

World War I In American Fiction

[#World War I American fiction](#) [#WWI literature USA](#) [#Great War novels](#) [#American authors](#) [First World War](#) [#Impact of WWI on US literature](#)

Explore the profound influence of World War I on American fiction, delving into novels and stories that captured the conflict's impact. This collection highlights key literary works reflecting the experiences, trauma, and changing perspectives of a nation grappling with the Great War.

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World War I and the American Novel

An anthology of short stories.

World War I in American Fiction

This book examines representations of war throughout American literary history, providing a firm grounding in established criticism and opening up new lines of inquiry. Readers will find accessible yet sophisticated essays that lay out key questions and scholarship in the field. War and American Literature provides a comprehensive synthesis of the literature and scholarship of US war writing, illuminates how themes, texts, and authors resonate across time and wars, and provides multiple contexts in which texts and a war's literature can be framed. By focusing on American war writing, from the wars with the Native Americans and the Revolutionary War to the recent wars in Iraq and Afghanistan, this volume illuminates the unique role representations of war have in the US imagination.

War and American Literature

America in the 1920s and '30s saw the emergence of some of the best known writers of the modern generation: John Steinbeck, Ernest Hemingway, and William Faulkner.

American Fiction Between the Wars

Looking at texts written throughout the careers of Edith Wharton, Ellen La Motte, Mary Borden, Thomas Boyd, F. Scott Fitzgerald, Laurence Stallings, and Ernest Hemingway, American Writers and World War I argues that authors' war writing continuously evolved in response to developments in their professional and personal lives. Recent research has focused on constituencies of identity—such as gender, race, and politics—registered in American Great War writing. Rather than being dominated by their perceived membership of such socio-political categories, this study argues that writers reacted to and represented the war in complex ways which were frequently linked to the exigencies of maintaining

a career as a professional author. War writing was implicated in, and influenced by, wider cultural forces such as governmental censorship, the publishing business, advertising, and the Hollywood film industry. *American Writers and World War I* argues that even authors' hallmark 'anti-war' works are in fact characterized by an awareness of the war's nuanced effects on society and individuals. By tracking authors' war writing throughout their entire careers—in well-known texts, autobiography, correspondence, and neglected works—this study contends that writers' reactions were multifaceted, and subject to change—in response to their developments as writers and individuals. This work also uncovers the hitherto unexplored importance of American cultural and literary precedents which offered writers means of assessing the war. Ultimately, the volume argues, American World War I writing was highly personal, complex, and idiosyncratic.

American Writers and World War I

In the years of and around the First World War, American poets, fiction writers, and dramatists came to the forefront of the international movement we call Modernism. At the same time a vast amount of non- and anti-Modernist culture was produced, mostly supporting, but also critical of, the US war effort. *A History of American Literature and Culture of the First World War* explores this fraught cultural moment, teasing out the multiple and intricate relationships between an insurgent Modernism, a still-powerful traditional culture, and a variety of cultural and social forces that interacted with and influenced them. Including genre studies, focused analyses of important wartime movements and groups, and broad historical assessments of the significance of the war as prosecuted by the United States on the world stage, this book presents original essays defining the state of scholarship on the American culture of the First World War.

A History of American Literature and Culture of the First World War

Irish American Fiction from World War II to JFK addresses the concerns of Irish America in the post-war era by studying its fiction and the authors who brought the communities of their youth to life on the page. With few exceptions, the novels studied here are lesser-known works, with little written about them to date. Mining these tremendous resources for the details of Irish American life, this book looks back to the beginning of the twentieth century, when the authors' immigrant grandparents were central to their communities. It also points forward to the twenty-first century, as the concerns these authors had for the future of Irish America have become a legacy we must grapple with in the present.

