

to their Junker turnkeys. The criminal insanity of this course reached a horrible *reductio ad absurdum* at the time of the Kapp Putsch, when the coddled Junker mercenaries of the Ebert regime decided that the time had come to seize nominal power as actual power and the German proletariat in its last revolutionary spasm rallied to the defense of its "Socialist" government and crushed the rebellion by a general strike. After the counter-revolution collapsed, military tribunals headed by Junker officers were set up to pacify the country, and "workers who had armed themselves and risen in defense of democracy became the prey of those bodies of troops which had tolerated the rebels with unmistakable benevolence." Hundreds of workers were executed by the government they were guilty of saving until *Vorwärts* was obliged to come out with the cry "Down with the military tribunals."

One of the most effective chapters in the book is Plivier's almost cinematic portrayal of the Kiel mutiny. Here the author of "The Kaiser's Coolies," who must have been a participant himself, is at home. The growth of the mutiny out of a thousand "latrine rumors," its vacillating progress from ship to ship and from ship to shore until it burst upon North Germany in an inundating tide, are a vivid re-creation of mass dynamics. Finding himself a prisoner, the governor of Kiel wired to Berlin, which sent the Social Democrat, Noske, to negotiate with the sailors. When he arrived at Kiel, the wily Noske maneuvered to have himself elected president of the Sailors' Council. What Noske did at Kiel was repeated on a larger scale at Berlin. The Social Democrats maneuvered themselves into the guardianship of a revolution they had done their best to throttle, disarmed the workers and sailors, emasculated the authority of the Soldiers' Councils, and restored that of the officers. The novel ends on a note of ominous counterpoint. In the Reichstag the first meeting of the Workers' and Soldiers' Council concludes with three cheers for the German Soviet Republic. In the Chancellery Ebert is in communication on the phone with General von Groener arranging the terms of an alliance between the Officers' Corps and the Social Democratic Party "to fight bolshevism."

One of the brazen-faced myths which the Nazis are trying to erect into history is that their ascent to power was a revolution. If Hitler's accession was a revolution, never was there such close cooperation between a revolution and the government it was supposed to overthrow. Imagine a revolution in which the government invites the chief revolutionist to become Chancellor so that he may supervise its downfall. Imagine a revolution carried out under the protection of the government's own chief of police, with the army and navy in readiness to help. Plivier makes it abundantly clear why Hitler's march to power was a parade instead of a battle. The battle had already been won for him by Ebert, Scheidemann, and Noske.

ALTER BRODY

Static Pathos

Robino and Other Stories. By Umberto Fracchia. Translated from the Italian by Sir S. H. Scott. Robert O. Ballou. \$1.50.

The Black Boxer. By H. E. Bates. Robert O. Ballou. \$2.

UMBERTO FRACCHIA'S reputation has grown steadily since his early death three years ago as the result of an accident, and now Sir Samuel Scott has chosen four stories from "*Piccola Gente di Città*" to introduce him to the English-reading public. It requires a strenuous and immediate sympathetic adjustment to cope with or even tolerate Fracchia's sentimentalism, for he represents an Italian modality which finds no counterpart in English literature except in the rather

remote Victorian tradition. Fracchia filters his material from a sea of tears. In depicting the tragedy of small souls, of his "*piccola gente di città*," he overworks to exasperation whatever pathetic elements he can bring within his scope. He has, on the other hand, a special gift for adroitly capturing mood and atmosphere and for individualizing his characters. His *Autumn Rain*, for instance, contains no plot, no dynamic implications, yet one finds in it a rather effective picture, gray in tone, quiet, extremely touching.

This same spirit of static pathos permeates the eleven tales in "*The Black Boxer*" of H. E. Bates, a young English storyteller still in his twenties. Of course Bates endeavors to cultivate the heroic in place of the pathetic. The Ponto in The Mower, the Johann in The Hessian Prisoner, and the Pike in A Threshing Day for Esther have been molded from the same epic clay. Bates loves to depict the "he-man" in all his rugged, Rabelaisian masculinity. But otherwise most of the tales in "*The Black Boxer*" reveal the same frail quality which characterizes all of Fracchia's work. Without recourse to the obvious tricks of the short-story realists now in vogue, Bates portrays his farmers and shopkeepers and paints his landscape and mood in a way to stir the most apathetic reader. He attains this poignancy quite uncannily, with an ease and savoir faire comparable to Coppard's. His is, in brief, an art of suggestion and well-chosen words, and Charlotte Esmond and The Hessian Prisoner deserve unstinted praise.

But curiously enough, neither Fracchia nor Bates philosophize about or ponders over the grievous social forces responsible for the characters' woe. In the case of Fracchia, it is because, wrapped as he is in a literary attitude, his morale points to Christian resignation, and the insidious, ineffective comment, "Life is like that," seems to recur in every climax. In the case of Bates, however, the agonists voice a deep note of discontent, but a note which emanates from inner conflict rather than from the palpable social disturbances actuating them. Despite this lack of social discernment one must admit that "*The Black Boxer*" is a distinguished accomplishment and marks a distinct step forward in Bates's career. He has given ample evidence of a more colorful variety, a richer diapason, and one feels all the time the presence of a first-rate storyteller.

ANGEL FLORES

Monetary Control Versus Industrial Control

Monetary Theory and the Trade Cycle. By Friedrich A. Hayek. Harcourt, Brace and Company. \$2.
Economic Cycles and Crises. By William C. Schluter. Sears Publishing Company. \$2.50.

DR. HAYEK'S book, a translation of a German work published in 1929, breaks into the current controversy over programs of economic recovery with a sledge-hammer blow at the announced policy of the Roosevelt Administration first to "reflate" prices to the level at which debts were contracted, and thereafter to stabilize them. For it is the aim of his book to refute the "theories which have led to the belief that by stabilizing the general price level all the disturbing monetary causes would be eliminated." And while Dr. Hayek emphasizes the monetary causes which start cyclical fluctuations, he has no confidence that one can cure a depression by monetary means. "To combat the depression by a forced credit expansion is to attempt to cure the evil by the very means which brought it about." In his view the easy credit policy of the Federal Reserve System in 1927, together with the attempts to prevent liquidation once the crisis had come, is responsible for