

to all the dangers of modern living: speed, jazz, drugs, liquor, sexual excess. But M. de Saint Pierre forgives them their vagaries because he finds them intelligent and generous; they do not cheat, and they are searching for an ideal, although they have as yet found nothing to replace Nietzsche and Marx. They are more sinned against than sinning since they receive no guidance from their parents, who themselves persist in prolonging an appearance of youth and refuse to grow up to parental responsibility.

Denis Prullé-Rousseau, in his senior year, gives vent to his rancor against his elders by publishing an iconoclastic newspaper at school. He has no *rapprochement* with his parents nor with his insipid sister, who reads Simone de Beauvoir to while away the idle interlude between childhood and marriage. The only people whom Denis has really loved are two old men, his late professor of philosophy, Sauvageot, and a tsarist colonel, on whom he spends most of his allowance.

As a bridge between the two generations there is a young priest, Philippe de Maubrun, a thwarted missionary who has been named successor to M. Sauvageot. He tries to use a combination of psychological liberalism and Christian morality to tame the young rebels. When Denis, who has turned liberty into license, is faced with expulsion, this teacher calls upon the parents to save the son. But at the moment of crisis Mother has gone on a pleasure jaunt to England, and Father, a famous surgeon, is preparing to take off with his secretary to read a paper in Rome. If his son's physical health were in danger he would drop the paper and the paramour; but, confronted with this moral meningitis, he cannot believe that catastrophe is really in the making. Strangely enough, though he has not taken much interest in his son, he seems to know him better than the conscientious teacher-priest.

M. de Saint Pierre's book is both an apology for youth and a defense of Christian ideals. It is an eloquent statement of the importance of the teacher's role in a society in which parents seem to have abdicated their right to inculcate values in their children. One may wonder, though, if the author is not going a bit too far in suggesting that the young of today are a new breed, a biological mutation, strangers waiting for a new world. Denis, whose problems remain unsolved at the end of the book, will discover the truth of the adage that youth is an ailment from which everyone recovers in due time. Saint Pierre may in fact be pitying the wrong gen-

eration, for to be born in wartime is as nothing to having one's youth interrupted by war. It seems a bit ungenerous to begrudge the pleasures of the afterglow!

OUTSIDER: Readers who recall the raw indignation of the Studs Lonigan and Danny O'Neill trilogies may be interested (although perhaps not too surprised) to discover that, after a quarter of a century, distance lends enchantment even to James T. Farrell. In *The Silence of History* (Doubleday, \$4.95), Farrell resumes his chronicle of the South Side Chicago Irish, this time in the person of Eddie Ryan, an ambitious young man who is making the leap into a world of books and learning at the university.

The first volume of a projected tetralogy, *The Silence of History* is obviously autobiographical—so much so that in a few of the chapters Farrell writes directly in the first person. For the most part, however, he keeps Eddie Ryan at arm's length, and this, in fact, is one of the faults of the novel. Sensitively conceived—"he was fighting for the future . . . for some value beyond just money or having his name known . . ."—Eddie is never granted any very intense relationships, even when he falls in love with Thelma Carson, daughter of a university professor. Eddie's inherent shyness, his self-awareness—he is a classic example of the "outsider"—results in inhibited storytelling.

He is presented here as a very decent and upright young man, supporting his grandmother by working in a filling station at night while attending classes by day; and although one admires Eddie for not succumbing to the usual adolescent highjinks, his friendship for Peter Moore, his pristine hand-holding with Thelma, all seem a bit old-fashioned, even for the 1930s. A more distracting characteristic is Farrell's weakness for giving us the life history of every character in the novel, no matter

how minor, and his (or rather Eddie Ryan's) sophomoric philosophizing in response to his spiritual awakening.

Farrell is obviously trying, in this new series of novels, to get away from the naturalistic method he used so powerfully in the Thirties. Time has mellowed him, and he has created here a young man who, if convincing, is yet too reasonable about life to engage our deepest feelings. So little happens in this novel, and it happens so relentlessly, that the reader would welcome an occasional seduction, or a good family brawl.

—DAVID DEMPSEY.

CRIME PASSIONNEL: If in recent years a new area of psychology has been opened up by the French novel, it is that of love from the woman's point of view. While the men writers have busied themselves with politics, religion, or philosophy, the women, since Colette, have taken for their own province the traditional theme of fiction and exploited it with zeal. The greatest of them is, to my mind, Marguerite Duras, who describes a sensuality so dark and bitter that even her characters can experience it only vicariously.

