table. Fire ought to be a point of departure for reexamining current developments and for doing something to avert a future disaster.

WELFARE, JUSTICE, AND FREEDOM
by Scott Gordon
(Columbia University Press; 234 pp.; $15.00)

Ernest H. Schell

In this brief, thoughtful, and discerning book, Scott Gordon dissects the bases of social, political, and economic order in modern democratic societies. Professor of economics as well as a member of the department of history and philosophy of science at Indiana University, the author is clearly at ease on interdisciplinary ground.

Welfare, Justice, and Freedom approaches its subject on two levels; together they constitute a coherent analysis of the social philosophy of pluralism. At the first level Gordon indictment reductionist philosophical and political methodologies that attempt to oversimplify moral choice. Neither absolutism nor Marxism nor natural law can produce the Edenic state each promises. Most dangerous of all, warns Gordon, are the positivists, who believe that there is a scientific way to make an ideal world by the application of sovereign power.

Thus, in this first and more elementary level of analysis, Gordon argues that moral problems have no ultimate solution. The best any society can do is to rely on open and broadly participatory procedures of political accommodation so that major moral decisions involving the polity can be responsive to the needs and wishes of society at large. By assigning decision-making power to elected officials rather than to appointed, or self-appointed, "experts," society gains immeasurably in the degree of freedom it enjoys, even though it may sacrifice something in efficiency. "Power corrupts," Gordon echoes Lord Acton, "and power without responsibility, corrupts absolutely." The author is accordingly alarmed by the tendency in the Congress of the United States to pass enabling legislation for social programs whose executive details are left to bureaucrats invisible to the public eye.

Here and there throughout the year Worldview's reviewers suggested you put these books on your mental shelf. With summer vacations in mind, we venture to remind you of them again.

THE AMERICAN JEREMIAH, by Sacvan Bercovitch (University of Wisconsin Press; 239 pp.; $4.95 [paper])

"Bercovitch moves from seventeenth-century Puritan rhetoric to its eighteenth-century adaptations, to the uses of the jeremiad up to the Civil War and to its influence upon Melville, Hawthorne, and other nineteenth-century writers...One of the most illuminating studies of American culture...."—James Finn

APOLCALYPSE: NUCLEAR CATASTROPHE IN WORLD POLITICS, by Louis René Beres (University of Chicago Press; xvi + 315 pp.; $20.00)

"Its scope and detail, and the readiness of the author to propose solutions to problems that often appear insoluble, make it worth attention by those who are interested in attempting to overcome the dilemmas of the age of nuclear weapons."—James T. Johnson

BERTOLT BRECHT IN AMERICA, by James K. Lyon (Princeton University Press; 393 pp.; $19.75)

"A must-read book for any serious student of the theatre. This is neither your typical show-biz hagiography nor a psychological evisceration of a tormented artist....Lyon's book clarifies a popular misunderstanding of Brecht as a king of Marxist propaganda. The man was clearly an intellectual at root, passionately at war with culturally conditioned assumptions about what can or should happen on stage."—Anthony Scully

CHINA: ITS HISTORY AND CULTURE, by W. Scott Morton (Lippincott & Crowell; 276 pp.; $16.95)

In the midst of the current onslaught of books about China, Morton, with an economy of words, is able to place recent events into a lucid progression within the sweep of Chinese history.—Robert J. Myers

THE CLIMATE MANDATE, by Walter Orr Roberts and Henry Lansford (W.H. Freeman, 197 pp.; $14.95/$7.95)

"Two consecutive years of bad weather in any major grain-exporting country would bring famine to dozens of nations, disrupting a fragile world economy already weakened by expensive energy and rampant inflation." This book is a "valuable tool for understanding a complex problem and, more important, for augmenting our ability to cope with it."—Albert L. Hueston

CRITICISM IN THE WILDERNESS, by Geoffrey H. Hartman (Yale University Press; xi + 323 pp.; $18.00)

"Touching, in fact, on every important critic in German, French, and English of the last hundred and fifty years--Hartman restlessly and incessantly ponders the place of literary criticism in modern intellectual life or, more precisely, its place in academic life and its relation to the other academic functions of teaching and scholarship...."—Richard Rand

CRY OF THE PEOPLE, by Penny Lernoux (Doubleday & Co.; 535 pp.; $12.95)

"This powerful volume concludes that the best thing U.S. Christians can do for the people of Latin America is not to send more missionaries, investment, or foreign aid, but to reexamine and reverse those policies which give aid and comfort to the oppressors of the people."—Richard Armstrong

DECLINE OF AN EMPIRE by Hélène Carrère d'Encausse (Newswrk Books, 304 pp.; $10.95)

"A major contribution to our knowledge of the Soviet Union and to our understanding of nationalism and ethnicity at a time when many small nations are pressing claims against their rulers...A wealth of information that was unearthed, one assumes, with great difficulty, given official Soviet attitudes."—Myrna Chase
Hath All Too Short a Date

