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ROME

MUSIC

AUDITORIUM, Via della Conciliazione — Wednesday at 9:15 p.m. St. Cecilia's Academy gives its third concert at popular prices, conducted by Rino Malone, cellist Donna Magendanz.

FOLK STUDIO, 58 Via Garibaldi — Folk music concerts Wednesday through Saturday at 10 p.m. Children's concert Saturday at 5 p.m. Jazz program Sunday at 8:30 p.m.

JAZZ CLUB — AR PURGATORIO, Piazza de' Mercanti, Trastevere — Modern and Cleveland. Jam sessions every night 11 p.m. to 3 a.m. (except Mondays), Sundays 5 to 8 p.m. and 11 p.m. to 2 a.m.

FILMS

In English:

ARCHIMEDE, 71 Via Archimede — "A Woman of Straw" starring Gina Lollobrigida, Sean Connery and Ralph Richardson. Showings at 4, 6, 8, 10 p.m.

FIAMMETTA, 3 Via San Nicolò da Tolentino — "The 7th Dawn" in Technicolor with William Holden, Susannah York and Capucine. Showings at 4:15, 7:15 and 10 p.m.

In Italian:

METRO DRIVE-IN, Viale Cristoforo Colombo — "I Maghi del Terrore" at 8 and 10:45 p.m.

THEATER

RUDOLFO ELISEO — "Verdict" by Agatha Christie in Italian at 9:15 p.m.

ROMAN FORUM — Sound and light spectacle every night with a sector in English at 9 p.m. and an all-English program with Orson Welles at 10:30 p.m. Last 3 days of opening.

TEATRO DELLE ARTI, Via Sicilia — Carmelo Bene presents "The Story of Sawney Bean" by Roberto Lerici at 9:30 p.m.

QUIRINO, Via Marco Minghetti — "Il Confidente" by Diego Fabbri at 9:30 p.m.

CIRCUS

BARIX TOGNI NATIONAL CIRCUS — Two performances daily at 4:30 and 9:15 p.m. at the Roman Fairgrounds on Via Cristoforo Colombo. For reservations phone 513.4.355.

DUPLICATE BRIDGE

CAVALIERI HILTON HOTEL — Games are played every Wednesday at 8:30 p.m. Master point the second Wednesday of every month. Everyone welcome.

CLARIDGE HOTEL — Games are played every Monday at 11 a.m. Master point the first Monday of every month. Everybody welcome.

CLUB MEETINGS

SOLOSSEUM LODGE No. 602, P. and A. M. meets first and third Monday of each month in the Masonic Temple at 5 Via Giustiniani. For information call Rome 327.0.272 or 327.0.280.

ROTARY CLUB, meets every Tuesday at 8:30 p.m.; dinner at the Excelsior.

ROTARY CLUB, EAST ROME, meets every Monday at 8:30 p.m. for dinner at the Quirinale Hotel.

EXHIBITS

PALAZZO DELLE ESPOSIZIONI — Large exhibition in honor of Michelangelo's 400th anniversary.

LA MEDUSA, 174 Via del Babuino — From Thursday 6 p.m. paintings by Giuseppe Capogrossi.

JEWISH MUSEUM of the Rome Jewish Community, Lungotevere Cenci (Synagogue Building) — A compact exhibition of ceremonial silver objects and textiles in a historical setting. Open daily from 9:30 a.m. until 8 p.m. Closed on Saturdays and Jewish holidays.

PENELOPE GALLERY, 99 Via Prati — Anthology of contemporary artists, Italian and foreign, through Oct. 24.

SCORPIO GALLERY, 23 Via Sistina — Paintings by three abstract artists.

"OBELISCO" ART GALLERY, 146 Via Sistina — Group show of new international talent.

ACADEMIA GALLERY, 75 Piazza Accademia di San Luca — Paintings by Gino Meloni.

GALLERIA DEL LEVANTE, 5 Via Gregoriana — Paintings by Felix Vallotton and Emile Bernard.

HARBOROUGH ART GALLERY, 5 Via Gregoriana; telephone 684.673 — Masters of 19th and 20th century art.

ACA GALLERY, 144 Via del Babuino — Group show.

FOGLIANI GALLERY, 36 and 42 Via Gregoriana — Works by Plioueras and Banti-Ferrera.

