

search in a field where the knowledge of most of us is vague or scanty or non-existent. It is the story of labor, management, and government facing the new and difficult problems of peace conversion with the added difficulty of fitting the Negro into the picture. Part I describes in careful detail the overall development, from the first reluctant admission of a few Negroes into war work to their eventual inclusion in large numbers under the President's directive against job discrimination. This part records, too, the almost complete breakdown because of inefficient vocational training in most of the schools allotted to Negroes. Mr. Weaver writes:

At the close of World War I, the Negro emerged with a foothold in unskilled jobs in heavy industry. During World War II, he acquired a foothold in single-skilled and semi-skilled jobs in many industries and a place as a worker in a wide variety of industries and plants

... This much we can now say, the Negro has improved his economic status during the war emergency.

Part II of the book takes up the interpretation of this modest statement, discussing in detail the factors which play on the Negro in the economic life of the country. Part III discusses the future of the Negro in our economy.

This volume, in its own sober way, is a backing up of what Mr. Powell writes in his more militant book. Out of the multitude of economic facts and figures the picture comes clear: The Negro presses forward. If the economy prospers, he will continue to press forward. If he is halted, it will be because the economy has turned sick.

Both books prove with utter clarity that the day is past when the white man can hope to put the Negro "back in his place." The Negro's place is by the white man's side.

Islands Whose Names Will Live

ON TO WESTWARD. By Robert Sherrod. New York: Duell, Sloan & Pearce. 1945. 333 pp. \$3.

Reviewed by
Brigadier General DONALD ARMSTRONG

MR. SHERROD proved in his "Tarawa" that he is among the foremost eye-witness reporters of the Pacific war. He sustains his preëminence in this second report that describes Admiral Nimitz's Central Pacific campaign on Saipan, Iwo Jima, and the initial stages of Okinawa. Mr. Sherrod's realism is vivid and varied and utterly without glamor. His book confirms the words of Isaiah that "every battle of the warrior is with confused noise, and garments rolled in blood: But this shall be with burning and fuel of fire." For burning and fuel of fire became one of the chief weapons against the Japanese when they sought refuge in their caves and underground burrows on these islands.

The warriors Mr. Sherrod writes about are the Marines. The confusion is lessened, at least for the reader of this stirring book, by his ability to describe the battlefield, to explain the enemy and the esprit de corps and courage of the Marines, and their ways and means of annihilating the defending garrisons. The Army divisions that fought with the Marines may be disappointed to find little reference to their activities. Mr. Sherrod points out, however, that he writes "what he sees and hears and feels," that he seeks to "reflect the

mood of men in battle as those men appear and talk and fight." Consequently, he writes principally of a comparatively small sector within his own sight and hearing, and as he accompanied the Marines in their landings and advances, the other troops are only casually mentioned. Nevertheless these samples of "island-hopping" illustrate accurately the grim price of victory against the Japanese. There is enough about the rest of the fighting beyond the reach of Mr. Sherrod's eyes and ears to make understandable the conduct of these campaigns with the help of a few simplified maps.

When Mr. Sherrod reached headquarters he looked about him and gathered material for sketches of Admiral Nimitz and many of his Navy and Marine assistants. He also likes to name names of enlisted men and officers whose exploits are particularly noteworthy. Certainly the Marines will include Mr. Sherrod among their favorite authors. The layman will doubtless find that the book rouses emotions of fear and horror rather than pleasure, but he cannot escape a feeling of wonder and admiration for the few thousand men who endured this ordeal that the people at home might live their lives in safety. Mr. Sherrod points out emphatically that we had great superiority in sea, air, and weapon power when we started fighting on Saipan. His observations are ample evidence that, without superior morale, training, and leadership, material superiority is no assurance of victory.

ART EXHIBITIONS

FEBRUARY

AKRON, OHIO

Art Institute: Modern Architecture for the Modern School, to Feb. 17; If You're Going to Build a House, The Lesson of War Housing, Planning the Modern Home, Look at Your Neighborhood, Akron City Planning, City Planning, to Feb. 22; Integrated Building, Feb. 7-28.

ALBANY, N.Y.

Institute of History and Art: Painting in Canada, to Mar. 10; 6th American Drawing Annual, Feb. 14- Mar. 10.

ATLANTA, GA.

Art Association and High Museum: Your Doctor Speaks (Upjohn Co. and Midtown Galleries, N. Y.), through Feb.

AUBURN, N.Y.

Cayuga Museum: Paintings by Frank C. Kirk; Historical Exhibit, Hats in History; Health Exhibit, Modern Medicine; Modern Prints, Popular Photography, all, through Feb.

BALTIMORE, MD.

Museum of Art: Paintings by Raoul Dufy, Prints by Daumier, to Feb. 24; Definitions, Caricatures by Aline Fruhauf, to Feb. 28. Annual All Maryland Artists Exhibition, to Mar. 3; 19th and 20th Century French Paintings, current.

Walters Gallery: Jewelry, to Feb. 16.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy: 1st Biennial Exhibition of Contemporary Textiles and Ceramics, Ancient Peruvian Textiles (from Textile Museum of the District of Columbia), Selected Textiles from the Museum Textile Coll., through Feb.