THE GEOPOLITICS OF INFORMATION: HOW WESTERN CULTURE DOMINATES THE WORLD, by Anthony Smith (Oxford University Press, 192 pp.; $13.95)
“One finishes Smith’s book with many questions, some new, some old but now more urgent. And one also has a much better understanding of how the developing technology of information may very well be doing an end run round most of our cultural and political assumptions.” —John Becker

INTO THE DARK: HANNAH ARENDT AND TOTALITARIANISM, by Stephen J. Whitfield (Temple University Press, xii + 338 pp., $18.95)
“An excellent interpretative intellectual history of Hannah Arendt’s unprovable but imaginative theory of totalitarianism. Though his moral purpose leads him to concentrate on Arendt’s unique view of totalitarianism in Hitler’s Germany and Stalin’s Soviet Union, the implications of this study raise, if they do not adequately answer, the underlying tragic questions of today.” —Edward J. Curtis

MARTYRS AND FANATICS: SOUTH AFRICA AND HUMAN DESTINY, by Peter Dreyer (Simon and Schuster, 255 pp.; $11.95)
“A powerful appeal to our humanity, that to undying instinct of brotherhood that runs through the seismology, of our common existence. It is a humanist document based on arguments marshaled with eloquence and moral vehemence that cannot but draw our attention.” —Kofi Awoonor

MICHEL FOUCAULT: THE WILL TO TRUTH, by Alan Sheridan (Methuen, 225 pp.; $8.95 [paper])
“As Sheridan tells us... he has come to praise Foucault and to create new readers. Given the enormous complexities of the Foucault ‘originals,’ he has provided an excellent guide for the novice and a coherent argument for the initiate.” —Edith Kurzweil

“An impressive challenge to the dominant paradigm combined with a powerful stimulus for shifting to a more realistic one. The shift could save an immense number of lives and prevent a great deal of misery. That makes Overshoot a book of exceptional importance.” —Albert L. Hsuehner

POWER AND THE PEOPLE: EXECUTIVE MANAGEMENT OF PUBLIC OPINION IN FOREIGN AFFAIRS, 1897-1921, by Robert C. Hilderbrand (University of North Carolina Press, 262 pp.; $19.00)
“An informative and cogent study of the rise of presidential dominance over public opinion in foreign affairs.” —Bruce Miroff

SHRINKING HISTORY: ON FREUD AND THE FAILURE OF PSYCHOHISTORY, by David E. Stannard (Oxford University Press, 182 pp.; $12.95)
“A full-fledged assault on psychohistory’s claims to scholarly legitimacy. The response to this tightly argued attack are undoubtedly in the works, but those taking up psychohistory’s defense face an unenviable task.” —John O’Sullivan

“Suddenly, almost twenty years after Rolf Hochhuth’s play The Deputy, we have a scholarly treatise confirming many of his controversial charges.” —Gordon C. Zahn

VISITANTS, by Randolph Stow (Taplinger, 189 pp.; $9.95)
“Set in Papua, New Guinea, in the late 1950s, at the very end of Australian rule, Visitants invokes in character and tone the Malay stories of Conrad. Like Lord Jim, the novel presents two cultures in conflict: one black and tribal, the other white and colonial... And as with Conrad, Stow focuses on the fate of men forced to draw upon their inner resources...” —John Tessitore

Since the evaluation of any system of government involves moral judgments, Gordon’s second level is a more abstract, analytical, and systematic search for a methodology of morals.” As David Hume pointed out two centuries ago, matters of fact do not generate their own evaluative moral criteria. Logic alone is also insufficient to produce a taxonomy of morals. Religious revelation may do so, but not in a broadly satisfactory way. Proceduralists such as Robert Nozick and James Buchanan believe that optimal social conditions lead to exemplary behavior, but this begs the question of determining optimal arrangements, as Gordon easily demonstrates. The “moral futurism” of Karl Popper is also found wanting for subsuming means to ideal ends.

The methodology of morals most attractive to Gordon is a pluralism based loosely on utilitarianism. Utilitarianism by itself is as inadequate to the moral evaluation of the social order as proceduralism, rationalism, or other determinist methodologies whose faults it shares. It is self-contradictory in that concern for the individual leads to a maximization of aggregate utility that ignores the individual altogether, and it relies on a nebulous concept of happiness that defies definition. Still, utilitarianism offers a fundamentally significant advantage over alternative methodologies. As outlined by John Stuart Mill, it rests on the proposition that the truth never can be ultimately announced. All truth, and moral truths in particular, must be constantly exposed to the heat and the light of controversy. For this to happen, men must enjoy the freedom to think, talk, and write as they please. It is this “vitalizing power of competition,” in Gordon’s words, that makes utilitarianism so appealing and that leads him to a philosophical pluralism that honors the same touchstone.

