may be said of the magnificent damasked bed covers of Messina—still forming part of every local bride's trousseau—and inspired by the old Sicilian traditions as well as the ordinary damask cloth which in the old days excelled in the most famous damask of Genoa and Lyons.

A special material, hand-woven in wood and sometimes in straw, in a highly artistic and original manner, is used for haversacks and handbags, and owing to its exceptionally bright colouring it is much in demand by ladies who visit Catania and Taormina.

NO less interesting is the Sicilian production of carved furniture—intaglio and intarsia work generally in the Arabo-Sicilian style for which the rare and perfumed local orange and olive woods are used. Sicilian traditions and folklore have been preserved in a most marked degree in the manufacture of the famous Sicilian carts well-known all over the world owing to the great variety of their reproductions produced by local handicraftsmen.

These carts are unique and they are only to be found throughout Sicily manufactured in carved wood painted in bright colours in an original Arabo-Norman style with representations of various exploits, nearly all of them connected with the old period of chivalry in France.

Small models in wood and papier

machè faithfully reproducing these carts are produced on a large scale in Sicily, complete in every detail with a lively-tempered horse, with polychrome and brilliantly decorated harness including small bells, charms and small mirrors, and the figure of the driver and his friends in plaster.

Embossed leather is another distinguishing feature of Sicilian arts and crafts production and the Arabo-Sicilian style is reproduced in most of these articles generally copied from the famous Palermo mosaics.

GOLDSMITH work, hammered iron, brass and copper utensils, very finely worked and in which the Oriental style predominates, are likewise greatly appreciated.

Ceramics are distinguished by great originality and refined art, with characteristic shapes, bright colouring and artistic workmanship derived from very old traditions faithfully preserved to the present day.

The enumeration of other Sicilian artistic manufactures cannot be further prolonged and it must be concluded with the mention of the work in hard stones, Etna lava, corals and mosaics, all derived from ancient traditions. The same may be said of glass, especially stained glass for churches and palaces in which Sicilian artists are famous even to-day.

Arts and crafts production in Sicily is equally flourishing as in other regions in Italy where its development and progress has considerably increased during the last few years. And it must be admitted that in Sicily, just as elsewhere throughout Italy, the continued and marked improvement of this branch of art is due to the efforts of the Fascist Regime which by means of the Autonomous Fascist Federation of Italian handicrafts supported by the ENAPI (organization for encouraging national arts and crafts) contributed towards the encouragement, the improvement and the assistance of all modest but skilful handicraftsmen, heretofore neglected and all but ignored.

(From "Travel in Italy," the tourist review of the E.N.I.T.)

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On the Origins of Fascism

To the Editor of *Atlantica*:

In what direction is Fascism tending in Central Europe today? The answer, by one who was associated with the birth of Corporatism in 1916, is that Fascism in the future will develop and fulfill its purpose exactly in accordance with the character it has acquired in its genesis and building up. It will not be militaristic or demagogic as is Nazism, which is a form of Fascism wilfully perverted so as to capitalize on the latter's success as a counter-revolutionary movement. Neither will it be anti-Labor, anti-Semitic, nor anti-Christian.

It will, in the sense that true Fascism enfranchises all the orders and classes of society, be democratic, with a small "d". It will be radically anti-Marxian, anti-Liberal, and anti-parliamentary. These things have been written by the finger of history with the entelechy of the Fascist movement.

The only question that may not be answered with absolute certitude is whether the Corporative State will develop into an over-State, in which the citizens exist for the realization of the objective aims of those leaders who sway the State's destiny. If it develops in this direction then it will have parted company with its original inspiration and its present Catholic trends. For the first principle laid down for it, in 1916, the year of its genesis, was that, in contrast to the super-State of German Kultur, the citizens were to "render unto Caesar the things that are Caesar's and unto God the things that are God's."

In the New York Public Library there has been since 1923 a book of mine entitled "The Unseen Hand," (second edition) in Part IV of which the "gospel" of "The New State" was expounded. Exactly what is original in the Corporative New State, as it first was published in 1916? Both its doctrine and its content are original. Its content is threefold. First, the organization, on a basis of their functions, of all the economic, social, and religious interests of the State into Corporations, and their political representation as such in free mutual interaction. Second, the substitution by these corporative representatives of demagogic representation and all

that it stands for. Third, the authoritarian principle or the political guidance of the State by a sovereign grand council, assisted by the representatives. It is not the guild system enlarged. It is true that in European governments, usually local, there have sat, and yet still sit, occasional representatives on the basis of their functions, but not because such instances expressed a doctrine or system, but rather a privilege. Most original of all in this conception of the New State are the state of mind, whose thought patterns are not woven from the threads drawn from the rostrum or forum or from the academy, and the intention, which is to make the Idealism of today which cannot comprehend its message of Realism incomprehensible in turn to future generations of men.

Except that Mussolini "synthesized" the corporative plan on to a Fascist Syndicalist State in 1923, there is no difference at all between this New State plan of corporatism and the set-up of Fascism. In the New State of the above book the "categories" were termed "Interests," and for the term Corporation, the terms corporation, guild, (trade) union were given, also more specifically the term "Sub-Interests." In this New State plan the political structure was also to be synthesized on the whatever native material to hand that was suitable.

What "The New State" had to do with "The Unseen Hand" was this: The New State was planned so that the unseen hands of the lobby of party backers, and of foreign powers particularly, should not, by acting

through the politicians, betray the interests of the State and its people.

The word "corporation" occurred in my book only three times, and the words "function" and "values" repeatedly. In theory the plan called for "a balance of the forces of a new democracy of social and economic power and a new sovereignty of political power."

After January, 1917, the next appearance of the corporative idea was in the program of the Fasci di Combattimento in March, 1919. September 12, 1919 saw D'Annunzio with a paper "Constitution of Canova" for Fiume. Full provision was made in its Section 8 for "The Corporations." April, 1923, according to the *Popolo d'Italia* of Milan, saw Mussolini undecided between "syndicates or corporations . . . probably . . . a synthesis of both types." By December 12, 1923, however, he had definitely nailed the Corporative plank into his platform.

From Washington, D. C. in June, 1922 I sent a copy of my book to Leon Daudet of the Action Francaise in Paris through a friend. A great meeting of 20,000 in Paris was held soon after. In April, 1923, a French Corporative movement was launched (see *Current History*, June, 1923) and is still smoldering. In that year, too, the Federation of German Industries drew up a corporative program (*New York Times*, Oct. 7, 1923). An article by Siemens and another by Hugenberg, both in *Current History* for September, 1924, show plans for a corporative State that was to function when the Republican regime ceased. Hence the many people who proclaimed their disappointment that the Nazi "revolution" did not usher in corporatism, or real Fascism. In 1931 (*New York Times*, May 24) the Encyclical of Pope Pius XI gave a broadcast endorsement—albeit in a higher form—of the Corporative State, taking exception only to local trends toward the over-State.

—Kirton Varley
New York City

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ATLANTICA

in Italiano

LO SPORT E LA RAZZA

DI UMBERTO LAZOTTI

(Dal "Legionario")

QUANDO si dice che lo sport italiano è in piena ascesa, si ripete senza dubbio una comoda frase fatta, ma non v'è di meglio per esprimere sinteticamente la situazione.

La quale è lieta e confortante e più ancora potrà esserlo in avvenire, sia per quel che si riferisce al campo più strettamente tecnico, sia per quello assai più vasto che comprende il lato sociale, morale e fisiologico e che ha i suoi riflessi su tutta la popolazione italiana.

Come in tutti i campi, il Fascismo ha compiuto anche in quello dell'educazione fisica e dello sport, la più radicale delle bonifiche.

Dal giorno in cui il Fascismo ha posto il movimento sportivo italiano sotto il suo diretto controllo, disciplinando ed appoggiandolo, dandogli con sapiente gradazione la struttura totalitaria organica attuale, ne ha fatto del cammino nel mondo lo sport italiano!