BOSTON, MASS.

Museum of Fine Arts: Zoë Oliver Sherman Collection, to Feb. 24.

BUFFALO, N.Y.

Albright Art Gallery: Feininger and Hartley, to Feb. 17; Buffalo Society of Artists, Monochrome Show, Feb. 4-24.

CAMBRIDGE, MASS.

Fogg Art Museum: Treasures from the Islamic Collection, French Paintings, through Feb. 28; Graphic Work of Edvard Munch, Feb. 5 through Mar. 19; Graphic Work of Paul Gauguin, Feb. 5 through Mar. 30.

CHICAGO, ILL.

Art Institute: Calvin Albert, Egon P. Weiner, Exhibition of Drawings, through Feb.; Bellows, to Mar. 10; Looking at Sculpture, through June 1. *Associated American Artists:* James Chapin, Feb. 6-25; First Anniversary Show-Thomas Benton, Feb. 27-Mar. 16.

CINCINNATI, OHIO

Modern Art Society: Before, During, and After (Veteran's Show), to Feb. 25; Moholy-Nagy Exhibit, Feb. 12-Mar. 18.

CLEVELAND, OHIO

Museum of Art: 17th Exhibition of Contemporary American Oil Paint-

ings, Recent Accessions in Prints, through Feb. 17; Paintings by Buffalo Artists, through Feb. 24; Lithographs of Toulouse-Lautrec, Feb. 20-Mar. 31; Paul Strand, Photographs 1915-1945 (Museum of Modern Art), to April 1.

COLORADO SPRINGS, COLO.

Fine Arts Center: Prints and Drawings by Stanley Hayter, Sculpture by Marion Buchan, Southwestern Indian Pottery (Taylor Museum), through Feb.

COLUMBIA, S.C.

University of S.C. Library: Paintings by Emma Taber, Feb. 3-15; Paintings by Caroline Guignard, Feb. 18-Mar. 2.

DENVER, COLO.

Art Museum: Chappell House Galleries—Questions of Taste in Art, to Feb. 24. City and County Building—Drawings by Augustus John, to Feb. 25.

GRAND RAPIDS, MICH.

Art Gallery: Annual Print Competition of the Friends of American Art, Feb. 11-Mar. 1.

HAGERSTOWN, MD.

Washington County Museum: Cumberland Valley Artists' Annual, to Feb. 24.

HARTFORD, CONN.

Wadsworth Atheneum: Loan Exhibit of Silver, through Feb. Tapestry Hall of the Morgan Memorial—18th Annual Exhibition of the Hartford Society of Women Painters, through Feb. 17.

HUNTINGTON, L.I.

Heckscher Museum: American Landscape Painting of the 19th Century, through Mar. 21.

JACKSON, MISS.

Municipal Art Gallery: Annual Exhibition of Oil Paintings, through Feb. 28.

KANSAS CITY, MO.

William Rockhill Nelson Gallery: Advertising Art (Art Directors' Club of Chicago), through Feb.

LOUISVILLE, KY.

Art Center Association: French Graphic Arts, to Feb. 26.

MEMPHIS, TENN.

Brooks Memorial Art Gallery: Paintings by Marjorie Liebman, to Feb. 13; Paintings by Tennessee Artists, Feb. 15-26; Small Bronzes by Anna Hyatt Huntington, to Feb. 26.


MILWAUKEE, WIS.

Art Institute: 10th Annual Exhibition of Milwaukee Printmakers, 27th Annual Exhibition of Wisconsin Designer-Craftsmen, Cleveland Traveling Oil Exhibition, Kandinsky Memorial Exhibition, Feb. 13-Mar. 10.

MINNEAPOLIS, MINN.

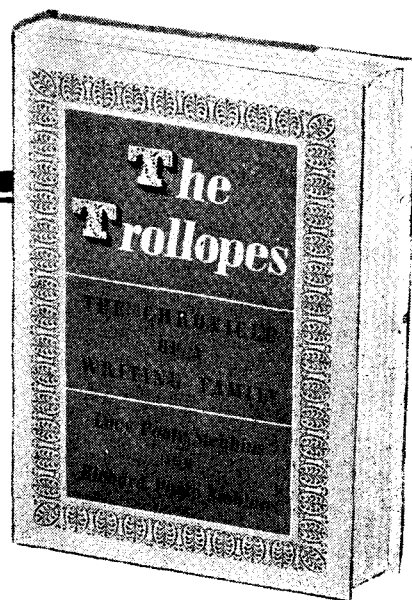
Institute of Arts: French School of Painting (lent by the French Government), to Feb. 28; Paris, 1945. Paintings by Floyd and Gladys Rockmore Davis (lent by *Life Magazine*), Feb. 12-28.

University Gallery: National Serigraph Exhibition, to Feb. 15; Hints and Ideas for your Home, California Watercolor Society, to Feb. 20. *Walker Art Center:* Ideas for Better Living, through Feb.; Sculpture and


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N. Y. Herald Tribune Book Review.



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