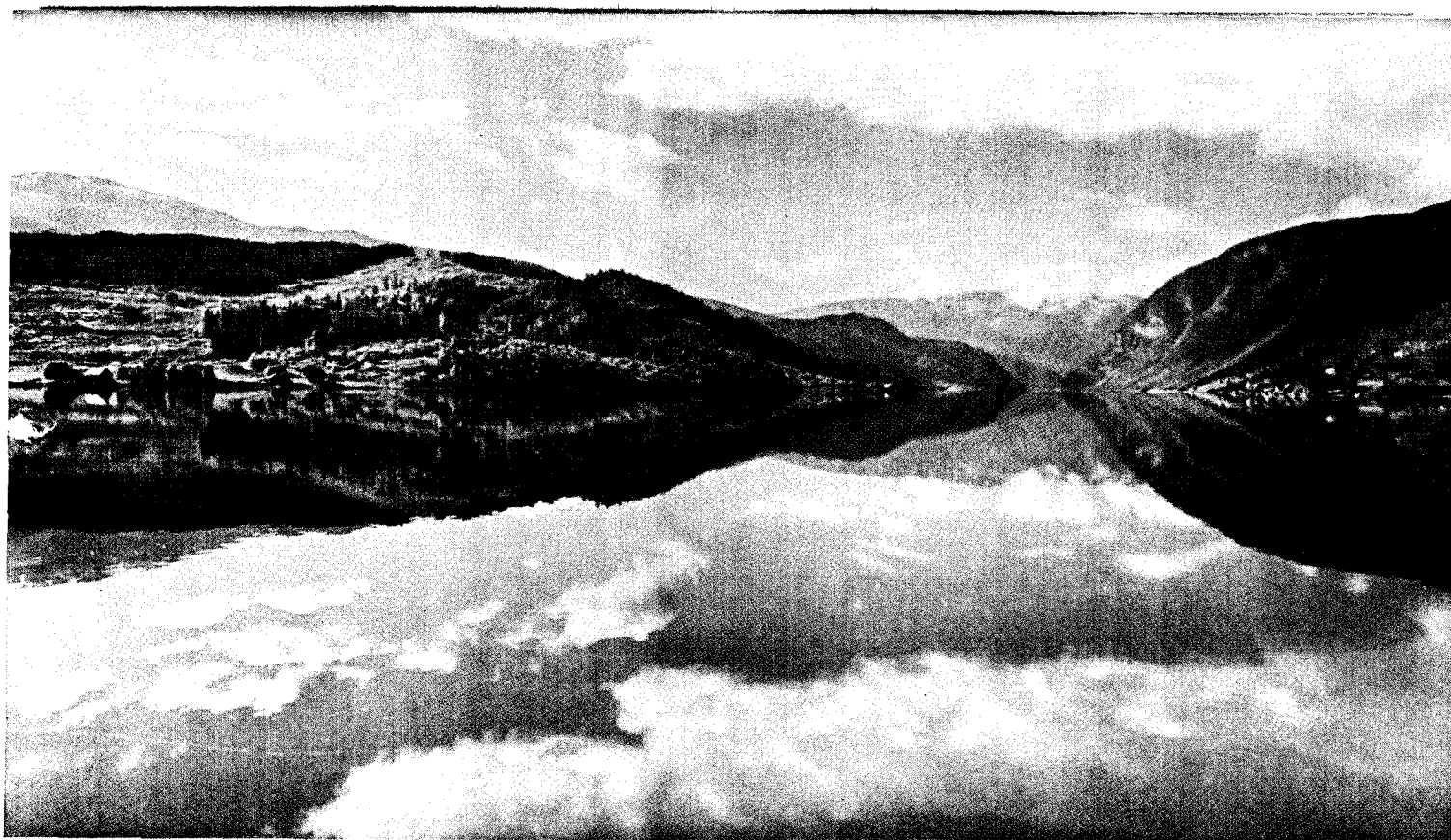
In her earlier *Moderato Cantabile*, where passion reaches its ultimate expression in masochism and the death wish, a young woman of respectable position identifies herself with the victim of a crime of passion as she sits in a workingman's bar, drinking herself into a voluptuous stupor. In *10:30 on a Summer Night* (translated by Anne Borchardt, Grove, \$2.95) a young wife whose husband is about to make love to another woman identifies herself with a man who has just killed his wife and her lover.

Maria is driving through Spain with her husband and their friend Claire. A summer storm obliges them to take shelter in the little town where the murderer is being hunted down. After a night of anguish, which glass after glass of manzanilla cannot deaden, Maria comes face to face in the early dawn with the hero of the primitive, archetypal drama that outlines her own.

