

The "Human Side" of the War

BLOOD FOR THE EMPEROR: A Narrative History of the Human Side of the War in the Pacific. By Walter B. Clausen. New York: D. Appleton-Century Co. 1943. 341 pp., index. \$3.

Reviewed by FREDERICK GRUIN

As a veteran San Francisco and Los Angeles newspaper man, as a reporter who covered the Pacific Fleet since 1925, as Associated Press bureau chief at Honolulu since December, 1941, Walter B. Clausen brings impressive professional background to this study of "the human side" of World War II's Pacific conflict. But he has turned out a book that is unimpressive and curiously amateurish.

Mr. Clausen finds it all very simple and presents his thesis in the best journalistic clichés. The Japanese are "little brown men" who "for generation after generation have lived and thought and died to the accompaniment of the samurai song of conquest." ("Blood for the Emperor!" is the song's refrain.) The Pacific War is an "amazing clash between races," between "liberty-loving peoples" and "the living hordes of what most civilized inhabitants of the earth thought a legendary past." We Americans must now stop "the Juggernaut of the hordes of the Sun Goddess." We will succeed, in the sea-dog words of Admiral Halsey, only if we "Kill Japs! Kill Japs! Kill more Japs!"

Perhaps Mr. Clausen did not intend to dig more deeply into causes and effects. His main concern is to record—or, rather, to re-record—some of the Pacific war's "thrilling stories of valor in the words of the fighting men themselves." If it happens that most of the stories were A.P. reports, plus official Navy accounts, who will quibble? Future anthologies may collect the best work of other press services, of the newspapers and magazines whose correspondents were also on the scene of activity.

Most of the stories quoted by Mr. Clausen are as good reading now as when they appeared in the daily press. With unforgettable yet often understated strokes, American fighting men paint the canvas of action from the Coral Sea to the last big night mêlée off the Solomon Islands. Mr. Clausen recalls Ensign George Gay's astonishing "fish-eye view" of the great Battle of Midway—the view this Navy airman enjoyed after his torpedo plane was shot down and he floated in the sea and watched burning enemy ships go by. Nor does Mr. Clausen fail to remember Lieut. Commander Thomas Klakring, who sailed his submarine close enough to a Japanese shore to see "the pony races"; or Lieut. Elbert McCuskey, the Navy ace dubbed "Go Get 'Em," who got five Japanese planes at Midway; or Vern Haugland, the young A.P. correspondent who bailed from an Army plane over New Guinea's terrifying jungle and came out after an ordeal of forty-three days.

Mr. Clausen is sure that time is on the Japanese side, that the American fighting man's skill and courage need to be buttressed by the realization that the Pacific is no "secondary front."

Rather, it is "a racial war of greater significance than any the world has heretofore seen, and the conflagration in Europe was merely an opportunity for it to break out in its full fury."

Mr. Clausen's familiar warning seems dated by the Quebec Conference and Allied insistence that the struggle against Japan is not secondary. While there can be no argument that Japan is an international opportunist, the fight against her can hardly be called "racial." The Chinese, after all, are on the Allied side. By and large, "Blood for the Emperor" is most satisfying when it lets the fighting men speak for themselves.

ANSWERS TO LITERARY QUIZ

1. Browning: "The Last Ride Together."
2. Coleridge: "Christabel."
3. Housman: "Loveliest of Trees."
4. Swinburne: "Love at Sea."
5. Tennyson: "In Memoriam."
6. Marlowe: "The Passionate Shepherd to His Love."
7. Seeger: "I Have a Rendezvous with Death."
8. Wordsworth: "She Dwelt among the Untrodden Ways."
9. Herrick: "Upon Julia's Clothes."
10. Noyes: "The Barrel Organ."
11. Burns: "A Red Red Rose."
12. Gilbert: "The Mikado."
13. Davies: "Leisure."
14. Masefield: "C. L. M."
15. Dryden: "Alexander's Feast."
16. Stevenson: "Requiem."
17. Marvell: "To His Coy Mistress."
18. Kilmer: "Trees."
19. Milton: "Il Penseroso."
20. Bates: "America the Beautiful."



