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editor for the *Magazine of Wall Street*, engaged in banking in France for some years, operated in the Antwerp grain trade for years more. Since 1937, Blake retired to write; one does not discover except in a fleeting footnote that William J. Blake is the same who wrote *The World Is Mine* and *The Painter and the Lady*, best selling novels a while back.

Discussing political economy since Marx, there is something of a sag in the pace and quality of the writing. The treatment is hurried; one would prefer, since this is a textbook, more statistical material, more extensive discussion of the economics of imperialism, especially the economics of the general crisis of capitalism.

An American Looks at Karl Marx is ambitious enough in its primary purpose. But halfway through to its back cover it becomes a critical dissertation on the critique of Marxism. Here the author exhibits unusual virtuosity. Three hundred pages embrace a detailed exposition and refutation of the Austrian school, the German Social Democrats, the British and American assault on Marx. Blake's counter-attack is deft and imposing. This is clearly valuable only for the advanced student; often it becomes a logician's vacation, a holiday in epigrams. The final chapters comprise a satisfying discussion of the sources of Marx, as well as a brief consideration of historical and dialectical materialism which complements the opening passages on the method of Marxism. Adding the encyclopedic touch, the author provides us with a glossary and bibliographical references. Several hundred volumes on, or about, Marx are noted in the literature of four or five languages, extending over the half-century. One line and one paragraph estimates of these works abound: acute, often devastating characterizations of the authors and schools they represent. This is a big work, something which men take decades to prepare, years to get on paper. If, as is intended, it brings the American student to a deeper knowledge of political economy, it cannot have been love's labor lost.

JOSEPH STAROBIN.

Revolt in India

WAR WITHOUT VIOLENCE, by Krishnalal Shridharani.
Harcourt, Brace & Co. \$2.50.

NEHRU, by Anup Singh. John Day Co. \$1.75.

SOMEDAY, perhaps soon, while the stupidly fratricidal Western world has its eyes fixed on its own flowing blood, the "locomotive of history" may take its really decisive turn in the East. Things will happen in China, in India, which will determine the direction of the future. The auguries are excellent for that direction being right—which is Left.

Reuter rumors and Havas lies, yarns by bored war correspondents—battles that never occurred, atrocities never committed, in France, the North Sea, Finland — get big black headlines on the front pages. Once in a fortnight or so, a "stick" on an inside page

will apprise those lucky enough to see it that something is stirring among the 350,000,000 people of that vast peninsula on which the structure of the British empire rests. Every story from India mentions Gandhi; and now more and more often appears the name of Nehru, not without reason called "The Rising Star of India."

Neither of the books here considered makes really lively reading. Their Hindu authors write excellent English and organize their stories competently, but there is some spark lacking. They will not, it must be feared, be widely read. All the more reason why every student of current events—and of the future—should study them. Each is indubitably authoritative.

Mr. Shridharani records the facts of Gandhi's life. He analyzes the subtleties of his character and thought—no simple task. He relates Gandhi to the vast complex background of the life, the religions, and the traditions of the scores of peoples who inhabit India. The most important thing in this book, however, is the minute analysis of *Satyagraha*, or *non-violent non-cooperation*, which is Gandhi's militant technique. If you have thought of this as a simple matter, you will do well to learn from this book what a complex integration of disciplines it really is.

It seems likely that India will wage its imminent war under Gandhi's leadership by the technique of *Satyagraha*. Only with an effort can Western thought understand either the nobility or the tremendous potentialities of this kind of warfare; but unquestionably the subtle mind of the veteran Hindu leader has shrewdly estimated the depth of its roots in Indian tradition. Used to the limit under absolute discipline, non-violent non-cooperation and civil disobedience can render British rule in India impossible. But Gandhi's technique, rooted in the past and in religious mysticism, has its severe limitations like his prescription of village industry and the spinning wheel as defenses against economic exploitation. Let us hope that Gandhi has learned his lesson from the British betrayal of his naive hopes when during the First Imperialist World War he made the tragic mistake of trading India's services for a mere promissory note. It is to be supposed that he will stick to his stiffened demand, not for mere dominion home rule, but for absolute independence. But an India liberated would find in Gandhism a foundation of mere crumbling sand.

Jawaharlal Nehru perceives that the future belongs to peoples organized to use science and technology, not for private gain but for the public weal. Scion of a wealthy and influential family of the highest caste, Nehru is a thoroughgoing and intelligent Socialist. He has been to the Soviet Union. We are told that he is "troubled" by some things that have happened there, but no specifications are given. That his keen analytical intelligence will not remain "troubled" is evident from the fact, lately reported in the press, that he is not among those "confused" by the Soviet-German Pact and recent events in Poland

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and Finland. Between Gandhi the saintly mystic and Nehru the intelligent Marxist, there exists the deepest affection. But if *Satyagraha* fails, if the time comes when the fist must strike and the gun be fired, Nehru will be the leader. And a free India will not, cannot be a Gandhi India of village industries and gentle religious mysticism; it must and will be such an India as Nehru envisions, technologically and socially organized to utilize the entire range of scientific knowledge for the good of the people.

It is interesting that both Mr. Shridharani and Mr. Singh date the hardening of India's resolve for complete freedom from the dreadful Amritsar massacre in 1919, when the British General Dyer without any warning whatsoever turned machine guns on a peaceful gathering of people cooped in an enclosure with no means of escape, killing and wounding sixteen hundred men, women, and children, refusing to allow the wounded to be removed or even given water for forty-eight hours. I have known Communists who had never even heard of Amritsar. In the light of events, that was as inexcusable as would be ignorance of the Fall of the Bastille, or Bunker Hill, or the October Revolution.

These fact-full books are of the greatest value toward a study of the realities of British imperialism.

The introduction to *War Without Violence* by Oswald Garrison Villard and to *Nehru* by Lin Yutang are examples of the better thought of those liberals. SHAEMAS O'SHEEL.

Opus 2

HUGGER-MUGGER IN THE LOUVRE, by Elliot Paul. Random House. \$2.

ELLIOT PAUL, author, scholar, and novice at boogie-woogie piano playing, presents in *Hugger-Mugger in the Louvre*, the second of his expansive jests in the detective story medium. Homer Evans, an erudite version of Superman in the comic strips, is confronted with a mystery involving a stolen Watteau; the chairman of the board of the American Bottle and Jar Co.; The Singe, a bold and honest thug; a madhouse; several Egyptian mummies; and the odds and ends of Parisian bohemia comprising Homer's intimate circle. Persons like this writer, who have a prideful animadversion for detective stories, will find in Mr. Paul's debouche an excellent piece of mockery.

There is no suspense whatsoever, at least for myself, in the casual murders, kidnappings, and grand larcenies of a typical Homer Evans weekend. But that the victim got it is pleasing and motivated and accompanied by witty incident.

Albert Ammons, Mr. Paul's pianoforte professor, was so moved by the work that he has composed a boogie-woogie ode for three pianos entitled *Hugger-Mugger in the Groove*, which will be given its world premiere in February at Cafe Society, when Mr. Paul makes his debut as a boogie-woogie pianist. JAMES DUGAN.

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