

torian to write as well as the critic, can finally be managed, Mr. Lively's brief "Unfinished Chapter" will be a challenging contribution to such a history.

**THE ENIGMA OF JOE JOHNSTON:** To many people in the Confederacy he was "Retreating Joe" Johnston, the general who always retired when another would have fought. To a few he was the greatest general in the Confederacy, ranking even above Lee, and to the private soldiers who served under him he was "Uncle Joe," the leader who never sacrificed them in needless battles. Later popular and scholarly opinion has tended to write him off as one of the Confederacy's military mistakes.

Regardless of opinions concerning him, Johnston has remained a shadowy figure. Gilbert Govan and J. W. Livingood, a research-writing team from the University of Chattanooga, have produced the first biography in sixty years: "**A Different Valor**" (Bobbs-Merrill, \$6). Painstakingly researched, carefully presented, and smoothly written, this major addition to Civil War historiography emphasizes that Johnston was a victim of the vindictiveness of Jefferson Davis. Barring discovery of a new cache of Johnston manuscripts, it should stand as a definitive treatment.

As befits the subject, this is almost completely a military biography. Undoubtedly Johnston's solid merits have not been adequately recognized; it is one of the contributions of this book that it redresses the unfair balance against him. Yet it is evident from the authors' own account that some of the criticisms of Johnston have had a basis in fact.

A major part of the book, and probably the most fascinating part, deals with the famous and deadly feud between Johnston and Davis. Their constant bickering was a direct expression of the individualistic and imperious character of upper class Southerners, who with the exception of Lee and a few others, were unable to discipline themselves even in war, and it illustrates perfectly how a people's culture may influence the way they wage war.

The influence of Southern culture is apparent in another phase of Johnston's career. When Davis assigned him to command the Western Department, Johnston failed to exercise his authority. Johnston seems not to have understood the command requirements of a big war; he could see no farther than field headquarters. His attitude was not unique. It could be that the Confederacy was incapable of administering a modern war.

—T. HARRY WILLIAMS.

## Orwell

*Continued from page 21*

nist, is a minor functionary in the service of English Socialism, a totalitarian power operation. He is trapped in his class. He is betrayed by those who know of his sex life. He cannot withstand torture. He collapses morally, and at the end longs for a bullet through the head.

The defeat of these unheroes is total. They are like the victims of mocking thieves; they are robbed even of the satisfaction of having fought the good fight. All Orwell's novels are stories of defeated revolt. In 1944, he chided Koestler for using disillusionment as an excuse to stop thinking, and observed: "All revolutions are failures, but they are not all the same failure."

He himself never stopped thinking, but all the rebellions in his own novels are the same failure. The protagonist in "Keep the Aspidistra Flying" tries to rebel against the theocracy of

money and quits his job as a minor functionary in an advertising agency, but when his girl lets him get her "in trouble," his sense of personal decency sends him crawling back to the agency, and the man who wanted so piteously to sink into "great sluttish underworld where failure and success have no meaning" is trapped in the middle classes. In "The Clergyman's Daughter," the protagonist's rebellion against her life of spinster respectability is unconscious; she joins the thieving, wenching proletarians, but in time is glad to go back to her old life, even though she has been stripped of her faith. In "Coming Up for Air," the protagonist's attempt to escape from his henpecked, cheapened life back into his boyhood end in ignominy. The one exception to the pattern is "Animal Farm," in which the revolution fails simply because pigs are no more fit to be trusted with power than men are. That revolt, however, is the Russian Revolution; all the others are personal rebellions, personal failure.

These sentences describe the World of George Orwell:

## Orwell in Print

### By Orwell

**ANIMAL FARM.** Harcourt Brace. \$2.95. *New American Library. Paperbound, 25¢.* A modern-day Aesop tells the frightening fable of a time when the tyrannous pigs rule the farmyard.

**BURMESE DAYS.** Harcourt, Brace. \$3. A grim novel of corruption among British colonials.

**COLLECTION OF ESSAYS.** Anchor. 95¢. Reflections about Kipling, Gandhi, and the craft of writing.

**COMING UP FOR AIR.** Harcourt, Brace. \$3. George Bowling, a dreary middle-aged man, is the hero of this 1938 novel which mocks contemporary civilization, gadgets, and standardization.

**DICKENS, DALI AND OTHERS.** Harcourt, Brace. \$3. Essays about contemporary culture with a sigh and a moan for the lost liberalism of the nineteenth century.

**DOWN AND OUT IN PARIS AND LONDON.** Harcourt, Brace. \$3. *Paperbound, Avon, 35¢.* The splenetic account of the days and ways of a British tramp.

**HOMAGE TO CATALONIA.** Harcourt, Brace. \$3.50. *Paperbound, Beacon, \$1.25.* An account of the chaos of the Spanish Civil War as witnessed by

Orwell who served as journalist and militiaman in wartorn Barcelona.

