

## Bragg's Army

THE ARMY OF TENNESSEE. By Stanley F. Horn. New York: Bobbs-Merrill Co. 1941. 503 pp. \$3.75.

Reviewed by S. L. A. MARSHALL

ONE of the oldest concepts of the Civil War is that while Grant was the man of Appomattox, it was the battle-mobility of Sherman's army that put him there. The point is ill-taken. One force complemented the other as the hammer the anvil, and victory could not have resulted otherwise.

Because the North won, the strategic values in the fighting East and West is invariably discussed in terms of its armies and leaders. Mr. Horn looks at the other side. His theme is that the Army of Northern Virginia was beaten finally by the inexcusable failures of the Army of Tennessee, which had the potential of victory, but could not realize it.

At the heart of its failure, Mr. Horn contends, was the miserable generalship of Braxton Bragg. Until Shiloh, the Confederate army of the west was hardly an integrated military body. Bragg skillfully repaired its deficiencies after Beauregard's fall from grace. He was born for command—but not in the field. After building his army, he led it into Kentucky and then back again, first putting Buell on the spot, then fearing to smash him. At Chickamauga he groped in a mental fog for three days while Rosecrans's army was far-scattered and could have been destroyed in detail. His subordinates then carried the battle forward and won it while he sulked in his tent, refusing to believe in the victory and mentally unable to follow it up. As Grant mobilized heavily at Chattanooga, he foolishly weakened his own force by unnecessary de-

tachments, thereby losing the field of Missionary Ridge. That was the end of him, and a good riddance it was.

The point is incontestable that this one general made failures of successes, and that therein lay the Confederacy's great military tragedy. Hence the character of Braxton Bragg is the focus of this excellent study. What was wrong with the man? He was a defeatist and an ingrained pessimist, the author says, lacking self-confidence, held in contempt by his subordinates. I would suggest one thing more. The Civil War was fought and won by brilliant amateurs. General Bragg was steeped in the philosophy of orthodox professional soldiering. For every theoretical problem he had a theoretical solution. That was the rub.

In so strange and new a warfare as that between the States, a warfare developing from a new weapon—the rifle—old ideas, and rigidity of system, were out of place. Boldness is a characteristic of manhood; prudence of old age. Bragg was mentally too old for the new pattern of conflict. Others, notably Grant, learned by their mistakes as they went along. It is a point which historians rarely take into account. They see the tactical and strategical values and consequences in generalship. They tell what happened to armies and to positions, and consequently, to causes. But one rarely learns from them what actually happened to men in battle, how they went forward, how they were met, etc., and in this realm of methods and techniques is the essence of real understanding. One cannot truly analyze generalship or consider a war, in which one of the basic failures of leadership was misunderstanding of the power of new weapons in relation to tactics, without so doing.

S. L. A. Marshall is the author of "Armies on Wheels" and "Blitzkrieg."

## HARRY SCHERMAN

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in Belgium and Bohemia. The objections which the conquered peoples have to the Nazis are by no means solely or primarily economic; they dislike them because they take all the food away, yes; but they dislike them still more because peoples used to freedom do not like to be kicked around by Germans. But suppose Hitler wins this war; the next generation will not be used to freedom, and to the generation after that it will only be an obscure heresy of medieval times. The Nazi theory is that sufficiently brutal and long-continued repression, coupled with a systematic extermination of all leaders of thought and national feeling, will eventually reduce the residue of the conquered peoples to the status of domestic animals. We cannot be sure that the thing is impossible.

"The organized will of all mankind," says Mr. Scherman, "will never allow the Germans to achieve the control they seek, much less to maintain it." I devoutly hope he is right; but that too remains to be proved. If he means that the will of all mankind, if organized, will be able to stop them, then he is right; but the job of organization has to be done first, and it most needs doing right here in this country. American apathy may yet lose the war, not only for America but for all the world. Hitler, it might be noted, never relies on such major premises as "mankind will not," or "God must," or "the spirit of history decrees"—they all mean the same thing. In his hard-boiled theology God helps those who help themselves.

All this may seem cavilling at incidental implications of a thesis which is valid enough, so long as you do not take it as the whole story. The world can be, ought to be, shows a tendency to be, an economic unity; Hitler (as an incidental concomitant to the attainment of quite different objectives) is promoting that unity the wrong way; we ought to work to attain it in the right way, and such attainment ought to be one of the fruits of victory. Take out the musts (which are implied more often than expressed) and it is easy to go along with the argument provided you remember that it is only one strand in a tangled complex; and that there are no "musts" about the course of history. History is what men make it. If we do not choose to get out and make it what we want, at whatever cost, it is going to be made for us by other men who are willing to work at it—ineluctable economic necessity to the contrary notwithstanding.