E quanto dovrà farne ancora quando entreranno in lizza e troveranno la loro efficienza gli atleti delle prime generazioni cui il Fascismo ha impartito i primi insegnamenti di cultura fisica ed ha incamminato alle prime competizioni.

Se si hanno occhi per saper guardare nel futuro, si trova, non che ci si possa fermare od arrestarsi nell'opera intrapresa, ma certo di che stare tranquilli. Perché il tempo è tutto dalla nostra, perché esso è tutto per questa rinnovata Italia che ha sempre vent'anni e che giorno per giorno trova modo di mostrarsi al mondo più fresca, più ardita, più dinamica. Col miglioramento fisico della razza, che procede a ritmo co-

stante e del quale già si notano i primi segni confortanti, andrà di pari passo l'aumentato rendimento atletico della gioventù sportiva italiana e questo significherà un primato assoluto nel campo del vigore fisico e della snellezza e duttilità mentale, a toglierci il quale non si vede chi, differendo profondamente da noi nei sistemi, sarà in grado di poterci togliere.

ATTRAVERSO l'organica successione dell'insegnamento dell'educazione fisica che parte dai Balilla, che si sussegue negli Avanguardisti, che si completa nei Giovani Fascisti e si perfeziona negli Universitari, si vanno formando le nuove generazioni atletiche italiane, quelle che, raccolto l'ingente patrimonio morale e tecnico attuale, sono destinate ad aumentarlo fino alla sua completezza, a difenderlo e a mantenerlo intatto.

In meno di dieci anni (lo sport non passò sotto il controllo del Partito subito dopo la Marcia su Roma) il Fascismo ha fatto dell'Italia la nazione più sportiva del mondo. E per sommi capi si può dire che in un modo o in un altro, per questa specialità o per quell'altra, tutta la Nazione si interessa oggi allo sport. Non è una scoperta la nostra, e non è nemmeno una cosa nuova affermare che una percentuale altissima della gioventù italiana si dedica con gusto, con passione, talvolta con frenesia, alla pratica sportiva.

Prima di esaminare quali sono i benefici di ogni genere di questa sterminata occupazione collettiva, non soltanto ebdomadaria, ma ormai quo-

tidiana, avente per obiettivo un pallone rotondo od uno ovale, una bicicletta o un paio di guantoni, un'imbarcazione od un paio di sci, e quali ripercussioni morale, tecniche, fisiologiche, ecc. avrà nella razza italiana questo formidabile movimento sportivo nostrano, converrà riassumere rapidamente le osservazioni, i rilievi e le previsioni che abbiamo raccolto in taluni ambienti stranieri, alcuni dei quali molto autorevoli, sulla attuale situazione dello sport italiano e su quello che si presume sarà tra breve.

NON v'ha dubbio che fra le attività controllate e disciplinate dal Regime Fascista, quella sportiva è una delle più copiose di risultati attivi, una di quelle che più hanno contribuito ad aumentare il prestigio italiano in campo internazionale.

La struttura organica dello sport italiano è certamente congegnata in modo mirabile, se ha permesso a questo movimento di raggiungere in un batter d'occhio un livello di efficienza elevatissimo, quale complessivamente non ha nessuna altra nazione, e se, non solo gli consente di mantenerlo, ma di migliorarlo senza posa.

Naturalmente a fianco della struttura organizzativa dello sport fascista, bisogna tenere nel dovuto conto la sanità e la saldezza fisica e morale dell'atleta italiano e, quale valore abbiano questi due elementi, l'uno integrato con l'altro, è stato dimostrato nell'ultima Olimpiade, svoltasi nella lontana California, ove gli italiani, in questo arengo mondiale della più forte e selezionata giovinezza di quattro continenti, si sono classificati secondi assoluti, dietro soltanto agli Stati Uniti d'America e precedendo a grande distanza tutti i Paesi d'Europa.

Questo meraviglioso risultato, che ha giustamente inorgogliato gli italiani ed ha profondamente colpito il mondo intero, è stato possibile raggiungere unicamente perché lo sport italiano è direttamente controllato e saldamente disciplinato, oltre che potentemente aiutato, dal Regime Fascista.

In altre parole, noi abbiamo potuto raggiungere questi risultati sorprendenti, direi quasi superiori alle nostre possibilità fisiche, atletiche e tecniche, in virtù del nostro sport di Stato.

Sull'esempio italiano finiranno per modellarsi gradatamente, come è già avvenuto in tanti altri campi, tutti gli altri Paesi. Ciò che li ha indotti, e li indurrà, a buttarsi su questa via e chi affretterà questa trasformazione, sono stati in primo luogo i risultati dell'Olimpiade di Los Angeles e saranno, soprattutto, i risultati di quella chesi svolgerà a Berlino nel 1936.

RISULTATI, specialmente numerici, hanno un valore eloquentissimo, assolutamente decisivo. Si possono discutere sistemi, principii, dottrine ecc., ma i risultati no. Orbene, quelli che ottiene lo sport italiano in ogni specializzazione, astraendo dalle olimpiadi, sono straordinari, talvolta quasi incredibili. Non si può di fronte alle mètte da noi raggiunte non tenere conto del centro propulsore mentale e spirituale del movimento e non si può nemmeno non riconoscere la superiore bontà di direttive e di sistemi.

* * *

E' impressione diffusa e radicata presso la maggior parte delle persone da noi interrogate, che l'Italia a Berlino farà meglio ancora che a Los Angeles. Lo che equivale a credere che essa potrà vincere la prima Olimpiade.

Poichè l'aspirazione massima sportiva di ogni Nazione è quella di ben figurare e possibilmente di guadagnare una olimpiade, è facile intendere quale enorme valore di convinzione e di persuasione effonde attorno a sè lo sport italiano, inquadrato nel Regime Fascista, che a questo s'appoggia e che da questo trae la spinta maggiore per le sue proiezioni in avanti ed in altezza.

CIO' che ha sorpreso i competenti di tutto il mondo, è stato il rapido progresso compiuto dall'Italia nell'atletica leggera. In questo sport, dove più difficile è l'improvvisazione, che è quello che per una buona metà fa vincere una olimpiade, fino a qualche anno fa l'Italia non primeggiava. Ma nemmeno questa specialità s'è sottratta alla legge comune: il Fascismo ha portato in men che non si dica l'atletica italiana ad una efficienza insospettata ed ecco, per conseguenza diretta, nei vari incontro atletici con l'Ungheria, con la Francia, con l'Inghilterra, con la Svizzera, con l'Austria ecc., i nostri vincere regolar-

mente, anche se spesso il confronto avviene fuori d'Italia.

La eco di queste vittorie è stata profonda e dato che esse si ripetono con frequenza, ha finito per scuotere e convincere.

Noi tutti, di primo impulso e prima di far posto alle considerazioni tecniche, abbiamo spiegato questi risultati, spiritualizzandone la causa in modo elevato e poetico, con una sola parola: il Duce. E questo è vero che non è assolutamente valutabile la potenza di lancio che gli "atleti di Mussolini" traggono dalla figura e dallo esempio del Duce! tuttavia la sola forza morale ed ideale, per potente e gagliarda che sia, non può spingere e sorreggere un uomo fino a farlo vincere in un campo internazionale, contro i più forti atleti di tanti paesi che nella atletica leggera hanno una tradizione più annosa di quella italiana. V'è dunque, oltre la forza morale potentissima, l'innegabile miglioramento tecnico. E questo e quella, hanno messo le ali ai piedi degli italiani.

* * *

MA tutto ciò è avvenuto dopo che il Fascismo ha rinnovato la Nazione ed ha preso in mano le redini del movimento sportivo e questo particolare gli uomini intelligenti e soprattutto di buona fede, lo hanno ben presente. Vuol dire che il sistema è eccellente e che sarebbe assurdo non adottarlo.

