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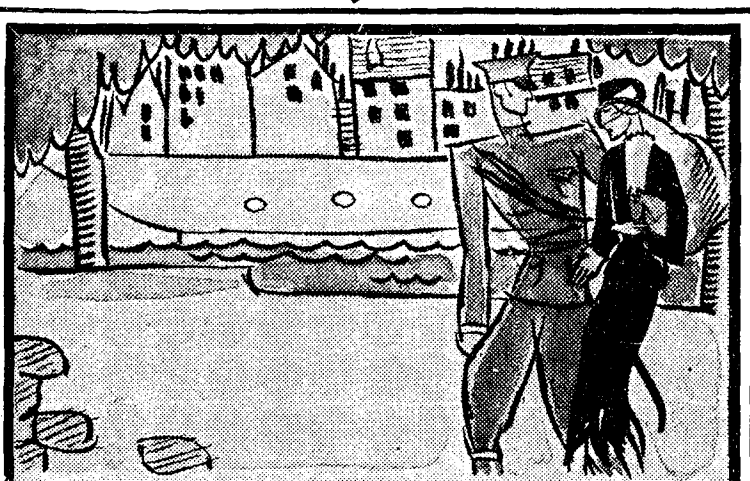
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Points of View

The War Cult

To the Editor of *The Saturday Review*:
SIR:

Mr. Nevinson's article in your recent number begins by characterizing the Treaty of Versailles (which among other things reconstituted Poland, and freed the subject races of Austria) as "shameful and disastrous" and "an orgy of iniquity," and he expresses his wonder that the hand which wrote the clause affirming Germany's responsibility for the war did not wither. This exordium illustrates the intemperate tone of his article.

I am especially concerned with the paragraph regarding Lord Grey, which contains a series of misstatements. In considering these I shall refer to Grey's "Twenty-five Years," an autobiography which has been generally accepted in England and America as an extraordinarily candid statement of his policy.

1. Mr. Nevinson says that Grey "knew no language but his own." The language of diplomacy was chiefly French, and Grey expressly says: "I could read French easily," though he could not express himself in French, he understood "perfectly" Cambon's French.

2. A more serious matter is Mr. Nevinson's statement that Grey was won over to the "plot for the creation of a general war," and that he "permitted English officers to draw up schemes for war ... against Germany." This amounts to a statement that Grey was a party to a plot for a war of aggression against Germany. He further accuses Grey of having given "promises to France and Russia that pledged our support."

The full statements of Grey's memoirs, supported by contemporary correspondence and memoranda, show that while he expressed his opinion that "in the event of an attack by Germany upon France, no British government could remain neutral" (1, 78), he repeatedly limited such probability of English assistance to a war of aggression by Germany upon France, and steadfastly refused to give any promise or make any arrangements which would amount to a defensive alliance (see, for example, 1, 71; 74; 79, especially 1, 95, the letters exchanged between Cambon and Grey; also as to Russia, 1, 274, 288). To override these statements, Mr. Barnes is obliged to qualify Lord Grey as a liar, and Mr. Nevinson impliedly adopts this position. I may note that Mr. Poincaré's memoirs fully confirm Lord Grey's denial of any engagement between England and France.

3. Mr. Nevinson speaks of Grey's final offering to Germany as made on July 30th; but the proposal for a conference, which Germany rejected, was made on July 26th (11, 305, 309).

I do not think that any one who reads the Grey memoirs with an open mind will hesitate to accept his evidently truthful account, written in a note of moderation which contrasts favorably with the bitter partisanship of Messrs. Barnes and Nevinson.

Later in his article Mr. Nevinson makes the extraordinary statement that he believes "most English people would now agree" with Mr. Barnes, who is quoted as maintaining that "Germany was in fact the least to blame" for the war. I know of no basis whatever for this assertion.

Lord Grey states frankly that the increase of armaments and mutual suspicions and jealousies made war inevitable at some time. But the question is, what nation was chiefly responsible for bringing on the Great War at this particular time? And most unprejudiced people would agree with Lord Grey's statement (1, 90): "It seemed at the time, and still seems to me, that the military power in Germany chose the time and precipitated the war, and that had there been a real will for peace in Germany, there would have been no European war arising out of the Austro-Servian dispute." (See also 1, 322, and 11, 27).

This conclusion seems to be amply justified when one considers, among other things, Germany's encouragement of Austria's preposterous ultimatum to Serbia; her prevention of a conference between Austria and Russia when the former began to be frightened, and, above all, her refusal of Grey's proposal of a conference, which was accepted by France and Russia.

I do not think that the "verdict of history" will be changed by extremely partisan writings like those of Mr. Barnes, which

minimize or altogether overlook the war-provoking actions of Germany, and concentrate attention on the alleged belligerent tendencies of the French and Russian ministers.