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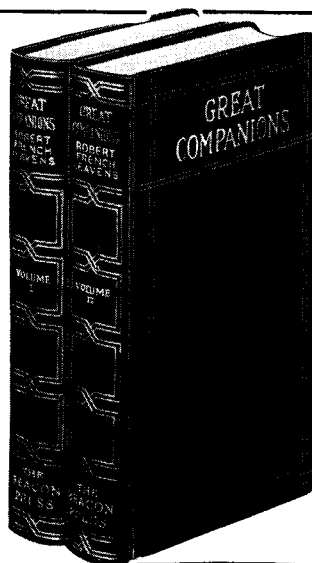
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# Music and Records

Edward Tatnall Canby

**MUSIC ON RECORDS.** By B. H. Haggin. New York: Alfred A. Knopf. 1941. 245 pp. \$2.

**THE RECORD BOOK SUPPLEMENT.** By David Hall. New York: Smith & Durrell. 1941. 107 pp. \$1.

TWO popular books on phonograph records are hereby brought up to date. Mr. Haggin's original "Music on Records" appeared in 1938 and Mr. Hall's "Record Book" a year ago. The two books are quite different in scope; "The Record Book" is a huge volume, covering an enormous amount of material, while "Music on Records" covers a relatively small group of records, Mr. Haggin's own particular favorites, and makes no attempt to be comprehensive.

Record reviewing is still in an adolescent stage, struggling to catch up with the fantastic growth of the fine record industry. Few record critics are professionally trained musicians; most are amateur collectors who know little of the actual technique and theory of music, who reflect to a considerable degree the opinions and prejudices of the untrained musical consumer, and whose judgment, excellent on the standard repertory

works, is highly untrustworthy when applied to contemporary music and much music of the seventeenth century and earlier, not to mention special fields such as choral music. Mr. Hall appears to be such a critic, but it must be said that the mere extent of his enormous listening experience makes his book a useful one. His literary style is often execrable, the organization of the book is not of the best, nor is it too accurate as to facts. But Hall has the advantage of enthusiasm, of finding something to like in almost everything.

Haggin, in contrast, has an axe to grind. He is older, more experienced than Hall, but he is obviously obsessed with a small-boy feeling that he must strike out and hurt to defend himself. His every paragraph is loaded with defiance; he is compelled to exaggerate every opinion, to make arbitrary and sensational statements. The whole emotional pattern of a ten-year-old child is there. But what is amusing in the comic "Reg'lar Fellers" is tragic in a book of this sort, especially since Mr. Haggin's information, if untangled from his emotions, would be well worth having. If your axe is the same brand as his, read this book; if not, Mr. Hall is your man.

UNTIL last spring this reviewer was able to choose from the monthly menu of recordings those which seemed to him to be significant. At that time one of the major companies announced proudly that thereafter reviewers would benefit from a sort of table d'hôte; the company would pre-select the recordings which it thought significant. The other large company has adopted the same policy. Whatever the economic justification, the new policy is an affront to reviewers, who certainly have the right to disagree among themselves as to what is significant and what isn't. As might be expected the companies' menus run dismally to best sellers, good and bad, not to mention a flood of "celebrity" records, which this column will ignore. It must be said that the companies are coöpera-

tive in granting special requests, but delay is unavoidable. Hence I can only recommend as well worth investigating the following: Mozart, Horn Concerto (K-447), Aubrey Brain; (V M-829). Mozart, Duo for violin and viola, No. 2 (K-424); (V M-831). Kodaly, Dances from Galanta; (V M-834). Schumann 4th symphony; (Stock) (C M-475). The new *Così Fan Tutte* (Mozart) recording is a repressing of the H. M. V. Glyndebourne performance issued some years ago in England.

★ ★

One of the best albums of recent months was the N. Y. Philharmonic's *Rhenish* symphony (Schumann). Under Bruno Walter this orchestra gives a crackerjack performance, one which instantly communicates the peculiar directness and honesty, the lyric yet tragic joy of the greatest Romantic composer. As in the *Spring* Symphony recorded last season the beauty here is of immediately inspired utterance, not of form and structure, and hence anything less than an inspired performance is fatal; the weak bone and tissue beneath the exterior is easily exposed. . . . Iturbi continues his one-

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