

Inside Sinkiang

GATEWAY TO ASIA: SINKIANG. Frontier of the Chinese Far East. By Martin R. Norris. New York: The John Day Co. 1944. 200 pp. \$2.75.

Reviewed by HANS W. WEIGERT

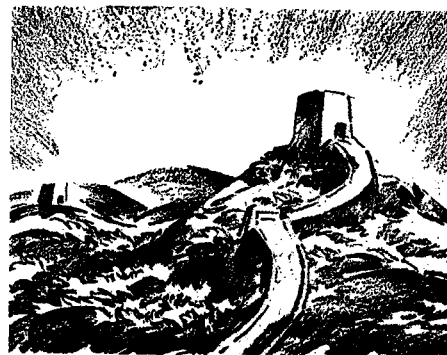
IN our boyhood, we all dreamed of lands of adventure, and to some of us these dreams have become realities. But Sinkiang wasn't a dreamland then. It remained as hazy as Shangri-La. Times have changed and we with them. Tomorrow there will be many who will dream of Sinkiang as of their land of mystery. There is no doubt that it will become a land of realities to many in our time.

From a personal point of view, Mr. Norris has committed a strategical blunder by asking Owen Lattimore to write an introduction to his book. The reader will be grateful for this seeming mistake; for Lattimore, the former political adviser to President Chiang Kai-shek and recently an important member of Henry Wallace's mission to China, is not only an outstanding authority on Central Asia, but also our foremost analyst of Asiatic power politics. His introductory essay on "Sinkiang's Place in the Future of China" is a brilliant piece of work and Mr. Norris must have found it difficult to match the quality of Lattimore's appraisal. Yet Norris did an excellent job and his little book (with extensive reference notes, maps, and some good illustrations) is a mine of information for the increasing number of Americans who want to know more about Sinkiang.

Sinkiang, further than any country from the sea, is a spacious area of about 600,000 square miles, two and a half times the size of France. Its population, composed of many interesting ethnic groups, amounts only to about 4,000,000; of these 500,000 are nomads and no more than ten percent Chinese. Within its area there lies what Lattimore rightly calls the geographical center of gravity between the Atlantic, Arctic, Pacific, and Indian Oceans. It is "at once a place of isolation and a vast area of passage; a blank space between different kinds of world, and a world in itself of prolix variety." Sinkiang thus is an increasingly important frontier zone of China's Far West. In the continental development of the heart of Asia, Sinkiang will achieve great importance as a region of gateways to Asia and a pivot of future history.

Mr. Norris illuminates the colorful story of Sinkiang's international politics, for many years a cradle of conflict between Russia and China. He

sheds light on the almost unknown attempts of Japan to expand, after the conquest of Manchuria and Jehol, into Sinkiang in order to destroy the whole inland structure of China's Northwest defenses. This threat has vanished and with it the necessity, for the Soviet Union, to control Sinkiang. The U.S.S.R. has withdrawn from Sinkiang and a new period of successful Chinese-Russian coöperation has begun. Mr. Norris concludes that in this new phase of war and post-war development of Sinkiang, the opening of new communications—roads, air, river, and railway—promises a tremendous outlet for Western as well as Eastern energies. The expansion of irrigation together with the resultant extension of agricultural production, the broadening of provincial industry, the de-



velopment of almost untouched mineral resources, the transfer of Chinese settlers from crowded coastal and interior cities to the open northwestern frontier—all this can turn this Central Asian region into a pulsing artery of a new Eurasia. Will the United States be one of the leading actors on this Asiatic scene?

Pivotal Year of the War

THE WAR. Fourth Year. By Edgar McInnis. New York: Oxford University Press. 1944. 409 pp. \$2.50.

Reviewed by
BRIGADIER GENERAL DONALD ARMSTRONG

DURING the fourth year the Axis lost the war. The United Nations didn't win it then, nor have they won it yet. They definitely won the initiative, however, and have used it since to call the moves for Hitler and Tojo. Consequently for the first time in his series Mr. McInnis has a story to tell that is heartening because of victories on all fronts that marked the beginning of the end of the Axis.