Molti di coloro che credono che l'Italia possa vincere la prossima Olimpiade, osservano tuttavia un dubbio su questa vittoria. E confortano questo loro dubbio nella constatazione che il nuoto da noi non ha ancora raggiunto lo sviluppo degli altri sports e che di conseguenza i nuotatori italiani, meno qualche eccezione, non sono di classe tale da poter trionfare in una olimpiade. Si ritiene, in sostanza, che l'inferiorità dell'Italia nello sport natatorio possa ripercuotersi negativamente nella classifica complessiva dell'Olimpiade e le impedisca in conseguenza di vincerla. L'ipotesi è aleatoria, ma non è del tutto priva di consistenza. Tuttavia si può pensare che, sebbene due anni siano uno spazio di tempo troppo bre-

ve per mutare radicalmente la situazione del nuoto italiano, con i sistemi di insegnamento scientifico e di perfezionamento stilistico che sono stati adottati per i nostri nuotatori, e con la volontà che ci anima e che ci ha fatto superare di slancio ogni ostacolo, l'Italia potrà presentarsi a Berlino, se non addirittura ad un livello di parità col Giappone o con l'Ungheria, certo in condizioni di potere guadagnare parecchi punti anche in questa specialità.

Per il 1936 è ancora troppo presto, ma è certo che nel 1940 sarà già entrata in campo, ed avrà fatto sentire il suo peso la gioventù italiana che il Fascismo, con profondo accorgimento, da anni ha cominciato ad educare fisicamente e moralmente. Entreranno in giuoco cioè quelli che sono stati i primi Balilla, e l'apporto di efficienza di costoro potrà avere conseguenze e ripercussioni enormi per lo sport italiano.

PERCHE' questa gioventù che il Fascismo educa, temprà, e rinvigorisce, d'inverno sui campi di neve, d'estate nelle Colonie Marine e nelle acque, dovrà essere necessariamente più vigorosa, più sana e più gagliarda di quella attuale. Sarà, in una parola, costituzionalmente più forte e quindi più combattiva e poichè la combattività è in ragione diretta della resistenza, si può ritenere che essa sorpasserà, oltre che il limite di accesso agonismo della pur combattivissima giovinezza attuale, anche le possibilità dei nostri atleti d'oggi.

Perchè non vi è dubbio che fra qualche anno, la gioventù italiana sarà athleticamente e moralmente la più completa e la più robusta del mondo.

Quell'opera di educazione fisica e di elevazione spirituale svolta razionalmente sui più freschi germogli del gran tronco della razza non appena questi sono sbocciati alla vita e mostrano le prime comprensioni, darà frutti forse ancora maggiori e migliori di quelli sperati. Il raccolto sarà copiosissimo ed il sistema fascista mostrerà al mondo, in un ennesimo aspetto, la sua eccellenza.

Se oggi, con uomini la cui primissima formazione atletica è stata formata con procedimenti rudimentali, spesso empirici ed irrazionali, otteniamo nel campo sportivo cinquanta, è lecito ritenere che domani, con l'entrata in lizza di atleti cui il Fascismo ha insegnato a muovere i primi passi e dai quali si potrà richiedere veramente tutto ciò che di più elevato può esprimere athleticamente l'organismo umano, è lecito ritenere, dicevamo, che questo valore possa essere

LA NOTIZIA E IL COMMENTO

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raddoppiato. Ma si può credere, comunque, che nel 1940 saranno nume-

rosi i Paesi che avranno marciato sull'esempio italiano.

LA MUSICA IN CASA

DI GIUSEPPE TAROZZI

(Dall' "Italia che Scrive")

La musica, colla diffusione enorme degli apparecchi radio, sta diventando l'arte, non solo di tutti i giorni, ma di tutte le ore: musica a colazione ed a pranzo, musica a passeggio, da tutte le case, musica entro le pareti domestiche, e dal di fuori da nord e da sud, da oriente e da occidente, per tutte le finestre della tua abitazione. L'Italia sta ridiventando la "terra dei suoni," la "terra dei canti." Un poco per amore, ma anche molto per forza. Chi si salva più?

Inutile recriminare e brontolare. D'altra parte in tutto ciò si possono anche ravvisare, di contro alle molte noie, vantaggi notevoli, se non sempre per noi vecchi studiosi e un po' musoni, per la generalità del pubblico. Meglio fare il bilancio del bene e del male che ne può venire. Si è fatto molte volte nei giornali, e lo si fa ogni giorno nelle conversazioni. Ma i filosofi, che io sappia, hanno taciuto. Vediamo quel che ne può dire oggi uno di questi che non è più precisamente un giovinetto e che sarei poi io.

Comincio col dire che la radio c'è anche in casa mia: e non tanto per cedere al desiderio dei più giovani della mia famiglia quanto perchè, se mi si lascia libero di adoperarla solo quando la voglio e per sentire quello che mi affascina e mi interessa, credo che presenti anche a me vantaggi serissimi. D'altra parte, se sono costretto a udire da tutte le finestre quello che piace agli altri, non c'è ragione che io non senta qualche volta, a mia scelta sul quotidiano programma mondiale che i giornali annunziano, quello che piace a me.

Da questa diffusione della radio, ha incremento la cultura musicale? Fatte molte riserve, tirate le somme, non c'è dubbio che sì. Ma si tratta di quella cultura musicale, che si compone di conoscenze acquistate per deliberata volontà di possederle e di colmare le inevitabili lacune che circostanze di vita hanno fino ad ora lasciato sussistere nella maggior parte delle persone: non di quella che

viene formandosi da sè, con processo autonomo, e che si accompagna ad uno spontaneo e progressivo perfezionamento, e anche orientamento, del gusto. Senza dubbio la cultura artistica si forma in modo più conveniente, specifico e diretto quando la sua formazione ha per punto di partenza la scelta di andare all'"Augusteo" piuttosto che allo spettacolo di "varietes," quando tutta la vita o di per sè, o per educazione e suggestioni abituali, prende norma da quel "felice istinto dei piaceri squisiti che si chiama il gusto." L'ha definito così, con intuizione geniale, Ferdinando Martini.

Non dico che, stabilita questa condizione fondamentale, la radio non possa favorire lo sviluppo del gusto. Ma lo favorisce soltanto a condizione di una scelta volontaria tra l'audizione di una vera creazione del genio dell'armonia o della melodia e i lazzi birboni del buffo, o le canzonette di languido amore dei tenorini appassionati che la radio ci offre quasi ad ogni ora della giornata.

C'è però anche il pericolo che questa miscela, a cui la radio è costretta per soddisfare le varie inclinazioni degli abbonati, finisca col pervertire a favore del peggio, che è il più facile, il gusto del pubblico o almeno col lasciarlo allo stato di prima.

Ma un altro dubbio più grave ancora deve naturalmente sorgere: se questa maniera di volgarizzazione (che del resto potrebbe anche essere meglio governata e corretta) veramente giovi alla dignità e alla serietà dell'arte musicale. Questa musica a getto continuo, quest'arte dei suoni che ti entra

in casa quando la vuoi e anche quando non la vuoi, questa audizione anche del sommo e del raro che diventa abitudinaria, questo Beethoven e questo Wagner che ti si eseguisce nel salotto di casa mentre si chiacchiera del più e del meno, questo Rossini o Brahms che ti mandano le loro note dalla stanza vicina mentre ti pulisci i denti o stai facendo i conti della spesa, questa non è più la divina arte dei suoni che accolta in profondo raccoglimento ricerca in noi le fonti di una più ricca e profonda vita spirituale, arte liberatrice che ci trasporta in un mondo di più alte e più armoniche potenze; diventa casalinga risonanza il cui ricordo domani si associerà a quello del pettegolezzo della vicina o delle pretese del padrone di casa.