Irish American Fiction from World War II to JFK

Schaub presents American fiction in the political climate of its time. Through the 1930s, he portrays authors as typically left of center and becoming disillusioned with communism as a result of Stalin's purges and his nonaggression pact with Hitler. Subsequent authors embraced a more general discussion comes to focus on the works of Barth, O'Connor, Ellison, and Mailer. Paper edition (unseen), \$12.95. Annotation copyrighted by Book News, Inc., Portland, OR

American Fiction in the Cold War

War and violence have arguably been some of the strongest influences on literature, but the relation is complex: more than just a subject for story-telling, war tends to reshape literature and culture. Modern war literature necessarily engages with national ideologies, and this volume looks at the specificity of how American literature deals with the emotional, intellectual, social, political, and economic contradictions that evolve into and out of war. Raising questions about how American ideals of independence and gender affect representations of war while also considering how specifically American experiences of race and class interweave with representations of combat, this book is a rich and coherent introduction to these texts and critical debates.

American War Literature, 1914 to Vietnam

"In this provocative study, Hazel Hutchison takes a fresh look at the roles of American writers in helping to shape national opinion and policy during the First World War. From the war's opening salvos in Europe, American writers recognized the impact the war would have on their society and sought out new strategies to express their horror, support, or resignation. By focusing on the writings of Henry James, Edith Wharton, Grace Fallow Norton, Mary Borden, Ellen La Motte, E. E. Cummings, and John Dos Passos, Hutchison examines what it means to be a writer in wartime, particularly in the midst of

a conflict characterized by censorship and propaganda. Drawing on original letters and manuscripts, some never before seen by researchers, this book explores how the essays, poetry, and novels of these seven literary figures influenced America's public view of events, from August 1914 through the Paris Peace Conference of 1919, and ultimately set the literary agenda for later, more celebrated texts about the war"--

The Routledge Introduction to American War Literature

This study demonstrates that such literary divisions as war novel and domestic novel limit readers' understanding of the ways these categories rely on and respond to each other. Haytock argues that gender creates an ideological context through which both domesticity and war are viewed and understood; issues of home and violence are intricately related for U.S. authors who wrote about the First World War. Haytock explores what war and domestic texts represent in light of the deconstructionist said in its cultural and historical context and seeing what is not said. Readers take food, shelter, and clothing for granted, and yet the way we treat them is part of what allows us to define ourselves as civilized. In war novels and domestic novels by Temple Bailey, Ellen Glasgow, Edith Wharton, Willa Cather, John Dos Passos, Thomas Boyd, Ernest Hemingway, William Faulkner, and Eudora Welty, the idea of home and domestic rituals contribute to the creation of war propaganda, the soldier's experience of war, and the home front's ability to confront the war after the fact. This approach helps literary criticism reject the separation of men's and women's writing, particularly but not only their writing about war.

The War that Used Up Words

A vigorous reappraisal of American literature inspired by the First World War. American World War I literature has long been interpreted as an alienated outcry against modern warfare and government propaganda. This prevailing reading ignores the US army's unprecedented attempt during World War I to assign men—except, notoriously, African Americans—to positions and ranks based on merit. And it misses the fact that the culture granted masculinity only to combatants, while the noncombatant majority of doughboys experienced a different alienation: that of shame. Drawing on military archives, current research by social-military historians, and his own readings of thirteen major writers, Keith Gandal seeks to put American literature written after the Great War in its proper context—as a response to the shocks of war and meritocracy. The supposedly antiwar texts of noncombatant Lost Generation authors Dos Passos, Hemingway, Fitzgerald, Cummings, and Faulkner addressed—often in coded ways—the noncombatant failure to measure up. Gandal also examines combat-soldier writers William March, Thomas Boyd, Laurence Stallings, and Hervey Allen. Their works are considered straight-forward antiwar narratives, but they are in addition shaped by experiences of meritocratic recognition, especially meaningful for socially disadvantaged men. Gandal furthermore contextualizes the sole World War I novel by an African American veteran, Victor Daly, revealing a complex experience of both army discrimination and empowerment among the French. Finally, Gandal explores three women writers—Katherine Anne Porter, Willa Cather, and Ellen La Motte—who saw the war create frontline opportunities for women while allowing them to be arbiters of masculinity at home. Ultimately, *War Isn't the Only Hell* shows how American World War I literature registered the profound ways in which new military practices and a foreign war unsettled traditional American hierarchies of class, ethnicity, gender, and even race.

At Home, at War

"An important book" — The New York Times. Set in Philadelphia a century ago, this novel by a luminary of the Harlem Renaissance explores the struggle for social equality as experienced by members of the black middle class.