W. K. RICHARDSON.

Barnes As Historian

To the Editor of *The Saturday Review*:
SIR:

In your issue of November 20, 1926, under caption of "The Great Revision," appeared an account by Mr. H. W. Nevinson of Professor H. E. Barnes's "The Genesis of the World War." In the interests of historical criticism and study it is desirable for those of your readers who may not be acquainted with Mr. Nevinson's work to realize that he is an elderly and amiable journalist, somewhat radical, and generally sentimental, and that he is in no sense an historian or a critical scholar.

Mr. Nevinson's incapacity to deal with a book of this kind is shown in statements asserting that Professor Barnes's volume is "fully documented and supplied with accurate references to a vast body of evidence" and that it is a "carefully written book."

On the contrary, the author shows every indication of having written without care or sufficient preparation, perhaps very largely on the basis of second-hand radical and partisan accounts, the author, it would seem, being mostly innocent of the contents of the documents and the sources themselves. This was noted by the reviewer in the *Times Literary Supplement* (September 30, 1926). A high authority and most capable judge, Mr. J. W. Headlam-Morley—one of the editors of the official documents on the origins of the war which the British government is publishing at present, writing in the *Observer* under the heading "Disservice to the Truth," declared: "There is no work on this subject ... which is so completely unreliable, in which elementary facts are so constantly misstated, and in which every fact incompatible with this [Barnes's] theory is so consistently ignored."

Among the scholars whom I know in this country I find no one who regards Professor Barnes as an historian of standing with respect to this subject; and avowedly, I believe, he attempts to be a sociologist, not an historian. It appears to me that he is primarily a journalist, with strong tendency towards sensationalism. If he were able to overcome certain temperamental defects and resist the temptation to write hastily and rashly on so many and such various subjects, it would still be necessary, I think, before he could give anything of worth on the causes of the War, for him to devote several years to study of the documents and the sources, something that I conceive he has not yet had opportunity or inclination to do.

RAYMOND TURNER.

Johns Hopkins University.

An Inquiry

To the Editor of *The Saturday Review*:
SIR:

The Pollak Foundation for Economic Research is offering a prize of \$5,000 for the best adverse criticism of "Profits," the work of Foster and Catchings published by the Foundation last year. Competitors for the prize are, as usual in such competitions, directed to send their essays to the Foundation under an assumed name, the real name and address of the writer to be given in a sealed envelope accompanying the essay.

It has occurred to me that it would be a satisfaction to any competitor to have definite assurance that his essay has been received; yet there seems to be no obvious way of his getting this assurance without either communicating his real name and address or else resorting to some artifice for concealing it and still obtaining an acknowledgment. Perhaps there is some standard way of accomplishing the object, or perhaps everybody is content to trust the perfect working of the mails, which, to be sure, very rarely fails. Possibly the Pollak Foundation, if its attention were called to the matter, would be willing to give some advice on the subject; and if so I think the answer, if published in your columns, would be of interest to a number of your readers, whether concerned with this particular competition or not.

X. Y. Z.

New York.

The New Books

The books listed by title only in the classified list below are noted here as received. Many of them will be reviewed later.

Art

THE DOMESTIC ARCHITECTURE OF THE EARLY AMERICAN REPUBLIC.

By HOWARD MAJOR. Lippincott. 1925.

The very great interest recently evinced in the arts of the United States in its formative period has concerned itself especially with the pre-revolutionary or early post-revolutionary period, neglecting the many interesting buildings and objects of the industrial art designed from what is generally known as the time of the Classical Revival, or, especially in furniture, the American Empire period. The houses are today often confused with those which preceded them and to many people, especially in the south, any reasonably old house with four big columns in the front, is called a Colonial mansion, regardless of the fact that it may have been as late as 1840. Curiously enough the distinction between the two was much more sharply evident a hundred years ago than it is today,—when Fenimore Cooper, who was so great a lover of all things Colonial, in one of his books, "Home as Found," makes one of his characters voice his sentiments as to the ridiculous absurdity of attaching the Greek temple structure to American domestic uses. It was indeed a ridiculous absurdity in many ways, but as Mr. Major has pointed out, the results obtained by the early American builders with motives so foreign to our environment, were in many cases of excellent architectural and of considerable personal charm.

Mr. Major has done a real service in two directions. The first is that he has made still more clear the distinction between true Colonial architecture and the architecture of the Classic Revival in this country; and the second, he has assembled together under one cover many of the most interesting examples of the domestic architecture of this period, and has given a brief but pleasant résumé of the historical background of the style. Of its importance it is enough to point out that the Capitol at Washington, the Treasury Department, the Department of the Interior, the White House, and the old Post Office were all constructed during this period, and the charm and excellence of most of these structures is beyond dispute.

