



Wide World
A GROUP OF ALLIED GENERALS AT THE END OF THE WAR
From left: Generals Joffre, Foch, Weygand (Foch's Chief of Staff), Haig, Pershing, and Pétain. From "A Military History of the World War."

How the War Was Fought

A MILITARY HISTORY OF THE WORLD WAR. By Girard Lindsley McEntee. New York: Charles Scribner's Sons. 1937. \$7.50.

Reviewed by
R. ERNEST DUPUY, Major, F. A., U. S. A.

"ALTHOUGH countless books have already been written on the subject of the World War," says the author in his modest preface, "few of the younger generation of today will ever become familiar with the details of the greatest war fought in the history of the world." He's right, more's the pity. He could have gone further and included most of us, young and old alike. One need only to scan the pages of this book to realize that as the late President Woodrow Wilson once remarked, the roots of the World War "run deep into all the obscure soils of history." The cynic will add that its roots are the roots of wars to come. In any event, it behooves us, would we seek knowledge, to look at the record. This is that kind of book.

Only an ambitious mind would dream of compressing the kaleidoscopic events of 1914-18 in one volume; only a most painstaking mind could carry out the monumental task. Here is no rationalistic slapdash etching of what one author considers the highlights, nor, on the other hand, is it a critical analysis, although it follows the logical sequence of such presentation, insofar as discussion of the historical facts, military geography, plans, and operations of each campaign and each major operation are concerned. It is a compendium of history. Colonel McEntee has adopted a chronological method of attack, and has

tied in all his chapters by means of time-tables and graphs.

Four chapters are devoted to our preparatory steps on entering the struggle, and they include the essential logistics of assembling, training, supplying, and transporting America's effort overseas. Interesting data on the German submarine campaign and its almost fatal effect on Allied shipping, as well as on the counter-attacks which finally eliminated the plague, are contained in accompanying graphs and charts.

Compiled as it is from archives of both sides, the record is unbiased. Colonel McEntee refrains almost entirely from personal comment. So painstakingly reticent is he in this regard that where, in relating the Archangel adventure—sole instance of American troops fighting entirely split-up under Allied command—he quotes Major General Sir William Ironsides's complacent whitewashing of the ill-fated North Russian side-show:—"The original object of the expedition was therefore fully [?] achieved," the author's bracketed interrogation looms more forcefully than a thousand words of comment.

Some idea of the comprehensiveness of this huge volume may be attained from the fact that its 577 pages include 469 illustrations, for the greater part maps and charts. Colonel McEntee is to be congratulated upon his happy combination of pictorial and written presentation. The bibliography is wide in scope, the index full. The book has been adopted by the authorities of the U. S. Military Academy as a text book. It is essential not only to the student of World War history in general, but also as basis for research into individual campaigns and actions.

The Case for an Effective League

THEORY AND PRACTICE IN INTERNATIONAL RELATIONS. By Salvador de Madariaga. Philadelphia: University of Pennsylvania Press. 1937. \$1.50.

Reviewed by JAMES FREDERICK GREEN

FIRST presented as a series of five lectures for the Cooper Foundation and Swarthmore College, this volume combines the merits and defects of verbatim reporting. More than the usual amount of the speaker's personality has been conveyed to the printed page, for the sparkling charm of Salvador de Madariaga is not easily dissipated even in the long journey from auditorium to linotype. Although conciseness of presentation is welcome in these days of verbose writing, the limitations of the rostrum have compelled the elimination of many details which a book can more properly provide. The reader thus receives a panoramic view of international relations in theory but only a few candid camera shots of diplomacy in practice.

Long noted for his loyal and competent leadership in Geneva, where he has represented Spain at the Council, Señor de Madariaga deftly summarizes the case for a universal and effective League of Nations. The pervasive dogma of sovereignty has created a world organism which is "a monster with only one body and sixty heads," and the consequent chaos is made worse by the retrogressive philosophy of fascism. The spirit of a world community nonetheless has long existed, finding substance in the many agencies of international organization and in the "non-national patterns" of business, religion, and Marxism. As foreign affairs are now the most important confronting governments, it is the task of all ministers of foreign affairs—who, he suggests, might more properly be entitled "ministers of world affairs"—to construct out of this world community an international government which can provide peace.

There are many controversial issues upon which Señor de Madariaga is disappointingly silent. Although he analyzes several articles of the Covenant, he offers no criticism of the many proposals for its revision, toward either strengthening or weakening its coercive clauses. Except for the implication of scattered sentences no answer is furnished to the omnipresent question of today: Can a world government be built from such diverse materials as democracy, fascism, and communism? The whole dilemma of "peaceful change" is carefully avoided, despite many astute remarks concerning imperialism past and present. But in view of the broad scope of this brief work by an eminently sane and civilized statesman, it is perhaps ungrateful to demand the finished blueprints of the future world state.

Advance Guard

NEW WRITING. SPRING 1937. Edited by John Lehmann. New York: Alfred A. Knopf. 1937. \$2.75.

NEW WRITING. FALL 1937. The same.

NEW LETTERS IN AMERICA. Edited by Horace Gregory. New York: W. W. Norton & Co. 1937. \$2.

Reviewed by ALFRED DASHIELL

THESE three books represent a new trend in methods of presenting "new" writing, supplanting to some extent the spate of little magazines which appeared in the experimental days of the early twenties and the proletarian days of the early thirties.