88 GALLERY, 83 Via Margutta — One-man show by Mario Padovan opens today.

SCHNEIDER GALLERY, 10 Rampa Mignanelli — Oil paintings and gouaches by George d'Almeida.

ZOO

GIARDINO ZOOLOGICO, Villa Borghese — Open 8 a.m. to sundown daily.

BOWLING

BOWLING ROMA — 181 Viale Benito Mussolini. Telephone 661.184.

BOWLING BRUNSWICK, Lungotevere Aqueduct. Telephone 305.697.

OTHER CITIES

BOLOGNA

PALAZZO DELL'ARCHIGINNASIO — Exhibition of Roman civilization and art in northern Italy.

FLORENCE

TEATRO COMUNALE — Today at 9:30 p.m. Pittsburgh Symphony Orchestra conducted by William Steinberg, violinist Charles Treger.

GARA GUIDI, 8 Piazza San Felice — The historic residence of Elizabeth and Robert Browning now open to the public, 4 p.m. to midnight daily.

MILAN

TEATRO DI VIA MANZONI — Play "I Sogni Muoiono all'Alba" by Indro Montanelli today at 9:15 p.m.

EDISON THEATRE — Italian play "Settimo: Ruba un Po' Meno" starring Dario Fo and Franca Rame. Today at 9:15 p.m.

TEATRO ALLE MASCHERE — International Variety Show at 9 and 11 p.m.

TEATRO NUOVO — Musical review "Il Trogloto" today at 9:15 p.m.

NAPLES

TEATRO POLITEAMA — Musical comedy "Febbre Azzurra."

TEATRO SAN CARLO — Autumn concert season.

PALERMO

FORO ITALICO — Puppet play "Kalees" every day from 8 to 9:30 p.m.; holidays from 7:45 to 9:15 p.m.

FAVORITA RACETRACK — Trotting races.

TRIESTE

CASTLE OF MIRAMARE — Sound and light show every night in English, German and Italian.

TURIN

MAFFEI THEATRE — Musical review "Il Piano del mio Sogno" with Mario Ferrero. Shows at 4:15 and 9:15 p.m.

CINEMA MUSEUM, Palazzo Chiablese — Open daily from 10 a.m. to noon and from 3 to 8 p.m.

MARTINI ENOLOGICO MUSEUM (Pensione) — Roman, Greek and modern wine-making. Open 9 a.m.-12 noon; 3-5:30 p.m.

Nigerians rebuff James Meredith

LAGOS, Nigeria, Oct. 13 (UPI)—American Negro Meredith charged Sunday night a fellowship at the University of Ibadan offered him by the Nigerian government has not materialized and he has been total-

ly ignored since he arrived here two months ago.

Furthermore, Meredith said, there were rumors being spread around Nigeria that he was expelled from school in the United States.

Meredith, the first known member of his race to attend the race-conscious University of Mississippi at Oxford, Miss., told United Press International by telephone here Sunday night.

"I have been in Nigeria for two months and no official of the Nigerian government, high or low, has even given me the courtesy of discussing this matter, or even to write me a letter."

"There's been no fellowship to date and I have increasingly more with undesirable experiences in my efforts to finalize the matter."

Meredith, whose government-enforced admittance to Mississippi University created riots which left who persons dead, said he was approached by the Nigerian Embassy in Washington more than a year ago and offered the fellowship.

He said he exchanged correspondence with the government for several months before accepting the offer and his leaving the United States "was well marked by official representatives to Nigeria and by worldwide press coverage."

Meredith told UPI the local press "have reflected misleading views. Each report I have seen has stressed the untrue point that I was expelled from school in the United States."

"I have never been expelled from any school anywhere at any time in my life. To the best of my knowledge I was offered a place in the postgraduate research program at the University of Ibadan solely on the basis of my academic record and absolutely not on the basis that I could not go to school in my own country," Meredith said.

"I feel obligated to make clear the record of my being in Nigeria."



EXCHANGING GIFTS—Pope Paul and Indonesian President Sukarno view the mosaic of Castel Sant'Angelo which the Pope gave the Indonesian leader after they conferred for 15 minutes Monday. Sukarno gave the Pope an old Malasian dagger and silver tea set. Sukarno was received at the Vatican with full honors and just before the audience Pope Paul conferred on him the Order of the Golden Spur, second highest pontifical decoration and the highest given to non-Catholics. (AP photo)

Frederika changes mind,
won't live with son, wife

ATHENS, Oct. 13 (AP)—Queen Frederika, Greece's queen mother, has moved out of the Athens Royal Palace and taken up permanent residence in the villa where she and her late husband, King Paul, lived before they became king and queen of Greece 17 years ago.

