

the outside world—was a kind of immigrant's expiation of his own desertion of the homeland and the old values?

A note on the research. O'Neill has explored a mountain of material and quarried many good stories and sharp exchanges to illustrate his theme. The result is a narrative of wit and force. A spot check of some of his sources, however, suggests occasional haste and carelessness. As hard as it is to chronicle such a donnybrook fairly, the effort must still be sustained throughout. O'Neill, like many of his characters, frequently shoots from the hip. Perhaps he has simply spent too many long hours in their vituperative company.

On balance, William O'Neill is to be applauded for braving a treacherous minefield of inquiry, where live shells still whistle past, fired from the bunkers of ancient partisans who refuse to believe the war is really over. Following O'Neill's lead, the next historian may well get across in one piece. [WV]

### EUROPEAN IMPERIALISM IN THE NINETEENTH AND TWENTIETH CENTURIES

by Woodruff D. Smith

(Nelson-Hall: 273 pp. + maps; \$20.95 \$10.95)

### MODERN EUROPEAN CULTURE AND CONSCIOUSNESS, 1870-1970

by Paul Monaco

(State University of New York Press: 182 pp.; \$30.50/\$8.95)

Donald J. Harvey

These are worthy books for the general reader and the college student. Smith, professor of history at the University of Texas at San Antonio, is informative about nineteenth and twentieth-century European imperialism; Monaco, professor of history at the University of Texas at Dallas, is stimulating on the material and metaphysical dilemmas of the European "consciousness," as revealed in selected novels, plays, and films since 1870.

Smith briefly presents the major European empires before 1815, then accords fuller treatment to the impact of modernization on the imperialist activities of the period 1815-60. The bulk of the book, however, examines the motives and forces impelling the "New Imperialism" of 1860-1900, plus selected instances of colony-collection and colony-management or mismanagement by the major Western European

states through 1940. A compact section deals with the broader relationships of this imperialism and the world scene between 1890 and 1945. A final capsule describes the post-1945 wave of decolonization.

Smith delivers exactly what he promises—a "small book on a very large subject," an "overview," an "abbreviated" presentation of relevant "theses." Although he introduces, often repetitiously, Marx, Lenin, Hobson, and Schumpeter for their interpretations of the origins of imperialism, he favors such factors as political opportunism and socio-economic dislocation and disarray at home as the most important determinants of the imperialist surge. Perhaps he should have given more attention to the subject of Monaco's book—"culture and consciousness," mounting national sentiment, racial-ethnic awareness. Perhaps, too, he might have considered such things as the need of the French for military manpower from black Africa and Indochina.

If Smith guides us on a tour of the outer worlds of European experience, Monaco takes us to the inner worlds. After professing a laudably "holistic" rather than narrowly national approach to the cultural

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manifestations of Western Europe through the romantic, materialist, and electronic ages. Monaco proceeds to a finely tuned consideration of the interrelationships among art, artists, and society. He notes the obvious American part in a "common Euro-American culture which has developed since 1945," thereby seeming to ignore the Ernest Hemingways of the 1920s or the Ben Franklins of the 1770s. The core of the book, however, concerns the unfolding of the "individual," the "revolutionary," and the "reactionary" consciousness in what he asserts to be a still-vital Europe. In each instance Monaco begins with romanticism, though deference is paid to the Renaissance and the Enlightenment.

Monaco charts the effects on individual consciousness of "the death of God" announced by Nietzsche and of the deterioration of the values and standards cultivated by the elites of the nineteenth century. The twentieth-century European inherited a chartless land where anxiety, perplexity, rootlessness, and alienation abounded. Revolutionary consciousness, meanwhile, was torn between its immediate concern for a humane society and the ultimate goal of a harmonious society. According to Monaco, Stalinist communism stripped away the alleged ideals of the Bolsheviks, making communism "obsolete" in Western Europe by the 1960s. In this section, as elsewhere, Monaco seems to neglect or discount the presence, even after the searing experience of 1914-18, of *les hommes de bonne volonté*. Jules Romains and his kind refused to be polarized into the extremes of revolution or reaction. Monaco's interpretation of the moderation of the revolutionary New Left of the 1960s is on target: "Indications that the revolutionary ethos and mythos are becoming routine points not necessarily to their erosion, but rather, perhaps, to their relative success."

Though reactionary consciousness, as represented by nazism and fascism, is viewed as an atavistic reversion to primitive, often beastly responses to the twentieth century, Monaco might have given more "holistic" attention to the linkage between the dislocated individual consciousness and the reactionary consciousness.

Both imperialism and culture are significant and related aspects of European experience. Smith should enjoy Monaco's analysis of Joseph Conrad's *Heart of Darkness* as a value-threatening exposure of the imperialist hero. Monaco, on the other hand, will probably be disappointed, as was I, by Smith's scant reference to factors of culture and consciousness in impelling, sustaining, and then reversing the imperial tide. [WV]