**KEEP THE ASPIDISTRA FLYING.** Harcourt, Brace. \$3.75. A satiric novel about the worshippers and pursuers of money.

**NINETEEN EIGHTY-FOUR.** Harcourt, Brace. \$4. *Paperbound, New American Library, 35¢.* A chilling fantasy of man caught in a totalitarian world of the not-so-distant future.

**THE ORWELL READER.** Harcourt, Brace. \$5.95. Fiction, essays, reportage with an introduction by Richard H. Rovere.

**SHOOTING AN ELEPHANT.** Harcourt, Brace. \$3. Eighteen essays ranging in subject matter from literary discussions of Lear and Tolstoy to the hanging of a prisoner in Burma.

**SUCH, SUCH WERE THE JOYS.** Harcourt, Brace. \$3.50. Previously uncollected essays in a posthumous edition.

### About Orwell

**GEORGE ORWELL.** By John Atkins. Frederick Ungar. \$4.50.

**GEORGE ORWELL.** By Lawrence Brander. Longmans. \$3.50.

**A STUDY OF GEORGE ORWELL.** By Christopher Hollis. Regnery. \$3.75.

• There are no heroes, only men who have been let off lightly so far.

• You can be defeated, inside as well as out. Your fortitude is based on the hope of *someone's* good opinion. Therefore, a government's power to write and rewrite history is absolute power.

• You would rather incur real guilt than face the "guilt" of being unlovely.

• Power corrupts, and the lack of power corrupts.

• It is not hard to love your enemy. The one you love is your enemy.

• Do you want to know your fortune? Consult your fears.

**A**LTHOUGH Orwell had a vision of such baleful vitality that it persisted through the political changes of an eventful time, it did not make him into a man with only one thing to say. He changed. His was an eventful mind. In his literary life he passed through five moods, not tidily separated into periods, but coming through one another in succession, as it were, to dominate his brain.

The first mood was revulsion. He returned from Burma in 1927, sick over what he had done there. He had been a minor functionary in the police service. He had been a good policeman, and what outraged him was not the abuse of authority but the fact of authority. The little essay called "A Hanging" evokes the horror of helping to kill a man. It is a model of English narrative—and yet it omits completely to tell us what the condemned criminal had done. Orwell is concerned not with justice but with the power of some men over the body of another man. "Shooting

an Elephant" tells how "seeing the dirty work of Empire"—the convicts in their cages—oppressed him with "an intolerable sense of guilt." It does not tell what the convicts were convicted of. "I hated the imperialism I was serving with a bitterness that I cannot make clear," he said later; it was not merely imperialism he hated, for with a few details altered, the dirty work of Empire is the dirty work of every county and village in the world, the dirty work of civil authority. Even "Burmese Days," a novel he said he wrote to "expiate," never argues that the natives would be better off without British rule; it clearly suggests the reverse; but still the British are guilty men. In this mood of Orwell's it was the men in power who fascinated him, and the power of power over their minds.

The second mood was atonement. He wanted to wash himself—in dirt. Evidently he was now in that early fond stage of radicalism in which one believes in a worldwide community of the Oppressed. He went down-and-out—deliberately, it seems—worked at menial jobs in Paris, submerged himself even beneath the workers down into the unemployables, starved, and emerged to publish his first book, a report called "Down and Out in Paris and London" in 1933. In the 1935 novel "A Clergyman's Daughter," he takes his heroine from the barren comfort of the Anglican communion down into the communion of derelicts warming each other with their stinking bodies in the park. In the 1936 novel "Keep the Aspidochelone Flying," the hero "wanted to cut the strings of self-respect, to submerge himself. . . . He liked to think about



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Conducted by John T. Winterich

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Here are a baker's dozen of writers known chiefly for their contributions to adult literature who have written exceptional and memorable works for children. Barbara K. Walker of Carlinville, Illinois, asks you to assign the correct writers to the correct works. Answers on page 33.

- |   |                                   |
|---|-----------------------------------|
| 1. "The Magic Fishbone"                   | ( ) Charles and Mary Lamb         |
| 2. "Sing Song"                            | ( ) Marjorie Kinnan Rawlings      |
| 3. "Many Moons"                           | ( ) Esther Forbes                 |
| 4. "Stuart Little"                        | ( ) Antoine de Saint-Exupéry      |
| 5. "Tales from Shakespeare"               | ( ) Charles Dickens               |
| 6. "The King of the Golden River"         | ( ) W. M. Thackeray               |
| 7. "The Rose and the Ring"                | ( ) T. S. Eliot                   |
| 8. "The Happy Prince"                     | ( ) Oscar Wilde                   |
| 9. "Johnny Tremaine"                      | ( ) Rosemary and Stephen V. Benét |
| 10. "The Little Prince"                   | ( ) Christina Rossetti            |
| 11. "Old Possum's Book of Practical Cats" | ( ) James Thurber                 |
| 12. "A Book of Americans"                 | ( ) John Ruskin                   |
| 13. "The Secret River"                    | ( ) E. B. White                   |

- ✓ Do prime numbers go on forever?
- ✓ Are there more whole numbers than even numbers?
- ✓ How many colors are needed to color a map?
- ✓ What is the smallest circle that will enclose a set of points?

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