The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
DEATH AT 7.10 <i>H. F. S. Moore</i> (Crime Club: \$2.)	Reno-bound wife dies of poison on train. Detective-minded fellow passenger follows lurid trail to explosive finish.	Plentiful color and well-tangled plot—but sleuth's flashback method has dubious points.	Middlin'
IT FELL DOWN DEAD <i>Virginia Purdue</i> (Crime Club: \$2.)	Young Cal. wife finds out about her quack doctor husband's evil past—which winds up in murder.	No great mystery here, but suspense by the jugful and one of the slickest and most plausible villains in moons.	Very good
TOO MANY BONES <i>Ruth Sawtell Wallis</i> Dodd, Mead: \$2.)	Murder of domineering woman who runs mid-Western museum solved by professor and young girl assistant.	Very spooky job! Good dialogue, considerable amount of interesting anthropological dope, quick action, and surprise windup.	First-class

WHAT IS A ROMANTIC LIFE?

(Continued from page 6)

for calm and serenity that we find in the men of the classical period. What confirms me in this belief is the repeated experience of finding an astute biographer who, having closely studied a particular romanticist, finds his character other than he expected, and so diverts or dilutes the name "romantic" in that one instance while continuing to make use of its vulgar meaning at large.

The significant fact here is the insistence of the writer on the discrepancy between the factual evidence and the usual opinion. Unable to reconcile these two as regards the particular romantic case, and wishing to correct public ignorance, the critical biographer simply whittles away the name "romantic" by an ever-increasing series of exceptions.

This means either that we have no comparative standards or that we do not apply them justly. If we kept in mind the disordered lives of classical specimens such as Cardinal de Retz, Richard Savage, John Wilkes, or Voltaire; if we lingered over the love affairs of Racine, and cared as much about Descartes's mistress and illegitimate daughter as we do about Wordsworth's; if we had more vividly before us the falsifications of Pope; if we recalled Johnson's rowdiness or his bursts of weeping at the reading of his own poetry, we should perhaps form a more balanced conception of what human beings are like under comparable circumstances, and we should cease to find monstrous or titillating the lives that the romantic artists led.

We could make these necessary inferences and correct our own "romantic" folly, if we only remembered that in all these cases, classical as well as romantic, it is only on account of extraordinary achievements that the details of the life have been preserved. And by studying the art independently we could discover its solidity, order, reasonableness, and so work back to the character of its maker. Mr. Julian Green is a modern who can do this. He notes in his diary: "I read once more, with the utmost delight, Rousseau's 'Confessions.' That admirable style can express anything it wishes by the use of the most ordinary words. . . . I know of no other example of an elegance of style that is so free from artificiality and pose; but what efforts that simplicity must have involved!"

Lastly, we could learn to mistrust the lay figure of biography whom we keep hidden in our mind's closet, pos-

sibly as an image of ourselves—the man who has never been crossed in love, never angry, nor poor, nor dejected, nor ridiculous, nor passionate—the man who is pure wax through and through and beside whom any living creature must seem unbalanced indeed. In the absence of fixed stand-

ards, we can at least do what Dunning recommended when General McClellan's reputation suffered a blow from the publication of his love letters to his bride: wait until the appearance of other generals' love letters. In other words, judge generals as military men, and romantics as artists, *first*.

[The foregoing article is extracted, with a few omissions and alterations, from Mr. Barzun's forthcoming study, *Romanticism and the Modern Ego*, to be published by Atlantic-Little Brown.]