Mme. Duras's technique of indirection reveals her as a real virtuoso. With a minimum of words—a few strokes of description and fragments of dialogue—she obtains a maximum of emotional intensity. The evocation of the heat of Castile in summer, the violent cloudburst, the symbolic crime of passion lift a brief story of conjugal jealousy and unwilling betrayal into a drama of fate with universal impact. Through Maria's soft whimper of pain we hear the moan of humanity, driven by its instincts into tragedy that it can foresee but not avert.

—LAURENT LESAGE.





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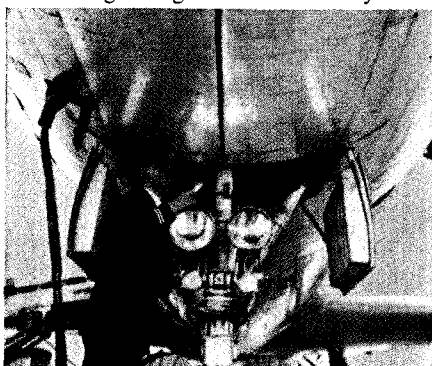
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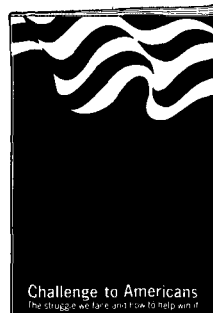
"We are challenged by the revolution of communism. The Communists seek power through conspiracy, terror, aggression and deceit. They exploit and corrupt legitimate revolutionary forces, scavenging on poverty, ignorance, despair.

"And also we are challenged by the revolution of hope in continents long captive to stagnation and despair.

"We are challenged by the revolution in science and technology bringing new boons and new dangers to humanity.

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In an age of revolution, we dare not forget that we



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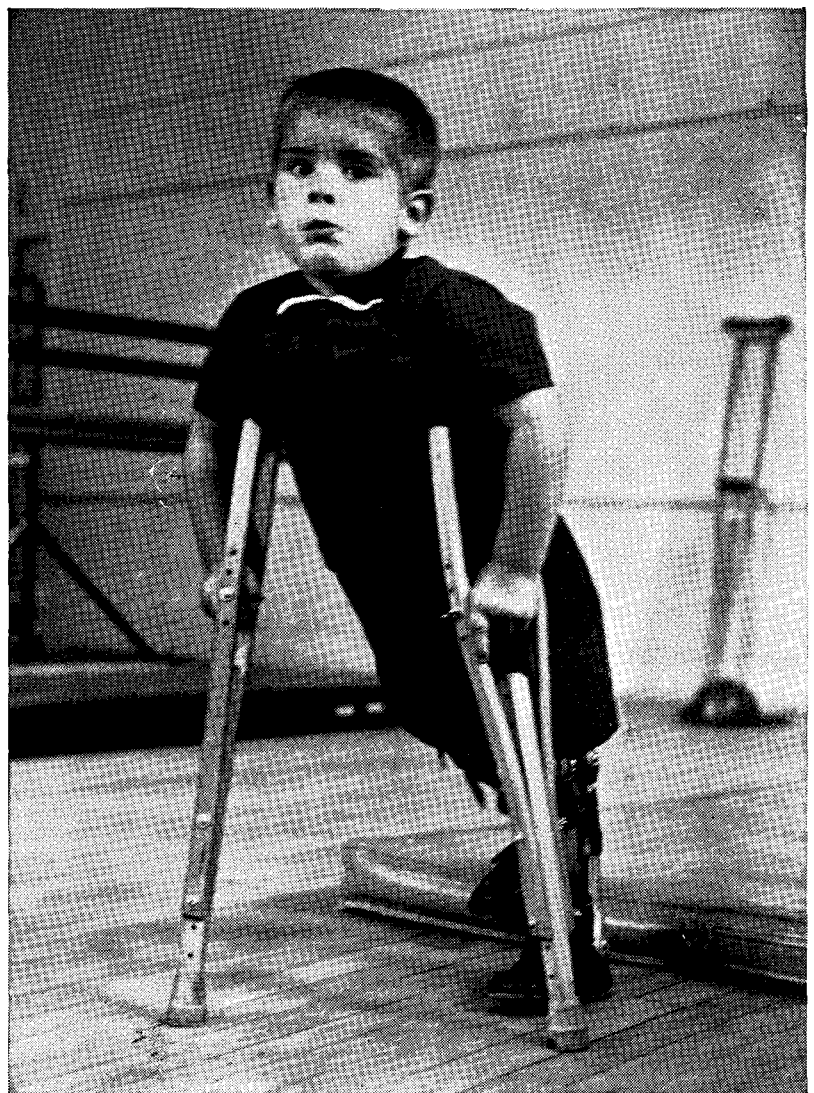
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The Balance on the Brink