Mr. McInnis is Associate Professor of History at the University of Toronto. If he can be judged by this book he must be one of those teachers of history who draw crowds to his lectures because he puts life into the post. He has a simple method of relating the events of this war, but it is neither intrusive nor annoying. He describes what happened with a minimum of comment, but with an analysis of why and how it happened, and as far as we know them, the consequences of the decisions made and the actions taken.

Where were we when Mr. McInnis begins his history lesson? The situation in retrospect was incredibly bad. The Germans were at the Volga and in the Caucasus, Rommel was only a few miles from Alexandria, and Mussolini came to Africa to enjoy a Roman triumph on the streets of Cairo. American troops were painfully struggling on Guadalcanal. The U-boats were destroying millions of tons of

shipping. There was some credit in being cheerful those days.

But the year was made memorable by the victories at Guadalcanal, Stalingrad, the defeat of Rommel in Africa, the surrender of Italy, the landings in Africa, Sicily, Salerno.

Mr. McInnis has set himself the task of synthesis, of putting together the widely dispersed pieces in the jig-saw puzzle of fighting by armies, navies, and air forces in Russia, Africa, Europe, and the Pacific theater. The twelve months from October, 1942 to September, 1943 are divided into periods of three months each. With a smoothly running and readable style he describes the sequence of events that are not confined to the field of military history, but include enough of the political, social, and economic background to elucidate the military moves. It is a model of historical integration that makes this book the best available description of the current war known to this reviewer.

Since it is far too early to know all the strategic conceptions that have governed major moves, or to know all the facts of battles and campaigns, or to estimate the consequences of a particular course of action, later histories will supersede this initial story of the Second World War. Mr. McInnis's successors will have trouble to equal him in objectivity and in his impartial treatment of the war effort of the United Nations.

**No Deadline
On WAR BONDS**

The World of Music Books for Young People

EDITOR'S NOTE: *Mary Gould Davis, SRL Children's Book Editor, is on vacation. This month's department is written by Maria Cimino, of the Children's Room, New York Public Library.*

MUSIC has become an important part of our American folkways. The efforts of some gifted educators, the developments in the phonograph and radio especially, have brought it so directly into American life that our self-consciousness has been broken down. We have emerged from our cloak of Victorianism, rediscovered our folk songs and dances and the pleasures of making and listening to good music, no longer believing them to be the peculiar property of Europeans. We may hear great artists interpret the music of all periods from plain chant to boogie woogie; a very small child will recognize a Mozart minuet as easily as "London Bridge." This is but small testimony to the enlargement of our musical life, the release and sense of participation in a very natural art and the demand created for books on the subject.

Previously, the field of good song books, books about music and musicians for children, held meagre riches. One depended mainly upon those nursery classics, "The Baby's Opera" and "The Baby's Bouquet," by Walter Crane (Warne), "Our Old Nursery Rhymes" and "The Nursery Songs of Long Ago," by Alfred Moffat (McKay), for those who knew the languages the "Chansons de France," "Cantilene Popolari," "Kling Klang Gloria," and a few isolated and dull biographies of musicians and histories of music. This is no longer true. The production of good and interesting books in this field has been increasing steadily to meet a new and greater demand.

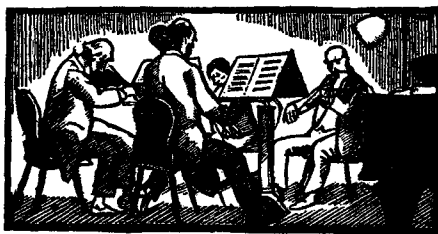
Experiments and Backgrounds

In reviewing these developments one cannot overlook the influence of great performers, of such pioneers as Walter Damrosch and later Ernest Schelling for their concerts for children, now being conducted by Rudolph Ganz; nor the efforts of the Folk Dance Societies and, in the class-room, the experiments of some gifted teachers. The performers, naturally, are concerned with performance and the building of taste and appreciation. We can never do without them, for music to live must have interpreters as well as students and audiences. The teachers are concerned more with its active use in ordinary life. It is from their experience that a new type of book began to appear.