A RUDE BOOK. By TELL. HARTFORD. Conn.: Edwin Valentine Mitchell. 1926. \$3.50.

One thousand copies of this book have been printed, five hundred for America, five hundred for England. Tell is an English caricaturist whose identity is mysterious. Some of his work originally appeared in a London periodical. Here he represents four English artists, Epstein, Augustus John, Sir William Orpen and Max Beerbohm. Leaving out Beerbohm, of course, can one of the others, by any chance, be "Tell"? He has also portrayed Chesterton, Stanley Baldwin, Sir Alfred Mond, John Drinkwater, Lady Astor, Belloc, the Sitwells, Winston Churchill, Asquith, Dean Inge, Shaw, Frankau and Arlen, Suzanne Lenglen, and others. In his caricatures he is unevenly successful. But the work as a whole is diverting trifling, printed at the Arden Press in England.

Belles Lettres

A SNUFF-BOXFUL OF BIBLES. By WILBUR MACEY STONE. Newark: Carteret Book Club. 1926. \$7.

For copies of this odd and rare little volume one should address The Secretary, The Carteret Book Club, Room 2529, 15 Park Row, New York City. A few extra copies have been printed and are offered to the public at seven dollars each postpaid. The volume contains an essay on miniature Bibles, an attractive corner in bibliography. It is fully illustrated from the actual books described, and has been printed with care by Douglas C. McMurtrie, Inc. of New York.

Drama

THE CAPTIVE. By EDOUARD BOURDET. Brentano's. 1926. \$2.

This edition of Bourdet's unusual play which has recently been seen on the American stage is translated from the French by Arthur Hornblow, Jr. with an introduction by J. Brooks Atkinson. "La Prisonnière" was first presented at the Theatre Femina in Paris last March. Its adaptation by Mr. Hornblow appeared in New York this fall. Gilbert Miller was the producer. Mr. At-

kinson speaks of his treatment and "the austere quality of the performance" as having "cleared the humid air like a northwestern breeze." The adaptation he claims made the play "a restrained though uncompromising tragedy." George Jean Nathan has said the Hornblow translation is extremely "adroit." This is M. Bourdet's first notable play. He is still in his thirties. Inasmuch as this drama has aroused so much discussion and interest both in France and America it is interesting to have it in book-form.

REVUES. A Book of Short Sketches. Edited by KENYON NICHOLSON. Appleton. 1926. \$1.50.

Florenz Ziegfeld properly introduces this book, as its contents are culled from "The Ziegfeld Follies," "Artists and Models," "The Garrick Gaieties," "The Music Box Revue" and other revues. A revue sketch is a comparatively new medium, and such short pieces for the frivolous stage are not easy to write. They must be extremely condensed and depend upon a trick turn which will genuinely amuse and startle the audience across the footlights. In cold type some of them do not seem so funny as they may be on the boards. But such clevernesses as

"Our American Language," "It Isn't What You Say," and "Green Chartreuse" indicate the ingenuity expended on this form of writing. They are, as well, amusing reading. The editor is instructor in dramatic composition at Columbia and this collection is the first of revue sketches that has been put between covers.

THE ELEMENTARY SCHOOL SUPERVISION. By ARTHUR S. GIST. Scribner. 1926.

Those workers in the teaching profession who have been calling insistently for the elementary school principal and his assistants to assume the work of improvement of the teaching in our public elementary schools by the means of supervision, will find in this book one of the first important contributions, in a usable form, from one within the principals' craft itself. As such it is a direct challenge to the opponents of supervision. The author's aim is the improving of the principal's work in the supervision of teaching. To make the book a tool for this purpose, he devotes sixteen chapters to various aspects, as follows: the theory and art of supervision; direction of study; supervision of a selected group of elementary school subject-matter fields; supervision of music, art, physical education; some professional interests of the principal; rating pupils' achievements and teaching efficiency; the princi-



pal's self-analysis and training for supervision.

The materials used are drawn liberally from the recent, well-known publications and investigations in this field, and in particular, from the activities of the National Association of Elementary School Principals, and the Seattle, Washington, schools. He is particularly free from vagueness, that of theorists, but occasionally succumbs to a confusion like identifying initiative with individuality. The suggestions on study habits, much of the material on supervision of teachers of the different subjects, teacher and pupil rating, the principal's self-evaluation and training, will prove very helpful to the group for whom he writes.

Negatively, it may be doubted if any one principal can do both the extensive and intensive work of supervision assumed by the author; the field will have to be divided among several workers who are specialists in their respective fields, the mere acquaintance with the specialized knowledge in so many fields compelling such a division of labor. The chapter on "Rating Teaching-efficiency" would be improved and probably better received by the profession, if diagnosis and consequent follow-up (Continued on next page)

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