A royal palace spokesman said Monday that the Queen Mother will live in the eight-room villa, in the Athens residential suburb of Psychiko, with her youngest daughter, Crown Princess Irene, 22, sister of King Constantine.

The queen mother moved to her new residence last Friday, the spokesman added.

The move followed newspaper criticism of Frederika's plans to live with the 25-year-old king and Danish-born Queen Anne Marie, 18, now honeymooning somewhere in Greece.

Earlier, Queen Mother Frederika in a letter to Premier George Papandreu had announced her decision not to move from Greece to her family estate in Austria.

Prince Peter of Greece, second in succession to the Greek throne, in a press conference last week accused the Queen Mother of "causing dissension" in the royal family.

The Psycho villa is "full of happy memories, for the queen mother," the spokesman said. "It was in the Psycho villa that the 47-year-old Queen Mother lived as a crown princess from 1938 after her marriage to the then Crown Prince Paul until their exile to South Africa during the axis occupation of Greece."

Two of their children, Princess Sophia, 26, wife of Spanish Prince Juan Carlos, and King Constantine were born there.

The 35-year-old state-owned villa was bought from a Greek family. At one time it served as King Constantine's private office, when he was crown prince before the death of his father last March.

In recent years it has been used

often by Princess Sophia and her husband during visits here from their home in Spain. The villa has been redecorated and refurbished for the Queen Mother.

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Tuesday, October 13, 1964

DAILY AMERICAN

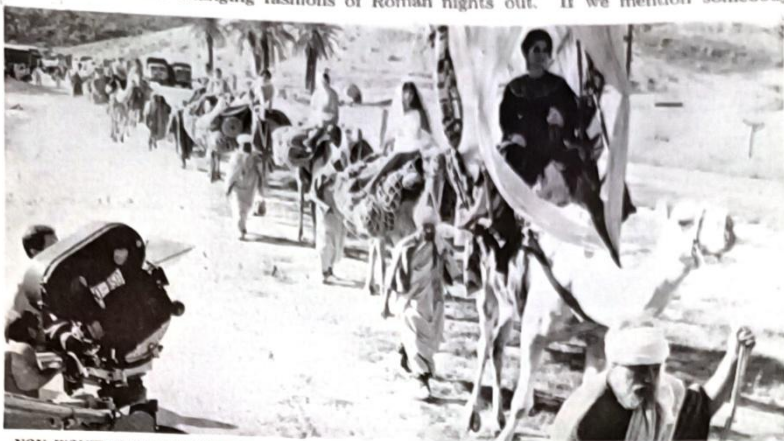
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Lend Me Your Ears by Ken Wlasohin

A busy night on the town in (not so) wicked Rome

"WHERE," SAID THE YOUNG AMERICAN tourist with the beautiful blonde starlet on his arm, "do you go for a night on the town in wicked Rome if you want to show off a girl as pretty as this?" She gave us one those smiles they learn in smile school and we pondered the changing fashions of Roman nights out. If we mention somebody

and not somebody else, then some- body else is pretty sure to be of- fended. Still the class of fashion and the particular places and "somebody else" is bound to be re- turned tomorrow. It's pretty cer- tain that the place to start to show that girl these days is Rosati's Piazza del Popolo where most of the film crowd comes by for an hour between 8 and 9 p.m. The place for the film folk to eat the moment seems to be Ca- paccio's but the Bolognese certain- ly has its followers and no one has a cold-shouldered the Hostaria Orso, George's or Sans Souci. For any event the area to be seen is Via Veneto and it's back to sidewalk cafe for coffee and a smoke by 11. The Cafe de Paris is still holding down its position as a fashionable spot after seven years. A quick tour of the Veneto even followed by a half hour at the Cafe de Paris. Living the Dolce Vita fashionably takes a lot of sta- mina so the rest will be welcome when on to Dave's Dive in the Savoy which has recently become the most popular bar (best time around mid- night). Later on a call at Jerry's (you'll see the same people). There are dozens of dancing and floor show night clubs to choose from but fashion decrees "must" visits to the Pipistrello, the 84 Club and probably Capriccio's again, if you're just sticking to the Veneto



