the exposure of Alger Hiss; M. Stanton Evans deals with the San Francisco riots and the film "Operation Abolition"; C. Dickerman Williams examines the improvements in the procedure of the Committee and the rough and effective Canadian method of dealing with subversives, while Irving Ferman, a critic of the Committee, discusses the problem of improvements in procedure; George N. Crocker presents a convincing picture of the impact of the Committee on legislation on the books; and at the end Ross D. Mackenzie gives a remarkable summary of the Committee's total work.

It is, no doubt, too much to hope that the Committee's critics will read this book with a profound existential commitment to seek and to respect the facts of life here made available. But those who favor the Committee, or those who simply and honestly want information, are under a clear obligation to read this book. Such people are constantly up against the allegation of mendacity on the part of the members of Congress, and more especially of the Committee members and its staff. Granting present legislation and Supreme Court decisions, civil liberty does not extend to the conspiratorial advocacy and activism of the class struggle. Assuming that Congress represents a widespread and permanent public judgment in its annual continuation of the Committee, we have a profound popular decision against the liberty of the communist conspiracy.

The determination of the communists and their sympathizers to discredit the film "Operation Abolition" knows no bounds. None can deny that the San Francisco riots took place, or that there were riots in which a certain number of students marred their claim to true citizenship. There is an inexpugnable candor in this film which shows students serving the purposes of the communists. The attack on the film has become the classic case of nit-picking for our time. Does it really matter whether Harry Bridges was carried out before or after certain events? What of the proved distortions of those who are determined to discredit all investigations of communists, as well as the film and the House Committee?

Communism inevitably divides men as religious wars once did. The members of Congress know this, and they will not accept the idea that Marxism is a mere myth compared with the force of nationalism in Russia or China. For them and for the authors of this book, communism is both an ideology and a worldwide conspiracy.

Reviewed by FRANCIS G. WILSON

Dilemma of the Modern Chinese Writer


Observing the development and contemporary condition of almost any branch of art in China, one is reminded of a two stage rocket. The first stage gets it out of
the gravity of tradition and the second gets it into Communist orbit. This impression is borne out by C. T. Hsia's book on modern Chinese fiction. The book also bears out the fact that both stages are open to manipulation. It devotes ample space to this manipulative aspect and thereby greatly enhances our understanding of why the development followed the curve which is traced here.

In the course of China's modernization, the creative writer shared the fate of the intellectual in general. Whereas in Imperial times the intellectual was directly involved in the political process as a tool of statecraft, modernization emancipated him from this involvement and made him an autonomous agent with accruing responsibilities for which tradition had prepared him only poorly. His commitment, to a large extent rationally motivated in Imperial China, became predominantly emotional. Social and political contingencies under which the intellectual's life was conducted were stable or at least recurrent, that is to say foreseeable, in Imperial China. The value system to meet these contingencies could therefore be fixed in advance. During the process of modernization these contingencies were much more accidental and could not be met from a fixed position. This led to a heightening of individual responsibility and of the incidence of personal choice. Furthermore, social and political contingencies were predominantly determined by internal factors in Imperial China; an equilibrium between these and intellectual concerns could therefore be much more easily achieved. During the process of modernization, external factors tended to predominate and as a result the primacy of political contingencies over intellectual concerns had to be acknowledged also by the intellectuals as an inescapable fate. In this process the values of the traditional system lost much of their validity and—still more importantly—their integratedness. The consequent search for substitutes led to a necessity of individual choice from a variety of unrelated other—mostly foreign—systems, resulting in a lack of general or even widespread acceptance of the chosen positions, that is to say, the loss of unanimity, and in a lack of inter-relatedness of specific choices. At this stage the emotional urge toward an integrated whole made the intellectual frequently succumb to the lure of systems which had the appearance of rationality and universality but of which only parts had been tested or consciously chosen.

In this situation the intellectual's personality is exposed to extraordinary strains. Problems common also to other cultures present themselves to him in a much more emotional way. They are overlaid by antitheses: traditional versus modern and indigenous versus foreign. These emotional incubi make it impossible for him to arrive at decisions by a strictly rational value choice. This emotional strain and the resulting loss of security, the resulting self-abasement and the resulting fears and doubts have then led either to a partial or complete alienation, or to a hypertrophied self-assertion, or to a heavier reliance on an emotional foundation where faith substitutes for reason. Working in this context, a disciplined Communist leadership keenly aware of the political potential the situation offers and shrewdly familiar with manipulative techniques, could, of course, and did, accomplish a great deal. The degree of initial success of the Communist movement is largely explainable by the position the intellectual found himself in at the onset of the drive. It was inevitable, however, that this development led to a suffocation of all creative urges and to the death of all creative activities.

C. T. Hsia is especially well endowed to deal with these problems as manifested in
the world of Chinese fiction. He has a sympathetic understanding for the prevailing social and psychological situation and an unusual perceptiveness of the problems of literary creativity. With great skill general trends in literature and the fate of individual writers have been interwoven into an integrated whole and thus he has written a book which reads like a great and moving tragedy of Greek dimensions.

Reviewed by HELLMUT WILHELM

Aspects of a Novelist’s Art


Perhaps a full length study of a novelist is most valuable when he has been for some time well-received, for we may have come to regard him as so familiar a part of our surroundings as to overlook a good deal about his true nature. This new book on Forster does make us look again, with real attention, at the known object. Frederick C. Crews, in his discussions of the novels and in his examination of the formative influences on Forster’s intellectual life, turns up a good deal that should make all of us think again about our interpretations of his novels, as well as about some of the current and past opinions of his stature.

As might be expected from the title, the author has a thesis and, though he never rides it, we should perhaps get it out into the open at the very beginning. “We shall” he says in his Introduction, “repeatedly be faced with the inference that Forster’s artistic growth runs parallel to his progressive embracing of the ironies and disappointments inherent in humanism.” The design of the book follows logically from this: the first three chapters are devoted to a careful consideration of Forster’s intellectual milieu and to defining as closely as possible what forces—philosophical, cultural, and aesthetic—shaped his development as thinker and artist. There follows a chapter devoted to The Longest Journey (which Crews sees as mirroring the philosophical positions Forster himself took as he matured), another on “the Italian novels,” Where Angels Fear to Tread and A Room With a View (which are seen as essentially social comedy), and a chapter on the connections between these and the forms developed by Austen, Meredith and Butler. From this carefully structured first half of the book until the end there are chapters on Forster’s ideas and the problems which concern him interspersed with separate chapters on Howards End and A Passage to India.

Such an apparatus, while it may have its dangers, is effective in that it allows Crews to look both ways: he can buttress some of the points in his close reading of the novels themselves with evidence of other kinds—Forster’s own statements in such diverse works as Aspects of the Novel, Pharos and Pharillon, The Hill of Devi, and the short stories, or from Forster’s connections with the cultural history of an era. And he can