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ALAN VALENTINE, President,
University of Rochester

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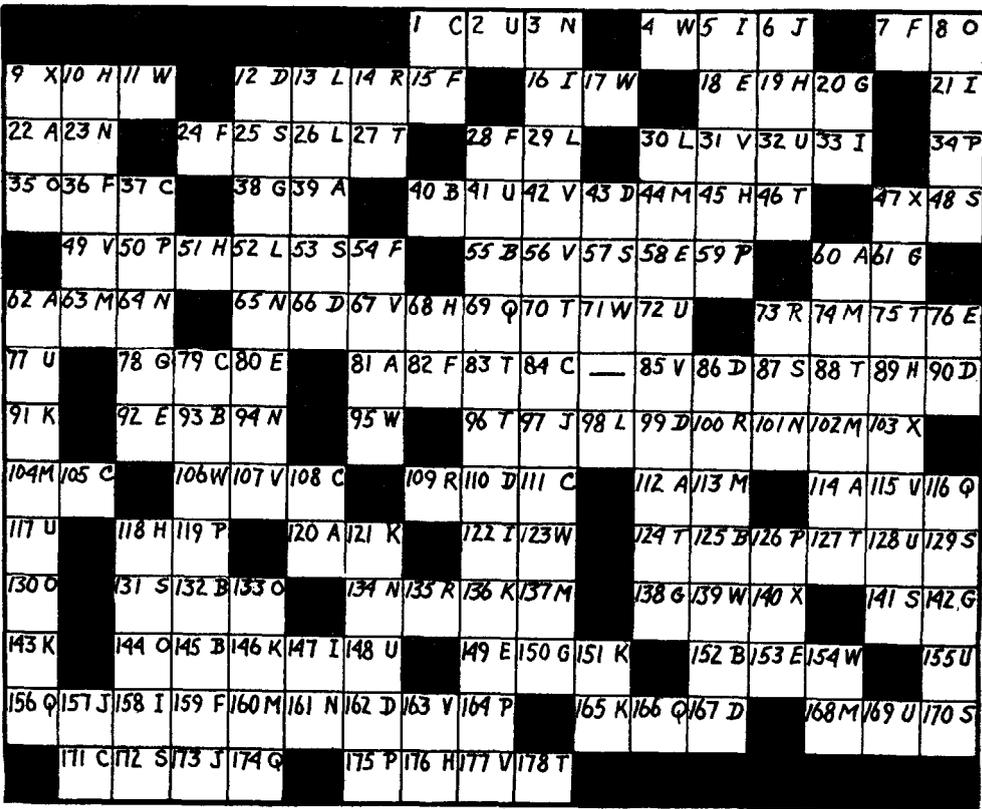
The Crostics Club

THUS wrote Marshall Best of the Viking Press: "Tut-tut! (interjection of mild reproof) for the liberty you take with Morison's elegant title in the acrostic to No. 490. This is a distortion that you could hardly have allowed yourself consciously, even in the interest of your twenty-six-letter limitation, and I can only suppose that you somehow misread the title." Thus wrote Genevieve W. Tucker, Columbus, O.: "Tut-tut (interjection of mild reproof—comp.) to E. S. K. for changing the title of the biography she used in the current DC. Not that I blame her—I thought it was 'Admiral of the Open Sea,' too, the first time I heard the book spoken of." Thus wrote Mrs. Edward F. Buchner, Baltimore: "My knowledge was, incidentally, 'enlarged' by the current DC. I had thought Mr. Morison's title to be 'Admiral of the Ocean Sea.' I had trouble for a time with 'open.' Less knowledge would have been helpful this time!" Thus wrote Florence Hitchcock, Philadelphia: "Liberties were taken in the title of book in recent DC—it is 'Admiral of the Ocean Sea,' not 'open sea.'" And no doubt others of you familiar with the title would have been justified in less kindly admonitions. Thus speaks E. S. K.: "The title of Morison's book I first heard in the radio announcement of the Pulitzer prize winners. I thought it was "Open Sea," a term familiar through its use in International Law, as the *ocean*. *Ocean Sea* I should have thought an error in my hearing. When I looked through the book for an appropriate quotation, apparently my mental impression registered as my vision did not, and I copied it *Open Sea*. Perhaps somewhere in the volume is an explanation of the—at least to me—seemingly redundant title. For the distress caused by my error, I do truly repent.