Di tutto ciò non ha colpa la "radio" né l'"Eliar." Ma se vogliamo salvare il gusto, bisogna assicurare la sua essenziale e iniziale condizione: il rispetto dell'arte. I momenti dell'arte non sono tutti i momenti della giornata. Come vi è una gerarchia spirituale fra gli uomini, così vi è anche una gerarchia fra i momenti della vita d'ogni uomo, fra le ore della giornata. Vi sono momenti di necessaria volgarità, o almeno banalità. Ve ne sono altri di schietta e libera e solitaria aristocrazia spirituale. L'arte è aristocratica, almeno in questo senso: che quando essa è presente, ci vuole interi, tutti dediti ad essa. In ciò sta la ragione del teatro, che è il luogo dove gli uomini, lasciato addietro ogni altro pensiero e cura, si raccolgono per essere accomunati nel più disinteressato amore, che è l'amore dell'arte. Nulla vieta che, idealmente, si adatti ad essere teatro ogni casa. Nulla vieta. E come è grande, miracoloso effetto della scienza del nostro tempo che si percepiscano suoni e parole, visioni, attraverso lontanissimi spazi, e l'umanità in questo rinnovato mondo si senta nuovamente congiunta, se non concorde; così non può non commuoverci d'entusiasmo il pensiero che anche nell'umile e lontano villaggio, e nel deserto dei mari, possa giungere il suono della civiltà cittadina sotto le forme dell'arte.

Tutto ciò è indubabilmente grande. Ma appunto perciò non dobbiamo farlo piccolo noi mescolandola alle nostre più banali abitudini quotidiane. Si trasporta il teatro nella casa? Sia pure. Ma si trasporti coll'ideale spirito che ha creato il teatro nella storia dell'umanità civile: cioè collo spirito di disinteresse supremo, delivato da ogni altra cura, in giorni ed ore che l'uomo liberamente sceglie, con devozione intera all'arte, con assoluto rispetto delle più alte e libere creazioni del genio umano.

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The Italians in North America

The Press

The 15th anniversary of the beginning of Fascism, on March 23rd, was celebrated last month by a festival at the Hotel Ambassador in New York City by *Il Grido della Stirpe*, the Italian weekly founded 12 years ago and now edited by Domenico Trombetta. Among the guests of honor were the Italian Consul General, Comm. Antonio Grossardi, Count I. Thaon di Revel, Dr. Vinzo Comito, representing Gr. Uff. G. Pope, Comm. Angelo Flavio Guidi, and many others, and the speakers included Mr. Trombetta, the Italian Consul General, Comm. Guidi, and the writer Giulia Morelli.

Prior to his departure for Rome last month where he will direct the Rome offices of the Pope daily newspapers in this country, Comm. Angelo Flavio Guidi was the guest of honor at a number of luncheons and banquets held by friends and admirers. They included a luncheon at the Bankers Club given by Cav. Uff. Luigi Podesta of the Banca d'Italia at which the speakers were Cav. Uff. Podesta, Judge J. J. Freschi, Comm. Italo Falbo, Dr. G. Previtali and Comm. Guidi; a dinner at the Villa Penza Restaurant given by Italian Industrial groups; and a dinner at the Milza Restaurant tendered him by the employees of the *Progresso* and the *Corriere*, New York Italian dailies owned by Gr. Uff. Pope.

In his native Faenza last month, Ferdinando Magnani, former editor of the *Corriere Italiano* of Buffalo, where he had resided for some thirty years, died after an active journalistic life. Particularly is he remembered for his historical researches, which enabled him finally to obtain recognition for Paolo Busti as the founder of the city of Buffalo. On July 6, 1932 a tablet in honor of Busti was placed in the building of the Buffalo Historical Society, and Mr. Magnani had achieved his goal. It was shortly after that that he retired to Italy.

The Republican party should make itself the champion of the average man and "explode the myth that the party has always been for the wealthy and privileged few," said Dr. Vincent Ippolito of New York recently in a letter to the N. Y. *Herald Tribune*. He also objected to having Congress soak the rich to end the depression, saying that no one class can shoulder the entire burden. "Briefly stated," he concluded, "making the rich poor will not make the poor rich."

Two Italian weeklies in the Pittsburgh area joined forces last month when *La Trinacria* was merged with *La Stella di Pittsburgh*, the paper continuing under the latter name. In its March 23 issue, it began a series of articles explaining, showing the influence of, and educating the people to Fascism. The series, called "The Fascist World," is by Antonio Caruso.

Il Classico, the monthly publication of the Italian students in New Utrecht High School in Brooklyn, is published entirely in Italian. A 6-page booklet, it is edited by Miss Granada, assisted by Miss F. Vacirca. Mr. A. D'Agostino is business manager, aided by Mr. F. Galluzzo and Mr. F. Simeone. Miss Seveso is faculty advisor.

Gr. Uff. Generoso Pope, on the occasion of his birthday early this month, was tendered a luncheon at the New York Athletic Club by his employees and co-workers in his newspaper and other enterprises. Judge John J. Freschi acted as toastmaster.

Societies and Social Life

An Italian festival for the joint benefit of the Dante Alighieri Society and the Leonardo da Vinci Art School was held last month aboard the Conte di Savoia of the Italian Line in New York Harbor. The affair was under the patronage of the Italian Ambassador, Augusto Rosso, Mayor F. H. La Guardia, and the Italian Consul General Antonio Grossardi and Donna Adelaide Grossardi. More than 1500 guests attended the festival, which was held with the cooperation of the Italian Welfare League of New Jersey. Features of the benefit were a midnight entertainment by Broadway musical and theatrical stars, as well as general dancing, followed by a late supper. Gr. Uff. Generoso Pope was president of the affair, and Mrs. Joseph Gerli headed the Ladies' Committee, assisted by Signora Grossardi, Mrs. F. H. La Guardia and Mrs. Charles Filare. The elite of Italo-American life in New York and New Jersey, from political, social, business and other walks, were present.

The New York Chapter Lodge No. 4 of the Order Sons of Italy held its second annual ball last month at the Hotel Edison in New York City, with more than 1500 guests present. Among the distinguished persons present were Congressman Lanzetta, Judge Caponigri, Comm. Italo Falbo, representing Gr. Uff. G. Pope, and others. Mario Richard Cacchione was chairman of the dance committee, as-

sisted by Al Caputo, treasurer, and Emil T. Astarita, chairman of the Journal Committee. The officers of the organization are S. Samuel Di Falco, venerable; Flora M. Rossano, ex-venerable; Emil E. Astarita, assistant venerable; Ferdinand J. Mondello, orator; Rosina Bonanno, corr. sec'y.; M. La Penna, fin. sec'y.; James W. D'Orlando, treasurer; and Al Caputo, sgt.-at-arms. The trustees are M. R. Cacchione, Al Di Falco, Geraldine Ferrara, Eleanor Del Bello, and Rose De Angelis.

Professor Laurence J. Henderson of Harvard University discussed the theories of Pareto at a meeting of the Italian Historical Society of Massachusetts, Inc. held on March 9th at the Hotel Vendome in Boston. A musical program under the direction of Mrs. Lillian Tortorella Cook followed the talk.

There has been started in New York the Italian Radio Club of America, composed of members of Italian clubs in the schools and colleges in New York City and vicinity. Meetings of the club are held every Saturday at 3.30 P. M. and are broadcast over Station WEVD. They include a musical program followed by a prominent speaker discussing some cultural subject. Among those who have spoken for them to date are Angelo Flavio Guidi, Prof. Giacomo De Girolamo of N. Y. U., Judge Sylvester Sabbatino, Dr. Giorgio Serafini, Italian Vice-Consul, and Prof. Giuseppe Prezzolini, director of Casa Italiana of Columbia University. Mr. Anthony Meli of the Italian Radio Club has announced that the club is now starting a dramatic society and a glee club for its members.