YOU WON'T SEE THIS ON THE SCREEN — A long caravan of camels moving slowly past a palm-tree oasis creates a Biblical tableau that could date back 3,000 years but the anachronistic camera and the trucks in the background are a giveaway. That's Ava Gardner riding the lead camel and the scene is the Dino De Laurentiis Film Center where they're shooting the Abraham sequence of "The Bible." George C. Scott

area. Dance till 5 a.m. or one of you drops with exhaustion, then (if it's Saturday night) pay a dawn call to Rome's flea market at Porta Portese. It may not be Les Halles but there sure are a lot of mink-coated women around the area at that time. Not a very "wicked" night to be sure but then we hear those old hat orgies just aren't fashionable any more.

Here and there

"The Flames of Cyprus" spread to Athens this weekend and the two men who were making the film found themselves under arrest yesterday. The movie, which treats of differences between the Greek and Turkish Cypriots, was being shot in a pine forest near Mt. Elymettos. During a mock battle a smoke bomb exploded and started a fire that destroyed 3,000 pine trees and 25 acres of brushwood. Andreas Ionnatos, producer of the film, and Er- racos Thalassinis, the director, were charged with responsibility for the fire. . . . Rome tailor Angelo Litrico left for Israel yesterday by ship for shows in Tel Aviv. He will also present some suits to the prime minister before flying to New York to accept the Caswell Trade Union Massey Award. He's due to return Oct. 27. . . . Sophia Loren, by the way, is expected to come back from Israel at the end of the month af- ter winding up her role in "Judith." . . . Gina Lollobrigida is already back from her little holiday in Switzer- land. . . . the Marymount Fathers' Club, former of fathers of pupils at the Marymount School, held their first general meeting the other day and elected Mother Superior Eliza-

beth as honorary chairman. Cecil King of England was elected chair- man, Ragnild Pieterson of Norway is secretary, Bruce Renton is the treasurer and Dominick Manfredi is vice-chairman. Other committee members are Jack Kennedy, Mar- quis Cugia di Sant'Orsola, J. Menez and P. Lemos. Object of the club is chiefly social. . . . Princess Soraya says it was she rather than the Shah who suggested a divorce after she failed to give him an heir to the throne of Iran. The Princess, now filming in Rome, made the state- ment in her autobiography "Soraya" which has just been published by Doubleday. The book deals mostly with her seven-year marriage to the Shah and her life since their divorce in 1958 but it also louches on some touchy political points. She claims in the book that the late American general, H. Norman Schwarzkopf, spent more than \$6 million to swing the business community of Tehran behind the Shah during the crisis over the nationalization of the oil industry and says she persuaded the Shah to depose Premier Mohammed Mossadeq during the same crisis.

Via Venetopics

Life really is like what you see in the movies. That modern Casanova who was arrested by the police in Messina Saturday as he was about to acquire wife No. 12 posed as a NATO officer just like (followers of this column will remember) Marcello Mastroianni in the new movie "Casanova 70." Even the number of women the two Casanovas chased after is the same. The similarity was too striking for Em- bassy Pictures to pass up. They've offered much-wed Aldo Donati a job as a stand-in for Marcello in the picture if and when he ever clears up his harem problem. Can- ny Marcello, however, marries only one of his 12 lovelies. . . . Claudio Alberico Bruni will inaugurate the new season at the important Medusa Gallery on Thursday night with a cocktail party in honor of famed Italian painter Giuseppe Capogrossi, whose recent work will be on show. . . . one of the most notable figures on the Via Veneto for the past few months has left Rome — at the request of the police. British model

April Ashley, whose notoriety dates back to the day she was changed from an English seaman into a striking woman, flew back to London this past weekend after spend- ing five days in the Rome women's prison on charges of having insulted the police. She was released on provisional liberty, but ordered to return to the UK. . . . pianist Charlie Beal made a big hit at the Purgatorio Jazz Cellar this weekend as he teamed up with a rhythm group and showed he was a past master at blues and boogie woogie as well as cocktail sounds. He'll be back tonight as a guest artist along with an all-star Italian Dixie- land group selected by jazz expert Adriano Mazzoletti of RAI. . . . Vi- torino Lamberio, who's been run- ning the Circolo Forestieri in Sor- rento all summer, is back once a- gain greeting friends at Rosati's. . . the usual elegant crowd on hand Saturday night at the spacious Car- pine Gallery for a fine exhibition of glass windows by Fréderique Du- ran. Among those we noted in the crowd were artist Stella Amfitea- trof and her journalist brother Eric, Italian painter Sinisca, and (it look- ed like) French Ambassador Armand Béard.