We add with pride to the list of celebrities doing DCs David Sayville Muzzey, Professor Emeritus of American History at Columbia, and Senior Leader of the New York Society for Ethical Culture. Dr. Muzzey sent me an excellent one of his own vintage.

In a spirit of service I waylaid Lieutenant Richard Warren Hatch of the Staff of the Naval Officers' Training Unit housed in our hotel, to offer him Paul Schubert's review of Commander Ageton's "Naval Officers Guide" in the issue of August 21. "Why," said he, "the *SRL* and I are old friends. I like the book reviews and my wife and I enjoy doing the puzzles together—only this job hasn't afforded time for puzzling." The revelation that the perpetrator stood before him was an amusing surprise, and later, with peculiar joy, I supplied him with a goodly number of back copies.

E. S. K.



Double-Crostics: No. 494

By ELIZABETH S. KINGSLEY

DIRECTIONS	DEFINITIONS	WORDS
<p>To solve this puzzle you must guess twenty-six words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.</p> <p>When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1940 edition).</p>	<p>A. Obtrusive facetiousness.</p> <p>B. Lace of coarse linen thread in geometrical pattern.</p> <p>C. Inbreeding.</p> <p>D. Bridged by a flat-bottom construction of metallic tubes, etc.</p> <p>E. The non-legal portion of Rabbinical literature.</p> <p>F. Exerting one's powers or faculties on.</p> <p>G. A native race of India (in ancient Sanskrit literature).</p> <p>H. Eighth President of the U. S.</p> <p>I. Inferior.</p> <p>J. A Sicilian centre taken by the Allies.</p> <p>K. Put to death by drowning.</p> <p>L. Child (Fr.)</p> <p>M. To catch unprepared (2 wds.)</p> <p>N. American poetess (1880-; Pulitzer award 1919).</p> <p>O. Irregular and uneven as if worn away.</p> <p>P. Egotistical.</p> <p>Q. Author of "Jerusalem Delivered"—1581.</p> <p>R. To expunge.</p> <p>S. To be expended uselessly (3 wds.)</p> <p>T. Inclined to novelties.</p> <p>U. English novelist (1884-).</p> <p>V. Everywhere; from beginning to end.</p> <p>W. Sensory clearness.</p> <p>X. The electric catfish.</p>	<p>39 114 60 22 62 112 120 81</p> <p>152 145 55 40 132 125 93</p> <p>108 79 111 105 37 1 171 84</p> <p>12 86 110 167 66 43 162 90 99</p> <p>153 18 58 76 149 80 92</p> <p>159 54 15 82 7 28 36 24</p> <p>150 38 61 142 78 20 138</p> <p>51 176 19 118 89 10 45 68</p> <p>16 21 158 147 122 33 5</p> <p>6 157 173 97</p> <p>165 121 136 146 151 143 91</p> <p>52 98 29 13 26 30</p> <p>113 74 44 102 137 63 168 160 104</p> <p>134 161 3 94 64 65 23 101</p> <p>8 144 35 130 133</p> <p>34 119 126 175 50 164 59</p> <p>69 156 116 174 166</p> <p>109 73 135 14 100</p> <p>53 57 87 131 25 129 172 48 141 170</p> <p>75 27 96 124 70 83 88 127 178 46</p> <p>148 155 32 72 169 77 41 117 128 2</p> <p>85 31 49 42 67 163 107 56 115 177</p> <p>95 106 4 154 139 11 71 122 17</p> <p>103 9 47 140</p>

The solution of last week's Double Crostic will be found on page 7 of this issue.