Miss Lillian C. Mulè was recently elected president of the Democratic Junior League of Kings County, an organization composed of young professional and business women active in the Democratic Party in Brooklyn. Other officers elected were the Misses M. Hally, J. M. Cain, E. M. Joyce, H. Haggerty and E. C. Ryan, vice-presidents; E. Cox, rec. sec.; I. Derwin, corr. sec.; E. E. Fox, treas.; E. V. Cain, asst. treas.; J. Young, historian; and M. L. Walsh, librarian. To the Board were elected the Misses Josephine Corsello, Anne E. Mulè, E. Byrne, K. Fitzgerald, F. Monaghan and R. Vickers. Miss Josephine M. Cain, daughter of Judge J. V. Cain, was appointed chairman of the Spring Dance to be held the latter part of May.

The officers of the Grand Lodge of New York State, Order Sons of Italy, as elected recently at the convention held in Albany, are:

Stefano Miele, Grand Venerable; A. D'Ettore, Ass't Grand Ven.; Prof. P. Medici, Grand Orator; Cav. Baldo Aquilano, Grand Secty.; D. Ceriello, Grand Fin. Secty.; Dr. N. Caliva, Grand Treas. The Grand Trustees are: Prof. V. Iannone, M. A. Larci-prete, N. Liberatore, V. Manganaro, Signora C. Morabito, Rocco Ricciuti, N. Sabatini, P. Santoro, G. Strammio.

The Board of Social Assistance consists of Hon. Frank P. Catinella, Pres.; Gregorio Morabito, Secty.; P. Gallo, Treas.; and Commissioners G. Aleprando, A. Carbone, A. Apollo, G. Linfante, A. Lanzetta, G. Maggio Stagliano, S. Finaldi.

Grand Arbitration Committee: E. Nardone, E. De Angelis, G. A. Nigro, P. Lia, A. Gioffre, L. Gagliardi, V. Natalizio, F. Capalbo, D. Calzolaro.

A fashion show for the benefit of its child welfare committee was held last month by the Italian Welfare League of New York, followed by games and dancing. The officers of the League were present, including Donna Adelaide Grossardi, wife of the Italian Consul, and Mrs. Lionello Perera, president of the League. The affair was handled by the Junior Committee, chaired by Miss Nina Moresi.

Under the patronage of Ambassador Rosso, Consul General Grossardi and Mayor La Guardia, the Ladies Auxiliary of the Columbus Hospital in New York held a benefit festival early this month at the Hotel Roosevelt. Heading the committee in charge of the affair were Mrs. Joseph Personeni, Mrs. Peter Amoroso and Mrs. Carlo Savini.

New officers of the Junior Auxiliary of the Columbus Hospital were installed last month, including Madeline Repetti, pres.; Anne V. Spica, Mildred Poggi and Lillian Mulè, vice-presidents; Adeline Principe, treas.; Estelle Kleeman, rec. sec.; Josephine Fedele, fin. sec.; Adelaide De Clemente, corr. sec.; and Candida Acerboni, historian. The Board of Directors includes the Misses T. Bonaccolta; J. Personeni, I. Conti, M. Repetti and J. Viola.

The 22nd annual ball of the Unione Sportiva Italiana was held last month at the Astor Hotel in New York. Felice Rosset headed the committee. Quinto Baltera is president of the Union.

Some 300 executive members and presidents of Italo-American political clubs in Greater New York were present last month at a meeting in the Hotel Biltmore for the formation of the Columbian Fusionists, headed temporarily by Hon. Edward Corsi, head of the Home Relief Bureau of the Department of Welfare. Among those present were Gr. Uff. Almerindo Portofolio, Hon. Nicholas H. Pinto, Hon. Francis X. Giaccone, Hon. Spinelli, Hon. Louis Principe, Hon. Anthony Savarese, Hon. Anthony Maoriello, Frank Suraci, Andrea Luotto and Charles Canella.

The Rhode Island Italian Women's

Association held a ball on April 2 at Narrangansett Hotel. On the committee were D. Pascone, S. Susi, A. Paterra, I. Buonanno, M. Giannotti, A. Cianciarulo, G. Susi and M. Viti.

The Trionfo Club Femminile of New York, composed of 400 members headed by Miss Rosina Bonanno, held its first social affair recently. Other officers are Mrs. T. Procetta, v. p.; Miss E. Crispino, corr. sec.; Miss F. Massaro, rec. sec.; Miss R. D'Amato, fin. sec.; and Mrs. L. Di Giovanni, treas.

More than 200 members of the Roman Youth Lodge Junior Division of the Order Sons of Italy were initiated into the grand lodge of Maryland last month in Baltimore. The speakers included G. Di Silvestro, supreme venerable of the order, Dr. Mario Carosi, Italian Consul, and Vincent Flacomio, grand venerable of the Maryland lodge.

The Italo-American Civic League has been formed in Somerville, Mass., with headquarters at 353 Lowell St. Anthony Martino is president, and other officers include A. Del Verde, v. p.; J. D. Filadoro, treas.; L. Martino, rec. sec.; J. Storlazzi, fin. sec.

Miss Theresa F. Bucchieri has been elected president of the newly-formed Women's Democratic Club of the 48th District in Philadelphia, with headquarters at 1811 So. 20th St. Other officers are the Misses E. Cangro, v. p.; J. Codamo, rec. sec.; M. Arnao, corr. sec.; and A. Volpe, treas.

A dinner and dance aboard the "California" of the Libera Line was held on April 12th in San Francisco by the Federation of Italian Catholic Societies, Section 29, under the auspices of the Italian Consul, Comm. Manzini.

The Italian Junior League of Boston celebrated its 14th anniversary with an entertainment last month. The guests included Mrs. and Mrs. Francis Galassi and Mrs. Flora Cangianno, founder of the league. The committee was headed by Miss Evelyn Giardino, aided by the Misses Elsie Mercurio and Vera Bruno. Miss Clara Forte is president of the organization.

Dr. Luigi Villari of the Siena Athenaeum gave a talk last month at the Lake Shore Drive Hotel in Chicago under the auspices of the Italy America Society on Italy's foreign policy.

A dinner and dance in honor of its ex-president, Charles E. Sorace, was held by the Italian Young Folks League of Brooklyn last month. Dr. Maurice Yuppa and Francis J. Nicosia of 50 Court St. are president and secretary of the organization, which, composed of young Italo-Americans of South Brooklyn, has its headquarters at 160 Pierrepont Street.

Miss Jane Grasselli, 22, daughter of a Cleveland chemical manufacturer, will be married in Rome on May 9th to Count Pier Buzzi-Gradenigo, Ital-

ian Consul in Cleveland. The Count is 34 and holds 2 medals for distinguished service during the War.

At a recent meeting of the Dante Alighieri Society of Utica, N. Y. attended by more than 100 members, the following new officers were elected: S. J. Capecelatro, pres.; G. F. Rossi and Dr. N. Labombarda, vice-presidents; C. D'Amico, sec.; C. Scale, treasurer.

The Queensboro Italian-American Citizens League held its second annual banquet early this month at the Lion D'Or in Corona, N. Y. Among the guests of honor were Judge Nicholas M. Pette, toastmaster, Home Relief Director Edward Corsi, Consul General Antonio Grossardi, Hon. Michael R. Iorio, Hon. Peter Amoroso, Judge S. B. Strong, etc. Vincent A. Giudice and Vito Giaccio are executive chairman and president, respectively, of the men's unit of the League, and Marie Tripoli and Marie Bisagni are executive member and president of the Junior Girls' Unit.

Public Life

Paul E. Fusco and Nicholas Bucci of Brooklyn and the Bronx, respectively, have been appointed Assistant Corporation Counsel in New York City. Fusco attended Columbia University on a Pulitzer scholarship and was also a Phi Beta Kappa member. Bucci also has the same two distinctions, besides having been an editor of the Columbia Law Review.