Satis Coleman, experimenting in creative music at the Lincoln School, was interested in the development of an art from its beginnings, and in the

enlargement of the child's creative powers. She was successful in teaching children to make and use simple musical instruments in orchestras as she allowed each child to choose and make some instrument that suited his particular abilities. From her experience and observation she wrote "Creative Music for Children" and later "Creative Music in the Home," "The Drum Book" (John Day), and others. Clear, usable books, they treat the material historically as well as practically.

"Fun with Flutes," by David Dushkin (University of Chicago Press), is another original contribution in creative music. It is planned to present a type of instrument that can be taught in a short time to young or inexperienced people and which can be built by them in their homes or schools. It gives an interesting account of the development of the flute, drawing upon mythology and history, and adding clear diagrams and instruc-



tions for making and playing the instrument, and some simple arrangements of music for the flute.

Years of experience as professor of music at New York University provided Marion Bauer with ideas for two very much needed histories of music for young people. "How Music Grew" and "Music through the Ages" (Putnam's), written in collaboration with Ethel Peyser, are well authenticated and invaluable volumes. Illustrated from good sources, they are the most concise and readable books of reference available for the layman as well as the child and young music student.

In her series of "Music Appreciation Readers" (University Publishing Company), Hazel Kinsella relates music to history and place, from the tomtom of primitive man to our art forms. In "History Sings" she presents a survey of fascinating folk material which forms the background of American music as it has followed the course of American history. Aware also of the growing power of radio in our musical life, she has written "Music on the Air" (Viking Press). Here she considers music as a leisure time enjoyment and brings together the discussion of different artists, touching upon the fundamental facts related to music and the historical and informational background for continued listening.

Some Song Books

When the news came a few weeks ago that our armies were in Arezzo reporters noted that Petrarch was born there. My mind went back another three hundred years remembering the earlier singer, Guido of Arezzo, who gave to the world the scale and modern notation in music. I went in search of "The Songs We Sing," by Hendrik van Loon and Grace Castagnatta (Simon and Schuster), thinking how delightfully Hendrik van Loon explained for children Guido's achievement, in the preface. Looking once more at the drawing which celebrates it we turned the pages of this original little book. Here are the songs from the nurseries of the world, presented with good musical arrangements, and with full page illustrations in color that have a rare imaginative finality, humor, and wit, and a sense of the joyousness of children singing. It is a book which invites use. I have seen children pick it up and spontaneously sing the songs. I know a family that has worn out two copies and is now on its third.

Though it would seem that "The Songs We Sing" marked a high point in the production of song books there are a few distinctive collections which appeared previous to it. "A Round of Carols," with music arranged by T. Tertius Noble and illustrated by Helen Sewell (Oxford), is an altogether harmonious book in the beauty of its design and illustration as well as content. The illustrations for these carols of the four seasons express the poetry and quiet joyousness of the music. Louis Untermeyer and Clara and David Mannes edited "New Songs for New Voices" (Harcourt, Brace), an interesting collection of modern songs for which Peggy Bacon made characteristic drawings. (This book is unfortunately out of print.) Dorothy Gordon's success with her Young People's Concert Hour stimulated the publication of "Sing It Yourself" and "Around the World in Song" (Dutton), two excellent and useful collections of folk-songs.

Within the last two years have appeared the following song books of interest:

LULLABIES OF MANY LANDS. By Dorothy Berliner Commins. Illustrated by Nellie Farnam. New York: Harper & Brothers.

In her introduction to this charming book of lullabies Mrs. Commins says, "All lullabies are love songs. Sometimes they are gay; often they are sad, but always they are tender. They are the expression in its purest form, of one of the deepest emotions the human spirit knows. . . ." There is a deep sense of folk-lore in this collection of sixteen lullabies, each of which carries the particular atmos-