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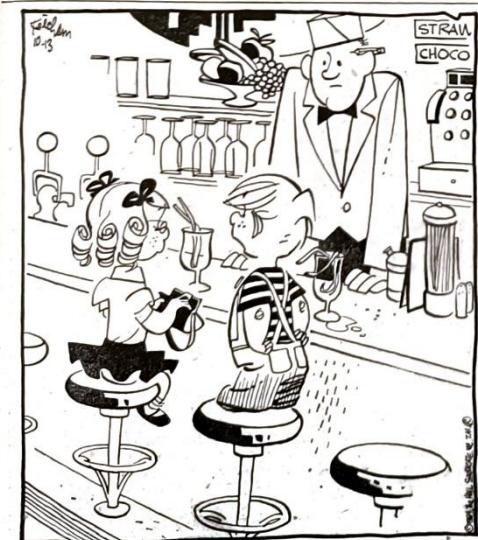
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AMERICAN IN SPOTLIGHT — American cellist Donna Magen- dantz will be in the musical spot- light tomorrow at 9:15 at the Santa Cecilia Auditorium when she will be featured soloist in Schumann's Concerto for Cello and Orchestra. Miss Magen- dantz, who came to Rome in 1961 on a Fulbright, has been working re- cently with pianist Piero Guarino and flautist Kriber in a trio



"WELL, GEE WHIZ! HOW WOULD I KNOW WHAT DUTCH TREAT MEANS?"

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ART

"Everyone carries his own inch rule of taste," said Henry Adams, "and amuses himself by applying it, triumphantly, wherever he travels." The catch word, of course, is "triumphantly" and rare is the art fancier who does not quietly pity the bad taste of his friends who admire the outré. The "outré" varies, unfortunately, with the observer and can include anything from hard edge figurative to abstract pop.

It might even include the artists showing at the Piazza di Spagna, La Medusa and Penelope galleries this week depending on whether you were tuned in on them or not. Except that hardly anyone (even the

most taste-conscious) could deny that each of these artists is good in his own individual way.

American artist Berenice Anne Reed, who is showing her recent watercolors, drawings and paintings at the Piazza di Spagna, has been living in Florence for the past two years. Most of her oils are of set scenes, still lifes, docks, flowers, streets, walls, trees. Italian critics have made much of the "Tuscan" quality of her paintings, seeming to see a reflection of the precise, clear Florentine spirit.

Her work does seem to resemble superficially some of the Italian artists, like Rosai perhaps, but the fact that she is painting Italian landscape seems beside the point. It is not her portrayals that make her work valid but her colors and her technique. The colors may come from Tuscan light but the technique

is American, grounded on a hard structure of abstraction that makes the thing painted only very partially what the painting is about. In nearly all of her larger works, the value would remain if the form was not recognizable. Rough, dry swabs of paint that tend to become involved in their own vortex-dominated world, a circular vibrant concern with curves and change that is controlled by the stiffness of the subject but not dominated by it.

It is this strangely unfeminine force that makes these paintings really interesting and in which one senses the real personality of the artist.

Giuseppe Capogrossi, the internationally-known Roman artist showing at the Medusa Gallery, has evolved his own "superficial" language to express some Kafka-like message from a far country.

All of the works on show at the gallery are titled "Surface" and, though mostly done in oil, are flat two-dimensional totems, signs, hieroglyphics expressing ideas that sometimes seem to be humorous (like the joking guards in "The Castle") but always urgent and just beyond our verbal understanding.

It is fairly certain that Capogrossi's forms, living in their surface world, do not represent anything in ours anymore, for example, that

numbers or pi do. But they have their own self-contained meaning which is valuable on its own terms. The number 10 can mean nine plus one if we choose to interpret it that way but it can also mean, in a binary system, what we call "two." Capogrossi's (let's call them) "ob's" get together on their surfaces and say "ob" kind of things. Obvious to the ob-servant but ob-livious to the ob-stinate. And visually delightful.