Mayor Angelo Rossi of San Francisco recently spoke over Station WJZ in New York City on "Not Less Government but Less Governments" before the Conference of Mayors.

A. R. Alasso was recently appointed by Mayor Beach of Hartford, Conn. as Commissioner of Welfare in that city.

Atty. Philip Mondello of 7 Strathmore Rd. Medford, Mass. has been appointed Assistant City Solicitor in that city by the Mayor. Mr. Mondello is venerable of the Medford Lodge of the Sons of Italy.

The first Italo-American in Texas to receive a Federal appointment is Atty. L. Richard Insirilo of Houston, who has been picked as attorney for the Houston branch of the Federal Home Owners Loan Corporation. Mr. Insirilo also has the distinction of being the first Italo-American to receive a degree from the Law Department of the University of Texas, he having received his B. L. from that institution in 1920.

In Beloit, Wisconsin, Gaetano Torrisi is the Chief of Police.

Atty. Joseph Merenda has been appointed to the Welfare Board of Medford, Mass., the first Italo-American to be appointed to this group.

Assistant Attorney General Andrew De Maggio of Detroit, last month gave a radio talk discussing the im-

portance and character of the work in the Attorney General's office.

In Pittsburgh, Pa., last month Cav. Don Leone Sircana, Italian Vice-Consul, was elected president by acclamation of the Pittsburgh Association of Foreign Consuls.

Atty. Dominick V. Florio has been appointed to the staff of the Home Owners Loan Corporation in New York City. Mr. Florio is 25, and came to this country in his teens.

Dominick A. Trotta, recently appointed as Commissioner of Taxes by Mayor La Guardia, was given a banquet not long ago by the Americus Society, of which he is vice-president. Dr. John H. Mariano, president of the society, presided, and Judge George B. De Luca was toastmaster. Speakers included Supreme Court Judge S. A. Cutillo, Home Relief Director Edward Corsi, Anthony J. Pugliese, District Superintendent of Schools.

Atty. Michael A. Basile of 52 Perry Avenue in Shelton, Conn. has been appointed Assistant Corporation Counsel in that town. His law partner is Corporation Counsel.

To celebrate his recent appointment as Judge of the First Criminal Court in Jersey City, Antonio Botti was feted last month at a banquet held in his honor by members of the Dante Alighieri of that city. Ralph Mesano, president of the society, was toastmaster.

After having won out in the primaries early in March, James Scavotto was recently elected Municipal Commissioner in Seattle, Washington, receiving a total of almost 60,000 votes.

Deputy Fire Commissioner Francis X. Giaccone of New York recently received a list of suggestions for citizens in safeguarding against fire from Fire Captain John Capillo of Company 28 and president of the Association of Italian Firemen in New York. They were approved for wide circulation.

On April 8th friends of Mr. Giaccone tendered him a banquet at the St. George Hotel in Brooklyn. General chairman of the affair was Dr. Joseph Battaglia, with John R. Bon Giovanni, secretary, and Dr. S. F. Sorgi, treasurer.

Having withdrawn from the State Legislature race in Philadelphia in favor of Miss Anna Brancato, who is running for re-election for this office, Miss Theresa F. Bucchieri, newspaperwoman and civic worker, is being indorsed by local Democratic organizations for the Democratic State Committee. This is an important position, especially considering that the Italians have never been represented thereon. Her qualifications include knowledge of the problems of her people, her tireless activity in their behalf, especially for the younger generation, and her educational, cultural and civic activities.

Mayor Fiorello H. La Guardia spoke over Radio Station WOV in

New York on Easter Sunday, expressing in Italian to New York's more than 1,000,000 Italians his Easter greetings to them.

Religion

His Holiness Pope Pius last month appointed as domestic prelates with the title of right reverend monsignor Reverend Felix di Persia, rector of the Church of Our Lady of the Most Holy Rosary, Jersey City, and Reverend Leonard Borgetti, rector of the Church of Madonna Della Libera, in West New York, both in New Jersey. At the same time the Pope conferred upon Professor Gonippo Raggi, a layman, the appointment of Papal Chamberlain of the Cape and Sword. Professor Raggi, a resident of East Orange, N. J., has won distinction for his paintings in churches of the diocese.

Father P. Salsa recently spoke before the Dante Alighieri Society of Chicago in "Italy in 1934." Officers of the society are Prof. Walter Bullock, pres.; Mrs. Marco Adrognia, v. p.; Miss Giuseppina Mirabella, sec.; and Col. T. Siqueland, treas.

The 40th anniversary of the founding of the Church of Madonna di Loreto in Brooklyn was celebrated on March 11th with a solemn high mass. Founded in 1894 by Rev. Stefano Gensuoli, it was the fourth Italian Catholic Church in Brooklyn, the first having been the Sacred Hearts Church, founded in 1881. Father Vincenzo Sorrentino is its present rector, and the church is located at Sackman and Pacific Streets.

Catholic circles in Bloomfield, Pa. were grieved last month at the death of Rev. Bonaventura Piscopo, rector of the Church of the Immaculate Conception in that town. Rev. Piscopo, who was 75, had been rector of the church for 26 years.

A benefit dinner and dance for the Columbus Hospital in New York, which is run by the Missionary Sisters of the Sacred Heart, was held on April 6th at the Hotel Roosevelt in New York. Under the patronage of Ambassador Rosso, Consul General Grossardi and Mayor La Guardia, the festival was under the general chairmanship of Mrs. Peter F. Amoroso, and also cooperating were Mrs. Joseph Personeni, president of the Ladies' Auxiliary of the hospital, Mrs. Carlo Savini, Mrs. Carmela Leto, Mrs. Oreste Castagna, Mrs. Arnold Vedovi and Miss Felicia Cafferata.

The Rev. Giosuè Marino, assistant rector of the Roman Catholic Church of Our Lady of Peace, 522 Carroll Street, Brooklyn, for the last twenty-four years, died early this month at his home, 6701 Ridge Boulevard, Brooklyn, at the age of fifty-four. Born in Orria (Salerno), Italy, on Dec. 28, 1889, he studied for the priesthood at the Collegio Salesiano of Rome, later continuing them at the Gregorian University there, where he received his degree of doctor of philosophy "cum summa laude." Rev.

Marino had a deep interest in music, and for twenty years, in addition to his priestly duties, he played the organ at the Church of Our Lady of Peace and directed the choir, in addition to teaching Italian in its parochial school and that of Mons. Silvestri. Surviving are three brothers, Ferdinand, Emilio and Virgilio, and three sisters, Mrs. Elvira Cucolo, Mrs. Anna De Nicola, and Mrs. Clelia Passarillo.

Business, Professional, Occupational

At the annual meeting of the Italian Chamber of Commerce of San Francisco, held last month, the following were re-elected to the Board of Directors: Atty. Sylvester Andriano, Peter Bricca, Peter Monteverde, Cav. M. L. Perasso, Thomas Porcaro, Atty. A. J. Scampini, James Torti and Joseph Vannucci. Reports were also read by the president, Cav. M. L. Perasso, and the secretary, Dr. Giuseppe Facci. The Italian Consul General, Comm. L. Manzini, was present.

The 36th annual banquet of the Italian Pharmaceutical Association of New York State was held last month at the Pennsylvania Hotel in New York with 600 guests attending. Consul General and Mrs. Antonio Grossardi attended, and Deputy Fire Commissioner Francis X. Giaccone was toastmaster. Speakers included Dr. T. Rocchio, president of the association, Dr. Nicholas Gesoalde, former honorary president, Hon. Nicholas Pinto, Consul General Grossardi and Dr. John Scavo, honorary president and one of the outstanding figures of the society. Nicola Serra was chairman of the banquet committee, aided by V. M. Orefice, vice-chairman, J. J. Setaro, sec., and D. Crachi, treas. The executive committee includes S. Liotta, chairman, J. Genovese, V. F. Montalbano, N. Serra, F. Rapecis, M. Strozzi, M. De Lalla.

