

## PERSONAL HISTORY

(Continued from page 23)

contention. Most informed observers of our national trade-union apparatus will agree that through the "breakfast-at-the-White-House" technique and for small favors Roosevelt won the allegiance of the top CIO officers. In the process he also made the CIO an appendage of the Democratic machine, which it still is.

There are several other incidents related in which Lewis challenges the rectitude of Roosevelt's motives, and in at least one place the book raises a question of veracity between Lewis and Philip Murray.

This concerns the rupture in October 1941 of their lifelong friendship. As Alinsky tells the story, Lewis invited him to visit with the Lewis family at Atlantic City, where he had gone to see Murray, who was convalescing from a heart attack. Lewis visited Murray several times solely to protest against smear attacks on him conducted by top CIO officers, particularly James F. Carey, the organization's secretary. Lewis says he did not push the issue much because of Murray's physical condition. When Murray told Lewis he did not believe



Carey and others were blackguarding him Lewis told Alinsky that he did not argue because ". . . I know that excitement may kill him." Murray, on the other hand, has said that Lewis used his visits to browbeat him into abandoning Roosevelt's foreign policies.

This reviewer will not quarrel with Alinsky's statement that Lewis "is the greatest tactical genius in the history of American labor." Notwithstanding, it is reasonable to question the long-range value of Lewis's genius to the American trade-union movement. The CIO is his one great contribution to the economic welfare of American workers. For that he deserves high praise and gratitude. All too frequently, however, his conduct both in and out of labor has been that of a social outlaw.

No amount of apple-polishing by any writer can obscure that basic fact.

## Frightened Countess

SHADOWS LENGTHEN. By Clara Longworth de Chambrun. New York: Charles Scribner's Sons. 296 pp. \$5.

By CRANE BRINTON

THE Countess de Chambrun, born a Longworth of Cincinnati and married to a French nobleman descended from Lafayette, has already written in "Shadows Like Myself" pleasant, anecdotal memoirs of her life up to the end of the last war. Now she brings the story down to the present in a successor volume, which looks on the surface much the same as the first. But this time she has to deal, not merely with a war in which her France and her America were both victorious, but with a war in which France was defeated and the world in which the countess had lived so long and so pleasantly all but destroyed. There are pleasant stories in this volume, especially in the few pages that tell of the apparently halcyon days before 1939, but for the most part this is a cry from the heart, and no mere journal of a lady of highest society.

For the countess is frightened. In

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## What was "The Strange Land"?

A map would show it as a battered piece of Europe, stretching from Paris to the pillboxes of

the Siegfried Line. But to the people of this story, in that fateful autumn of 1944, it was a state of mind—to some a numbing horror, to others a heady wine of unaccustomed power, to the lucky ones in liberated Paris a never-never land of wine and women.

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# the strange land

A novel by **NED CALMER**

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**Charles Scribner's Sons**

a nostalgic final chapter she comes "Full Circle" back to the Longworths of Ohio, and finds that the Communist New Deal is destroying her America as the Communists and De Gaulle have destroyed her France.

Since so much of American writing of the kind that gets into books and gets taken seriously is at least left of center, since even conservative Americans tend to look on international politics in abstract terms and with pious hopes, there is a real profit for most of us to be got from this book. Our own beliefs lead us to hold that we must see the other fellow's side, and the countess gives us a side of recent history few of us have ever heard: a kindly, upright, farsighted Laval, a Vichy Government that saved France, a Liberation that was not only unnecessary, but represents the rising of the dregs of the population (the countess remembers with horror a

Communist postmistress of her quarter fishing for a revolver in her bright red and very décolleté blouse). The Liberation was to Mme. de Chambrun the beginning of another French Revolution more disastrous to the good life than was the first.

The countess seems as forlornly ignorant of what is going on about her as were the ladies of Marie Antoinette's court. She is constantly outraged, constantly in a state of moral indignation. True, the indignation is often amply justified. When those charged with great responsibilities and privileges learn that human nature is sometimes as independent of even their most elevated wishes as physical nature, they may be able to retain their privileges a bit longer. This book suggests that the instincts of our Leftists are sound: the Marshall Plan mustn't mean that we back the old French ruling classes.

## Literally Speaking

By George Cole and David West



### William Shakespeare: "Macbeth"

**F**ILLET of a fenny snake,  
In the cauldron boil and bake;  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog,  
Adder's fork and blind-worm's sting,  
Lizard's leg and owlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

## Personal History Notes

HEYWOOD BROWN: *A Biographical Portrait*, by Dale Kramer. A. A. Wyn. \$3.50. Heywood Brown would have liked the idea of having his life story set down by a young newspaperman who reached New York by way of the *Dallas City Enterprise* and the *Monticello Bulletin* (both downstate Illinois) and whose work has appeared in, among other publications, the *Catholic Digest* and *The Nation*. In fact, Brown did like the idea; he knew, before his death at the end of 1939, that Mr. Kramer was going to do a book about him. The book is in no sense an official or family biography; "a biographical portrait" is an accurate description of the plan adopted and the end achieved.

A little more formality might have helped, such as a more liberal strewing of dates—the reader finds himself too frequently leafing back to see just where he is. But the man emerges in a sort of rumpled-shirt, necktie-askew dignity, as he should, for the externally lackadaisical Brown, if he could have got himself into it, would have been a knight in shining armor if fate had set him down in King Arthur's time instead of in the ragged heyday of the speakeasy. Mr. Kramer has a good eye for essential incident and a sound appreciation of the distinction between illuminating anecdote and trivium.

PADEREWSKI AS I KNEW HIM, from the *Diary of Aniela Strakacz*, translated from the Polish by Halina Chybowska. Rutgers University Press. \$5. Mme. Strakacz, wife of Paderewski's secretary and confidant, began keeping a diary some thirty years ago with no realization of the terrible and agonizing days through which it would lead the recreated Polish nation and its new chief. The hero of the diary (and a full-statured hero indeed) is, of course, Paderewski himself, here referred to throughout as "the President."

Two-thirds of the book is concerned with the period from 1919 to 1939, and the story of the concert tours of those two decades culminates with the heart attack which Paderewski suffered in Madison Square Garden in the spring of the latter year. Thereafter the narrative moves into a climactic crescendo with the approach and outbreak of war, the final journey to America, and the statesman-artist's death in New York on June 29, 1941, a week after the German invasion of Russia. The treatment is, of course, thoroughly non-objective, but such devotion is not at all amiss in primary source material. Certainly there have been few men in nine-

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