The excellent show of Italian ceramics at the Penelope features works by eight artists, all working in different ways but all going far beyond the simple pot. Carlo Zauli creates rounded stoneware forms that caress the tactile sense while Franco Placidi

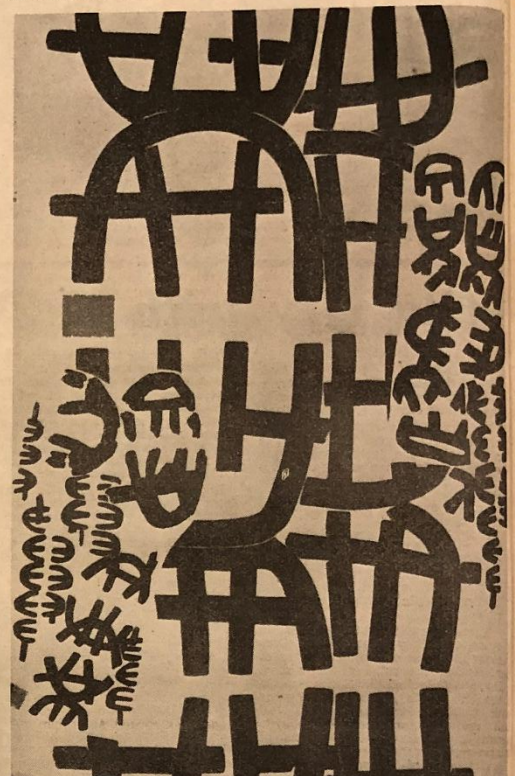
seems concerned in making his flat square pieces of majolica as rough to the eyes as possible. Nino Capurro, who I've discussed before, is showing his fine textured, brownish morphic vases while Angelo Bianchini uses his surfaces as an excuse for relief sculpture (such as "The Hunt in India"). Lucio Fontana is showing one hanging jagged piece of majolica deftly named "Redemption" while Guido Gambone's and Leoncillo Leonardi's standing "figures" are like models for statues and Salvatore Meli's stoneware has its own humorous way of talking (take a look at it). All good, all different, all applying its own inch-rule of taste. —KEN WLASCHIN



"ANNE IN BLUE," oil by Berenice Anne Reed



"MODEL FOR A SCULPTURE," grès by Leoncillo Leonardi



"SURFACE 470," oil by Giuseppe Capogrossi

BOOKS

Striking
life of Christ

THE LORD JESUS. By Robert Payne. Abelard-Schuman. \$4.95.

There have been many other fictional treatments of the life of Jesus, but few of them have been such an imaginative combination of graphic "presence" and a moving, lyrical style.

Payne's story begins when Jesus is gathering his disciples. It follows the traditional narrative in many respects, but there are some variations, omissions, free interpretations and ingenious inventions which heighten the effect.

To freshen the impact of an often-told story, the author has used devices both large and small — but still artistically legitimate. Many of the names depart from traditional spellings — Meriam for Mary, Petros for Peter, Johanan for John the Baptist and Jona for John the disciple, for example.

There are psychological devices as well. Such as an incident in which Jesus, abetted by his embattled disciples, is deeply moved by gaining possession of the severed head of John the Baptist; an interesting episode casting unusual light on the mental processes of Pontius, and an unconventional treatment of the final words from the Cross.

The challenge of the story material would confound many an author, but Payne has managed to convey the deep contrasts between Jesus' love and compassion and his despair and mortal suffering.

The novel is written on a level above the style of terse simplicity, for there are many passages which demand a stronger effect. The culminating chapters on the trial, the

scourging, the crucifixion and the resurrection have an electrically strong potential.

Payne is the author of many fictional, biographical and general works of merit, so his craftsmanship qualifies him to undertake this difficult subject.

A writer who possesses feeling, intelligence and an eloquence of expression has given us here-with a striking, modern renewal of a half-old story. — MAS

Downhill
all the way

YARBOROUGH. By B. H. Friedman. World. \$5.95.

The hero of this novel, Arthur Skelton, is an aimless man who fritters away his life because he can find no sense of values, no direction, no goal.

His only progression is from bridge prodigy to bridge fan. But even in his card games he was more interested in perfecting a system than in winning trophies, though at 17 he won a national tournament prize.

Skelton was the type who let opportunity slide. In prep school, his grades would have made him valedictorian, but he turned down the chance. In college he was doing well and headed for law school, but dropped out because he could see no point in continuing. He had numerous affairs, but was not interested in marriage.