The Italian Medical Society of New Jersey held its annual banquet at the Riviera Hotel in Newark recently. Dr. Pellegrino D'Acerno, gynecologist of the North Hudson Hospital in Union City, is president of the Society.

The Italian Firemen's Association of New York was formed last month with a dinner at Conte's Restaurant, Deputy Fire Commissioner Francis X. Giaccone being present as a guest of honor. The following officers were elected: Capt. John Capillo, pres.; Capt. Silvio Peirano, v. p.; Capt. Carmine Bracco, treas.; Lt. Nicholas J. Di Giacomo, fin. sec.; Joseph G. Marcketto, corr. sec.; Louis Terzana, rec. sec.

Comm. Clemente Giglio, well-known impresario, has assumed the business and artistic management of Radio Station WHOM in Jersey City.

Governor Ely of Massachusetts not long ago appointed Dr. Charles L. Furcolo as medical examiner for the second district of Hampden County. Dr. Furcolo, a resident of Springfield,

is on the staff of the Wesson and Mercy Hospitals.

Dr. Joseph Pantaleone of Trenton, N. J. spoke before the Y. W. C. A. last month on "Social work in its relation to the medical profession."

"Historical Background of Italian Medicine" was the subject of Dr. James V. Ricci's subject last month when he spoke before the Malpighi Medical Club in Providence, R. I. A practicing physician in New York City, and past president of the Association of Italian Physicians in America, Dr. Ricci is a former Rhode Island boy, having attended the Providence schools, graduated from Brown University and Harvard Medical School, and served his internship at the Rhode Island Hospital.

Paul Fontana, engineering student at the University of Nevada, last month was the only one of nine applicants to pass the physical examination recently of the U. S. Air Corps at the Crissy Air Field in San Francisco.

A committee from the Italian Barbers Benevolent Society last month presented the Columbus Hospital in New York with a check for \$100 and an invalid's chair similar to their offering of last year and to the one they intend to make every year as their contribution to the charitable work being done by the Missionary Sisters of the Sacred Heart at the Hospital. The committee was headed by the society's president, Cav. Giuseppe Susca.

Appointed to the staff of Dr. Peter Amoroso, 2nd Deputy Commissioner of Corrections in New York City, since his appointment are the following Italian-Americans, among others: Angelo D'Eloia, Federico Serafini, Santo Gumordino, resident physicians; Miss Assunta Palmieri and Joseph Palmieri, chemical and X-ray laboratory; Joseph D'Oronzio, Gaetano Mecca, Gerolamo Bonaccolto, A. Iotero and Anthony Avata, visiting doctors; Charles Carlini, Maria Sena, William Annucci and Miss Dimino, the latter in the operating room.

Members of the Italian Professional Women's Club of America, recently organized and composed of physicians, lawyers, pharmacists, teachers, artists and business women of Italian descent, were guests early this month at the home of Mrs. Grace Sannino, its president, at 200 Riverside Drive. Tea and a musical program followed a talk by Miss Concetta V. Mecca, a young attorney, on "Women's Prisons." The following week a luncheon, together with dancing and bridge, was held at the Cedar Gardens.

Miss Adelina E. Rinaldi is executive secretary pro tem of the organization, and she also headed the luncheon committee. Other members of the committee were Mildred Poggi, vice-chairman; Gemma Mangini, Dr. Josephine Bonaccolto; Dr. Evelyn Cle-

rico; Concetta V. Mecca and Lillian Mulè.

The Italian Educational Society of New York, with headquarters at 316 East 14th Street, is holding an artistic and cultural evening on April 20th at Stuyvesant High School, 345 East 15th Street. Among the prominent people invited are Consul General Antonio Grossardi, Hon. Francis X. Giaccone, Deputy Fire Commissioner, Maestro Sandro Benelli and his Coro d'Italia of more than 200 members, and Dr. Leonard Covello, chairman of the Italian Department of De Witt Clinton High School, who will speak on the importance of the study of Italian for the younger generation of Italo-Americans. Antonio Cuffari, an instructor of languages at Stuyvesant High School, is president of the Society, which was organized by a group of Italian teachers and professional men for the purpose of raising the intellectual and social status of the Italian community in the lower East Side. Nicholas Milella, also an instructor of languages at Townsend Harris High School, is in actual charge of the educational program.

Fine Arts

An "Exhibition of Italian Art" was opened last month in Jersey City at the Public Library at Bergen and Clinton Avenues. Lasting one week, it was under the direction of Prof. Pietro Tozzi and the sculptor Archimede Giacomantonio. The opening day was distinguished by the presence of Gov. Moore and Dr. Augusto Castellani, Italian Vice-Consul in Newark.

A new conservatory of music has been annexed to Duquesne University in Pittsburgh, with Antonio Modarelli, director of the Pittsburgh municipal orchestra, in charge.

Oronzio Maldarelli was one of the speakers last month in the "Symposium of Sculptors" broadcast over WEAJ in the Municipal Art Exhibition series of talks at Rockefeller Center.

Maestro Francesco Riggio, conductor of the New Haven Civic Symphony Orchestra, has been responsible for the successful presentation of a number of Italian operas in New Haven this season. Aida, Cavalleria Rusticana, Pagliacci and Rigoletto have already been given. Cavalleria Rusticana and Pagliacci were particularly successful late last Fall, calling forth the appreciation of an audience of more than six thousand.

In Montreal, Canada, last month, Eugenio Broizat spoke at the Montreal High School on the art of painting in Italy and France. The following week Miss Amy Bernardi spoke in the Eaton Store for a number of days on artistic and cultural subjects, including the life and works of Dante, St. Francis, Ariosto, etc.

Joseph Panza, baritone, broadcasts from Station WICC, New Haven and Bridgeport, every Tuesday evening at 5.45. Mr. Panza has been the president of Saint Michael's Club for the past three years. The Club is well known in that section of the State for the prowess of its basketball team, which it has maintained for 11 years.

The young maestro Salvatore Molinari of Baltimore, winner of the contest recently held by the Young People's Republican League for the composition of a new hymn to the Republican party, was feted last month by the League at the Biltmore Hotel in the city. The march was played at the affair by an orchestra conducted by Maestro Alessandro De Sanctis. Molinari, a pianist, is in his early twenties.

John Corigliano, distinguished Italian violinist, played with the New York Civic Orchestra in a performance on March 28th.

A farewell party for Miss Antonietta Stabile, diseuse, lecturer and teacher of Italian, was held last month in the home of the Misses Sachs, 58 W. 83rd Street. Miss Stabile, who has lectured at the Roerich Museum and Carnegie Hall, as well as at the homes of Mrs. E. G. Straus, H. Schatia, O. Graf, Smith, G. Beer, etc., recited a comedy, "Non Fare Agli Altri" by Roberto Bracco, and some poems by Ada Negri. Among those present were the Mrs. Personeni, Viggiano, Guardini, Capaccio and Stabile.

The radio-theatrical company "La Rivista Italiana" recently gave a performance of the play "O Bere O Afogare" by Leo di Castelnuovo, under the auspices of the Italian Department of the International Institute of Jersey City, N. J. Performers included Ada Quintina, Mauro Mauri, Gino Caimi, Gabrielli Lambiasi and Giuseppe Gallucci. Eugenio Spina was master of ceremonies and Matilda Bastulli, soprano, was soloist.

The Institute also sponsored a Citizenship Night at P. S. 9 in an Italian community. The speakers included Miss Aghavanie Y. Yeghenian, technical advisor of Immigration and Citizenship of the National Board, Y. W. C. A., and formerly connected with the U. S. Military Intelligence Bureau of the War Department, Washington, D. C., and former Assemblyman Patrick V. Mercolino. Miss Yeghenian spoke on "Privileges of an American Citizen" and Mr. Mercolino on "Washington and Lincoln: Two Great American Citizens."