The Decline of Democratic Politics, The Impasse of American Foreign Policy, and The Restoration of American Politics, by Hans Morgenthau (University of Chicago Press. Resp. 431 pp., \$10; 312 pp., \$7.50; 391 pp., \$8.95), the three volumes comprising ***Politics in the Twentieth Century***, are concerned with "the only real revolution that has occurred in the structure of international relations since the beginning of history": the availability of nuclear power as an instrument of foreign policy. Max Beloff is Gladstone Professor of Government and Public Administration at the University of Oxford, and a Fellow of All Souls College. His latest book, "The United States and the Unity of Europe," is scheduled for release the latter part of April.

By MAX BELOFF

THE SHEER bulk of Hans Morgenthau's activity over the past quarter century inspires amazement and admiration. To have written some important books, to have run the Center for Study of American Foreign Policy, out of which has come much significant work by other writers and, on top of it all, to have poured forth the endless stream of articles, lectures, letters to the press, and testimonies before Congressional Committees that make up these three massive volumes—it makes one feel horribly lazy. Perhaps what keeps Professor Morgenthau from retiring to the world of pure scholarship that he is so obviously fitted to adorn is his manifest conviction that what he has to say is of real, indeed desperate, importance, that clear thinking on issues of foreign policy is essential to the nation's salvation, that delays in learning these lessons could be fatal to America and in fact to humanity.

As a book *Politics in the Twentieth Century*—for its division into three parts is necessarily somewhat arbitrary—suffers from its origin, as must all such collections. The separate topics overlap, there is much repetition in theme and illustration: even quotations reappear. But there is an underlying

unity of subject and approach—a dialogue between a mind and a subject that has a certain cumulative drama.

Professor Morgenthau's approach to his problem—how the United States should conduct its foreign policy and what that policy should be—has always been that of a political philosopher. If pure speculation of a utopian kind gets one nowhere, neither does the pure empiricism unchecked by theory that goes by the questionable title of "political science." As he puts it, "Political science as an academic discipline everywhere in the Western world owes its existence to the disintegration, after their last flowering in the early nineteenth century, of the great philosophic systems which had dominated Western thought and to the concomitant development of the empirical investigation of the social world." But this is not sufficient. Professor Morgenthau's heroes are men like Burke, who can proceed from a study of the actual world of experience to a theoretical construction capable of further application but subject to modification in the light of new experience.

History for him teaches but does not determine; nor are its teachings profitable if mechanically applied to different situations. Even less does Professor Morgenthau believe that the future actions of political communities can be deduced from the "metaphysics of geography."

Mr. Morgenthau is best known, perhaps, for his evocation of the idea of the "national interest" and for his pre-

ference for it as against abstract morality as the foundation of national policy. He censures Americans for being "impatient and disappointed with other nations who dare to look at the world from the vantage point of their interests and not ours." He is aware of the danger of identifying one's own cause with that of morality in the abstract: "the anti-Communist crusade as an instrument of foreign policy is likely to destroy all nations, Communist and anti-Communist."

The realism of Professor Morgenthau's analysis leads him to denounce many of the favorite illusions of American and Western policy that have been responsible in his view for the stagnation that set in after the great creative period of the Marshall Plan and the Atlantic Alliance. He notes the tendency to carry over into unsuitable contexts ideas that have proved their value concerning Western Europe. While championing "containment" of the Russians, he criticizes the barren waiting-upon-events that has resulted from applying this policy to the very different situation created by the Chinese expansion in Asia. He deplores the priority of military thinking, which has made the United States the accomplice of reactionary and ultimately unstable regimes such as that of South Vietnam. But he is equally contemptuous of those who believe that "aid" is meaningful except in the light of clear political objectives. Sometimes he points up the issues in a phrase even more pregnant now than when it was written, as, for instance, when he says with respect to American aid to Pakistan and to India that "the United States is really engaged in an arms race with itself."

In regard to Europe, it is notable how few of Professor Morgenthau's essays even touch on what most Americans regard as the core of United States policy there—the furtherance of European integration. These essays are no place to look for "Grand Design." An early essay on the Schuman Plan deals with it simply as a new French solution to the old problem of containing German strength. For Professor Morgenthau, Germany's future is what really matters. The basic dilemma to which he has returned again and again over the past twelve years is to be found in the contradiction between the deep U.S. commitment to close ties with the Federal Republic and the commitment to the reunification of Germany, which is unattainable save at the price of loosening these ties. Only in this context is the Berlin problem understandable.

But realism demands more than the realistic are always prepared to admit. For it is Professor Morgenthau's great-