He was always trying the effects of drugs—he started on marijuana as a teen-ager—but found only transient solace in them. Even as a professional bridge player he merely drifted, sneering at a man who was ambitious enough to become a national authority.

All this downhill chronicle of a man who lacked motivation and couldn't find his own identity is told against a background of clubs, night life, sex and disillusionment. There is a great deal of bridge talk

—readers who do not play the game will have to do some skipping—and a preoccupation with narcotics. Friedman writes well, but his material may not appeal to a wide audience. It's hip. —MAS

Separate
dissonances

NOTHING PERSONAL. Photographs by Richard Avedon. Text by James Baldwin. Atheneum. \$12.95.

Striking as it is, this collaboration of photographer and writer cannot be fitted into any ready category.

Partly it is a collection of 60 photographs — artfully contrasted, sometimes thrown into bizarre focus — and partly a brief essay. The pictures begin with a series of wedding photos at the marriage bureau in New York's City Hall, and end shortly after a series of grotesquely agonized scenes in a mental hospital.

In between there are many views of celebrities. Usually they are shown in closeups so close that facial pores are emphasized unpleasantly. They are arranged in jarring juxtaposition — a Vicomtesse of a fashion house, the leader of the American Nazis, beatnik poet Allen Ginsberg in the nude; two Negro students and Gov. George Wallace of Alabama; a Louisiana judge and some rock 'n' roll singers.

Baldwin's four-part essay can be described only as a mood piece, having little coherence but a strong emotional beat. It is a melancholy dirge for American conservatism, racism and disorientation.

Certainly this is not a quiet amalgamation of words and images. The text and pictures are presented in separate keys, or rather in separate dissonances. In this comparatively small compass the resulting effect may seem too arty, too obviously a striving for a jolt. — MAS

Weighty
life of Rodin

NAKED CAME I. By David Weiss. Heinemann; London. 30s.

It has become the thing to do — take a great painter, or musician, or writer, or in the case of "Naked Came I," a great sculptor, obtain the facts of his life and recreate the milieu of the society which surrounded him, and make a weighty fictionalized work of it.

Mr Weiss follows easily, a bit too easily perhaps, in the footsteps of Irving Stone with his memorable "Lust for Life" (Van Gogh) and more recent "The Agony and the Ecstasy" (Michelangelo). We are treated to detailed descriptions of the life of Auguste Rodin and to panoramic vistas of the Paris that he knew and loved.

There are very vivid and moving scenes in this 600-some page tome. We see Auguste as a little boy, nearsighted as he was, and poor as his family was, stealing his mother's grocery wrapping paper upon which to draw. The stubbornness, selfishness and sensitivity which guided Rodin all his life is full-blown. His struggles to please and appease his mistresses, yet remain free to pursue his one and only great love, sculpture, are skillfully done.

The reader has no doubt that all the facts about Rodin—the essential truths of his existence — have been carefully checked, for this first major work about the sculptor in thirty years.

Therefore, why should the reader upon finishing the book wish to know more about Auguste Rodin? What is missing?

Perhaps it is the feeling that too much isn't missing. Conversations which never existed between Rodin and someone else, exist in the book often only to inform the reader, if he should happen to be ignorant of some fact. Emotions, thoughts

and impulses are attributed to Rodin and his relatives and acquaintances that, were they alive today, might very well make them laugh.

What is more, we have name-dropping. This is, more often than not, a mere listing of such notables as Degas, Renoir, Hugo, Clemenceau and so on, as if the author didn't want us ever to forget the illustrious company Rodin was keeping. This adds not one whit to the novel.

Just as Stone's "Agony and Ecstasy" was redolent with descriptions after description of personages, places and paintings, so, too, is "Naked Came I."

Nothing is left to the reader's imagination. Everything is said, seen and described. There is nothing to visualize in one's own mind. The author has done everything for the reader.

Mr Weiss has done a bit of disservice in not placing a bibliography at the end of the book. Possibly he thought it might bore his readers. However much the book is worth as a "novel," how can one forget that Auguste Rodin really lived? A listing of source material, such as a major work seems in order, for those whose appetites have been whetted by the book.

Though the book is undeniably entertaining, and makes for good reading, however much the age of the "organization" novel is responsible for its flaws, Rodin's work — among them "The Kiss," "Eternal Spring" and the outstanding masterpiece, "The Thinker" — speak more eloquently for the great sculptor than any fictional account of his life ever will. —BRI

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