Gordon’s chapters on the meaning of welfare, justice, and freedom—the principal constituents of any socio-political philosophy—are necessarily inconclusive. That is the point. We cannot define welfare, justice, or freedom to everyone’s satisfaction. As incommensurable social goods they are subject to inevitable conflict. Maximizing economic freedom, for example, may have an adverse effect on justice or welfare, justice conflicts with welfare and economic freedom, and economic freedom is at odds not only with wel-
FRENCH CINEMA
OF THE OCCUPATION
AND RESISTANCE: THE BIRTH
OF A CRITICAL ESTHETIC
by André Bazin
(Frederick Ungar Publishing Co.; 166 pp.; $12.95)

Philip Sicker

During the Nazi occupation of Paris, François Truffaut recalls in his introduction, it was common to find no less than sixty pairs of women’s panties after the last Sunday showing in the city’s largest movie palace. With the dance halls closed and the City of Light under blackout, Parisians sought sex and warmth, shelter and fantasy in the narrower and more reassuring darkness of the cinema. The films they saw between air raid alerts usually offered little of the variety and originality they were accustomed to. France’s greatest directors—Jean Renoir, Max Ophuls, and René Clair—had fled to Hollywood, and the output of the directors who remained was reduced to a trickle by the rigid censorship of the Vichy government. The times seemed anything but propitious for the publication of cogent, unbiased film reviews, much less for “the birth of a critical esthetic” of the cinema. Yet it is precisely a film aesthetic—a specific grammar and analytical framework within which films might be discussed as works of art—that this collection of thirty-two reviews and essays by the great French film critic André Bazin strives to establish. Written between 1941 and 1946, when Bazin was in his twenties, and published mainly in university newspapers, the pieces discuss the mise-en-scène of particular films, briefly summarize cinematic trends, and make broad formulations of the function of film and film criticism. What all of the pieces share, however, is Bazin’s tone of urgent intellectual authority, his sense of his mission to unify and reinvigorate French culture by awakening both creators and critics to the cinema’s unique role as the twentieth century’s only “popular art.” The man who would later produce in What Is Cinema? one of our most seminal collections of film theory and criticism, believed from the outset of his career that it was only through the cinema that “art and the people could be reintegrated.” Bazin has patience neither with those hidebound intellectuals who had turned away from film when the dawn of sound made it appealing to the masses nor with those movie producers and hordes of patrons who, insensitively to the combined efforts of director, scenarist, and cinematographer, had created instead “the depraved cult of the star.”

Briefly stated, cinema’s obligation as a unifying force is to express “the soul” of its society with “care for material exactitude and moral authenticity.” Even the finest films made in France during the Occupation fail to satisfy the demands of Bazin’s realistic aesthetic. Carne’s allegorical Les Visiteurs du Soir (The Devil’s Own Envoy) takes place in the Middle Ages; Delonnoy’s L’Eternal Retour (The Eternal Return) recasts the Tristan legend in a modern setting, while Bresson’s Les Anges du Pêché (Angels of the Streets) explores the moral struggles of a novice within cloister walls. Judicious and penetrating in his praise of the fusion of literary, dramatic, and directorial talents that produced these films, Bazin still finds that such works of fantasy, enchantment, and historical remoteness pale beside the expressive naturalism of Carne’s earlier Le Jour Se Lève (Daybreak) and the comprehensive cultural awareness of Renoir’s La Grande Illusion. In his impatience Bazin seems at times to forget not only the Occupation audience’s need for imaginative escape, but the fact that any film that dared express the “soul” — the rage, humiliation, and hatred — of millions of Frenchmen who jammed the theatres would be suppressed and destroyed. The limitations of Bazin’s notion of realism are most clearly evident in the fact that he saw in Carne’s Les Enfants du Paradis (Children of Paradise) not a brilliant recreation of French theatre life in the eighteenth century nor a testimony to the enduring spirit of art in the face of political chaos, but “meagerness and inadequacy” beneath its “stylistic finesse.”

More exacting and prescient than Bazin’s views on the role of “The Seventh Art” are his discussions of the function of film criticism. “One day,” Bazin confidently predicts, “we will have an 800 page thesis on the art of comedy in American movies between 1905 and 1917...and who then will dare maintain that the subject cannot be taken seriously?” But before film criticism could so establish itself in the academy, Bazin realized, it had to broaden its awareness of the popular nature of the art, take into account “the sociological, economic and technological forces that determine it.” Moreover, unlike any criticism before it, film criticism would have to create, in just a few decades, its own tradition, history, and sense of purpose. “One would think that, like the intangible shadows on the screen, this unusual art has no depth. It is more than time to invent a criticism in relief.”

Bazin addresses his most ambitious pieces (“Toward a Cinematic Criticism,” “The Cinema and Popular Art,” and “For a Realistic Esthetic”) to film critics because he regards them as appropriate high priests of the “popular art.” Ideally, they are an “elite,” who seek to spread their special understanding of both the aesthetic and social dimensions of film, cultural unifiers who encourage directors to create films...