

is the doctrine of massive retaliation dressed up in new clothes.

Because of his inability to organize his argument, Mr. Kahn may easily be misinterpreted as an enthusiast for an indefinite arms race between the United States and the Soviet Union. In fact he is deeply concerned, as his chapters on hypothetical future wars demonstrate, with the dangers inherent in such a contest, even though he has few suggestions to make about controlling it beyond the simplistic one of eventual world government.

SCHELLING and Halperin explore a different and even more complex area of policy: the extent to which "arms control," restraint on national policies—whether unilateral or negotiated, explicit or tacit—can promote national and international security in a world in which political animosities show no signs of abating. In contrast to most writers on strategy and disarmament, they merchandise neither *Götterdämmerung* nor an ideal world, but seek to identify those areas of conflict where both sides have an equivalent interest in averting catastrophe, where both could lose equally.

Despite its small compass, their book covers an enormous range of ideas. Perhaps the most important is its central thesis that arms control is not an antithesis to military policy—something which comes into force on a bright blue day when both sides forgo the present arms race—but should be a central aspect of a responsible military policy:

"What we call 'arms control' is really an effort to take a long overdue step toward recognizing the role of military force in the modern world. The military and diplomatic worlds have been kept unnaturally apart for so long that their separation came to seem natural. Arms control is a recognition that nearly all serious diplomacy involves sanctions, coercion, and assurances involving some kind of power or force, and that a main function of military force is to influence the behavior of other countries, not simply to spend itself in their destruction."

Mr. Schelling has in recent years been a pioneer of this kind of approach, and any summary of his thesis would do an injustice to the

richness and subtlety of his thought. My only point of contention with him would be his reliance on "tacit arms control," the communication of our intentions to the adversary by our own actions, a policy that proved fallible even under the old diplomacy and is nearly impossible to achieve through the distorting mirror of an ideological conflict.

One may feel that with the breakdown of the nuclear-test talks, the first serious attempt at arms-control negotiations in many years, this book has missed its mark. I do not think so. Mr. Schelling is a master craftsman of a science that has yet to be developed (in the same way that Adam Smith was a masterly economist before economics was a developed science). When the day comes, as it must, when the Russians finally realize that their shibboleth of total disarmament neither convinces us nor impresses the uncommitted world, while their failure to make any limited agreements exposes them to enormous risks, men will turn back to the kind of ideas on which Mr. Schelling has been working. Though the book is only one-fifth the length of Mr. Kahn's, the enduring importance of the ideas it explores and the quiet lucidity with which they are presented makes the bulkier volume seem like pamphlet literature, a polemic contribution to a current debate.

«»

## Italy In Two Dimensions

SIDNEY ALEXANDER

STORIES OF MODERN ITALY. Edited by Ben Johnson. *Modern Library*. \$1.95.

Ben Johnson's fine anthology of modern Italian short stories sets me wondering all over again how much credence we ought to lend to literature as the barometer of society. The problem is especially pertinent in this case, where the editor's bias is avowedly toward writing "embedded in reality," stories which are "consciously at grips with the every-

day or natural occurrence, willfully shaping it as the substance of art." Indeed, Mr. Johnson concludes his summary of this century's Italian fiction with a candid declaration that he has siphoned his selection largely from the reservoir of writers possessing "a critical awareness of the new man being formed"—which would seem to describe, it seems to me, any man at any time, or no man ever.

In this anthology, the American reader will find an Italy closer in imagery and concern to the films of De Sica, Rossellini, and Fellini than to the travel-posterish *Roman Holiday* or to Katharine Hepburn being pursued around Venice in a gondola. This is not to say that one Italy is any more real than the other. American schoolteachers are ogled by would-be lovers, Latin and unemployed; Capri *does* look like Capri; and Giotto's Campanile was not put up for the tourists.

But you will find almost none of this gay reality in modern Italian narrative. You would never know from Vasco Pratolini's chronicles of poor lovers, prostitutes with hearts of gold, and litter-strewn back streets that the Florence of which he writes is one of the gem cities of the world. You would never know from any of the works of Alberto Moravia, to take a name well known to Americans, that some inhabitants of the country are not clinically aware of—or practicing—sex at all hours when they are not just plain bored.