"New Writing" is an English production, and these two volumes are evidently the third and fourth of the series, although the first two to be sponsored by an American publisher. "New Letters in America" was apparently inspired by the English venture. Those looking for anything especially startling in these volumes will be disappointed. They are a projection of the proletarian sympathies and political preoccupation of groups of writers, many of them very young men.

The experiments in form may be dismissed as negligible, they add nothing to previous efforts in that direction. One hopeful sign for the movement is that the drum beat of propaganda is subdued, to the enhancement of the art of the stories and the general enjoyment of the reader. The point of view is present but the twisting of a tale to point a proletarian moral is much less in evidence. The most interesting material comes from the Spanish war, the most unusual from the Soviet writers, especially the Georgians, of whom there is a large representation in the Lehmann volumes. The second volume of "New Writing" seems considerably more substantial than the first, possibly because of the inclusion of Ignazio Silone's really excellent short story, "The Fox," and Mikhail Sholokhov's ghoulish but effective "The Father." Stephen Spender's article on the writers' congress in Spain is interesting because it reveals a good deal about the atmosphere surrounding the movement as a whole.

"New Letters in America" is a somewhat more miscellaneous collection but informed by much the same spirit, and has several of the same contributors. Elick Moll, John Cheever, and Eugene Joffe, who have already received considerable recognition in the magazines and anthologies, are represented by interesting stories. George Weller's "The Promised Land," a report on the Hightstown resettlement project for garment workers, is a good piece of work. The one piece of literary criticism is "Literature in a Political Decade," by William Phillips and Philip

Rahv, which shows much of what all three volumes are driving at. Mr. Gregory in his introduction stressed the same point: namely, that the cycle of pragmatic naturalism developed in America from Theodore Dreiser through Sinclair Lewis to James T. Farrell has been closed. The transformation, he says, is one that tends to make the verse and prose resemble the quality of a fable. It is the element of imagination that the new writers are striving for, supplanting the social documentation and realistic reportage (horrid word!) which was thought to be the essence of new writing a few years ago.

Despite the obvious intention of the editors and the writers included in these

volumes to get away from cults and to speak to the general, all the volumes have a faintly esoteric quality and a somewhat naive air of discovery of fairly obvious human qualities. This is especially apparent in the Spanish pieces, many of which give evidence of surprise that a people at war can be brave, unselfish, and determined, qualities which have provided a favorite literary theme for a good many years before the "united front" was invented. It will be interesting to watch the development of these two series of semi-annual volumes. As yet, they must be listed as promising rather than significant; as likely to interest a limited "advance-guard" rather than a general audience.

Alfred Dashiell, for many years an editor of Scribner's Magazine, is now on the staff of The Reader's Digest.

Percipient Spotlight

THE MORNING AFTER THE FIRST NIGHT. By George Jean Nathan. New York: Alfred A. Knopf. 1938. \$2.50.

Reviewed by MORTON EUSTIS

GEORGE JEAN NATHAN gives no evidence of suffering from a critical hangover in his new book. His latest compilation of "After-Thoughts" on criticism, acting, playwrights, audiences, and Hollywood—jammed into 282 pages of headlong print—is, in substance, witty and wise, rude and appreciative, shallow and profound, brilliant and exasperating; in the sum of its substance, almost always, provocative and entertaining.

No matter whether you may think that the Nathan form of expression has, with the years, become too obvious a formula—almost too slick and too adroit; no matter how wildly some of the Nathanesque "cracks" may infuriate you, Mr. Nathan forces you to admit that he is a critic who both knows and speaks his mind, a critic who can stand rereading (almost all the contents of this book have appeared in various periodicals), and, most important, that he is a reviewer who does not bore you. He may or may not be "a critic of enormously superior percipience"—as he, with almost Shavian modesty, describes himself—but he makes his readers think. If he is often (and perhaps deliberately) an irritant, he is at least an irritant that produces a violent counter-action. And he has a robust

and ribald sense of the ridiculous, an impudent way of coining an impudent phrase, of tossing an unexpected piece of slang into a surprised sentence which gives his writing (when his shafts are not too pointedly cruel) a sharp edge of humorous vitality.

Mr. Nathan, in this volume, turns his percipient spotlight on almost everything under the theater's—and Mr. Nathan's—sun. In one breath, he pokes swift and savage fun at some "flaw in this theater's immediate form, content and philosophy"; in the next, he turns to keen, objective commentary, as in his sober and intelligent examination of

Maxwell Anderson, as poet and playwright, and his merciless analysis of the movie of "Romeo and Juliet," which, to him, was "as externally imposing as the Empire State Building and as internally vacant." Often, too, behind his most seemingly flip-pant diagnosis there is a depth of basic truth which makes it far less superficial than a more scholarly exercise.

Mr. Nathan's description of his brief sojourn in the film capital is perhaps the high point of his morning-after perorations—a brilliant, penetrating attack on Hollywood and its point of view. This chapter makes one want to shout, with as sincere a conviction as Nathan himself does: "Right or wrong, the theater." And, perhaps, to add: "The theater and George Jean Nathan."

Morton Eustis is contributing editor of Theatre Arts Monthly. See page 22 for biographical note on Mr. Nathan.



Maurice Constant
GEORGE JEAN NATHAN