Under the auspices of Mme. Berta Gerster-Gardini, well-known teacher of singing, a number of scenes from Weber's masterpiece, "Der Freischutz," were presented on April 10th at the International House for the benefit of the Etelka Gerster Scholarship Fund for students of the Gerster-Gardini School of Singing. The performances were followed after an intermission by a vaudeville act, "Sophisticated Lady," featuring Verna Carega.

Sports

Antonio Becchi of Italy drove his 12-liter boat to victory over the American Gold Cup craft in their first meeting on March 12th at the International motorboat races held on Lake Worth near Palm Beach, Florida. Five days later he went on to win the same event in the finals, by a mile, thereby annexing the world speed title for 12-liter motorboats, the Vincent Bendix trophy.

Prior to his departure for Italy on March 31 with his teammates, Prince Carlo Maurizio Ruspoli and Count Theo. Rossi di Montelera, the trio were given a dinner aboard the Rex in New York by American motorboat racing officials and diplomatic and commercial representatives of Italy. Comm. Ferdinando Casardi, naval attache of the Italian Embassy in Washington, headed the diplomatic representation, which included Consul General Grossardi, Mario Malano, chancellor of the consulate, and G. Serafini and G. Tiberi, Vice-Consuls. Other Italians present included Count Eugenio Casagrande di Villaviera; Aroldo Palanca, director of the Italian Line; Capt. Tarabotto of the Rex, Count I. Thacon di Revel, Col. Ser-rati, Cap. Ugo V. D'Annunzio, G. Pantaleone, L. C. Paladini, Dr. A. Lauria, S. U. Caradossi, Count A. Facchetti-Guiglia, and John Billi.

Eleven of the 28 contestants in the seventh annual Golden Gloves inter-city boxing championship tournament sponsored by Paul Gallico, sports editor of the New York **Daily News**, between New York and Chicago last month, were of Italian descent. Five of them won their events.

Two of the leading American auto speedway racers, Peter de Paolo and Lou Moore, each a former champion, recently left for Tripoli to compete in the Grand Prix, a 356-mile race with \$20,000 in prize money posted. The pair had received special invitations from Italo Balbo, Governor of that Italian colony.

Sergeant Joseph C. Crescio of the Boston State Police last month won the Col. Gillard Clark bronze trophy, presented by the National Rifle Association, for the best marksmanship among the Massachusetts State Police.

Miss Mary Inciardi, representing the Dragon Club of New York, recently won the 100-yard back stroke Senior Metropolitan Championship at the Downtown A. C. pool.

Miscellaneous

"New York Blazes the Way," a pamphlet on the La Guardia administration, by Ellis Chadbourne, is published by the Citizens' Movement, 10 E. 40th Street, New York.

Following the publication last year

by Dr. Bruno Roselli of Vassar College of his book "Vigo: A Forgotten Builder of the American Republic," the public at large learned of Francis Vigo, an Italian immigrant who had aided George Rogers Clark physically and financially in the latter's conquest of the Northwest early in the history of the new American nation, and who thereby made possible the growth of the country.

Recently the State of Indiana appropriated \$40,000 for the erection of a statue to Vigo on the banks of the Wabash, opposite the famous Cathedral of Vincennes, which is the oldest church in the Mississippi Valley.

At the recent Washington Day dinner of the Francis Vigo Memorial Association in Indianapolis, Vigo was given eulogies. The speakers included Dr. Roselli, Governor Paul V. McNutt, Dr. Giuseppe Castruccio, Italian Consul General in Chicago.

Dr. Vincent A. La Penta, Italian consul, was toastmaster. He was presented by Humbert A. Pagani, president of the memorial association. The invocation was given by the Rt. Rev. Msgr. Marino Priori, pastor of the Holy Rosary Catholic Church.

The National League for American Citizenship last month opened another branch in New York at the

Union Settlement at 231 E. 104th St., where free citizenship help may be obtained by those aliens who live in the upper East Side and who desire aid in filling out their application forms. It is open every Thursday evening from 8 to 10 P. M.

In the Civilian Conservation Corps, better known as the CCC, there are so many Italo-Americans that they have a company known as "Compagnia Figli d'Italia, CCC, No. 1261," situated in a forest where the States of Virginia, Kentucky and Tennessee meet.

Peter T. Campon of Binghamton, N. Y., past president of the Ameritalian Society, spoke recently at a meeting of the Exchange Club in the Arlington Hotel on "The Finer Things in Citizenship, From the Standpoint of an Immigrant," in which he stressed that quality of citizenship is more important than pride in a long line of ancestors.

Among the Italian performers in the Ringling Brothers-Barnum and Bailey's Circus, currently playing in New York, are the Christiani Troupe of 18 Italian acrobats, Ugo Zacchini, the human cannon ball, and Marie Antoinette Concello, trapeze performer.

THE LURE OF TRAVEL

(Continued from Page 149)

their own pavilions, exhibiting the best works in painting and sculpture of the past two years, which makes it, says the Rome office of the Herald-Tribune Bureau, "an event of world importance."

The United States for the second time will be officially represented in the exhibition, which will also include a special section devoted to a world show of portraits of the nineteenth century.

Coincident with the exhibition an international conference on the theater will be held in Venice. Shakespeare's "Merchant of Venice" will be performed in a superb setting and there will be an international cinema show, international music festivals and several other displays of classic dances.

Next in importance is the Florence spring festival, in April and May. This will include an exhibition of artisan crafts, open air performances of classical plays, orchestral concerts, games of the ancient Florentine football in sixteenth century costumes and excursions to beautiful villas and gardens in Florence and other places in Tuscany.

The open air performances in the amphitheater of Verona, which have

had such a great success in the last few years, are expected to take place again this summer, while many new attractions have been added to the usual festivities on the Italian Riviera, particularly in San Remo.

Cosulich Leaves To Direct New South African Line

CAPTAIN Giuseppe Cosulich left New York not long ago for Rome on his way to Cape Town, where he has been appointed to direct the new South African steamship service of the Italian Line. The new service links southern Europe and South Africa and is sponsored by the government of the South African Union under a trade agreement with the Italian Government. It will cut four or five days from the sailing time between New York and South Africa by providing a connection with the Rex and Conte di Savoia at Gibraltar.

Coming from a family famous in Italian maritime affairs, Captain Cosulich has been associated with New York shipping from 1924, as director of the line bearing his name, till 1932, when it was merged into the Italian Line.

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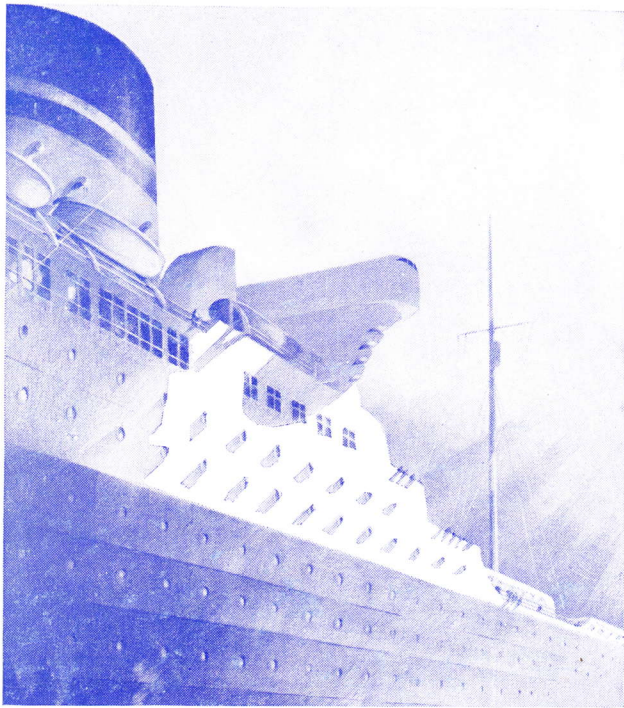
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