THE FACT IS that Italian writers tend to avoid celebrating the loveliness of their land almost as if they were ashamed of it. There are several reasons for this. First, I think, is the shying away from any hint of rhetoric: the other side of the medal of flamboyance. Ever since the day Giovanni Verga received his revelation of naturalism from an ungrammatical ship's log ("... without a sentence more than necessary ... It struck me. I reread it: it was what I had been looking for ... It was a beam of light!"), Italian writing has been dominated by the realistic revolt. This realism or naturalism takes various forms. In the immediate postwar phase, inspired by the Resistance, breathing again after the suffocation of Fascist cant, writing

# THE REPORTER Puzzle

## Acrostickler No. 38

by HENRY ALLEN

- A. 4 214 206 60  
Chinese commander at the Battle of the Yalu, 1894.
- B. 26 134 22 208  
"He hears/On all sides, from innumerable tongues, A dismal universal . . ." Milton, Paradise Lost.
- C. 122 44 92 192 140 18 88 104 Horn of ivory.
- D. 188 152 164  
"He girded up his loins, and \_\_\_\_\_ before Ahab." I Kings.
- E. 216 182 10 30 48 220 194  
"Hamelin Town's in Brunswick, By famous \_\_\_\_\_ city..." Browning "The Pied Piper of Hamelin."
- F. 52 80 176 196 178 132 112 40 184  
To make stable or firm.
- G. 12 66 186 224 Intense longings. (Slang)
- H. 198 16 58 154 86 124 138 24 Holds in.
- I. 902 146 168 34 126 68 28 110 108 210 100  
46  
The few to whom so many owed so much. (5,3,5)
- J. 20 72 180 116 76 94 128 42 14 114 174 102  
162 62 In low spirits. (4,2,3,5)
- K. 158 6 118 202 170 136  
A work of the Acrostickler. (3-3)
- L. 166 32 64 160 56 98 84 150 142 200  
Tough; dogged. (4-6)
- M. 50 212 204 74 38 222  
"\_\_\_\_\_ from Pharaoh's bitter yoke/Jacob's sons and daughters..." John Mason Neale, "Come ye Faithful, Raise the Strain."

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	H		18	C		20	J		22	B		24	H	
31	32	L	33	34	I	35		37	38	M	39	40	F	41
46	I		48	E		50	M		52	F		56	L	
61	62	J	63	64	L	65	66	G	67	68	I	69		
76	J					80	F			84	L		86	H
91	92	C	93	94	J	95		97	98	L	99	100	I	101
			108	I		110	I		112	F		114	J	
121	122	C	123	124	H	125	126	I	127	128	J	129		131
136	K		138	H		140	C		142	L			146	I
151	152	D	153	154	H	155		157	158	K	159	160	L	161
166	L		168	I		170	K		174	J		176	F	
181	182	E	183	184	F	185	186	G	187	188	D	189		191
196	F		198	H		200	L		202	K		204	M	
211	212	M	213	214	A	215	216	E	217		219	220	E	221
												222	M	223
													224	G
														225

### Across

- Vehicle of the Acrostickler.
- What a character actor is not when his part is still handwritten.
- Why peer in Burke so soon?
- Lee's halo'd go awry on rented property.
- Let 152 share with the Merry Monarch. (7,2)
- Set free and lose nothing.
- The pony may come to a point.
- The Picts sure may have used such tart casings. (3,6)
- Unchanging things are heard at Kay's.
- Have luck. Will travel. Listen!
- A room all in the southeast.
- Stan's done with soft rock.
- Mary holds a chine with contrivances.
- May be grand, soap, or horse.
- Not any authority, night or day.
- Dost require ten seed?

### Down

- One can keep a patella.
- Where the Swedes beat the Russians around Varna.
- No trouble with royalties for these poems? (6,2,3,4)
- Lesions? No, no! Small bits of land.
- City in Japan or America?
- Kissing rock with a gift of gab? (3,7,5)
- Spurn cool Roman official.
- Ball teams may be artful!
- Enumerations of the Times.
- Does Len carp on the Win or Show? (3,6)
- Longs for the part of Rome Respighi wrote about.
- Mush can bake or break a 19th century actress.
- West art may display a variant family name of 61 Across.
- Why, in the middle of the day, there's a French city!
- Fat is in the microbe secretions!
- Dine in little, attractive surroundings.