War Isn't the Only Hell

For the centenary of America's entry into World War I, A. Scott Berg presents a landmark anthology of American writing from the cataclysmic conflict that set the course of the 20th century. Few Americans appreciate the significance and intensity of America's experience of World War I, the global cataclysm that transformed the modern world. Published to mark the centenary of the U.S. entry into the conflict, *World War I: Told by the Americans Who Lived It* brings together a wide range of writings by American participants and observers to tell a vivid and dramatic firsthand story from the outbreak of war in 1914 through the Armistice, the Paris Peace Conference, and the League of Nations debate. The eighty-eight men and women collected in the volume--soldiers, airmen, nurses, diplomats, statesmen, political

activists, journalists--provide unique insights into how Americans of every stripe perceived the war, why they supported or opposed intervention, how they experienced the nightmarish reality of industrial warfare, and how the conflict changed American life. Richard Harding Davis witnesses the burning of Louvain; Edith Wharton tours the front in the Argonne and Flanders; John Reed reports from Serbia and Bukovina; Charles Lauriat describes the sinking of the Lusitania; Leslie Davis records the Armenian genocide; Jane Addams and Emma Goldman protest against militarism; Victor Chapman and Edmond Genet fly with the Lafayette Escadrille; Floyd Gibbons, Hervey Allen, and Edward Lukens experience the ferocity of combat in Belleau Wood, Fismette, and the Meuse-Argonne; and Ellen La Motte and Mary Borden unflinchingly examine the "human wreckage" brought into military hospitals. W.E.B. Du Bois, James Weldon Johnson, Jessie Fauset, and Claude McKay protest the racist treatment of black soldiers and the violence directed at African Americans on the home front; Carrie Chapman Catt connects the war with the fight for women suffrage; Willa Cather explores the impact of the war on rural Nebraska; Henry May recounts a deadly influenza outbreak onboard a troop transport; Oliver Wendell Holmes weighs the limits of free speech in wartime; Woodrow Wilson envisions a world without war. A coda presents three iconic literary works by Ernest Hemingway, E. E. Cummings, and John Dos Passos. With an introduction and headnotes by A. Scott Berg, brief biographies of the writers, and endpaper maps. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

There Is Confusion

Each generation revises literary history and this is nowhere more evident than in the post-Second World War period. This 2011 Companion offers a comprehensive, authoritative and accessible overview of the diversity of American fiction since the Second World War. Essays by nineteen distinguished scholars provide critical insights into the significant genres, historical contexts, cultural diversity and major authors during a period of enormous American global political and cultural power. This power is overshadowed, nevertheless, by national anxieties growing out of events ranging from the Civil Rights Movement to the rise of feminism; from the Cold War and its fear of Communism and nuclear warfare to the Age of Terror and its different yet related fears of the 'Other'. American fiction since 1945 has faithfully chronicled these anxieties. An essential reference guide, this Companion provides a chronology of the period, as well as guides to further reading.

American Novels of the Second World War

This book highlights the variety of literary, social, political and philosophical reverberations of the war in Scotland writing.

World War I and America: Told By the Americans Who Lived It (LOA #289)

2019 Winner, Military Fiction, Independent Press Awards 2019 Gold Medal Winner, Historical Fiction, Military Writers Society of America 2019 Finalist, Military Fiction, American Fiction Awards This harrowing journey through World War I begins aboard the RMS Lusitania and ends on the edge of the world. For the Scots-American McReynolds brothers, World War I began with a German torpedo that slammed into the Lusitania. Despite frantic rescue efforts, they watch their family drown in front of their eyes. Having escaped the doomed ship in frigid waters off Ireland, they are rescued by four young Irishmen and together they vow to strike back in the war that was cutting a bloody swath through Europe in 1915. Searching for a unit that was bound to see action, they enlist with the vaunted Seaforth Highlanders, a Scottish regiment with a fearsome reputation. Soon they are tossed into the bloody cauldron of Gallipoli, where they must learn to fight and struggle to survive in one of the most ill-conceived and brutal campaigns of the war. Under a baking Aegean sun, surrounded by dead and maimed comrades, and facing a brutal and determined enemy sworn to Jihad, the brothers discover crucial differences in their reactions to the carnage of infantry combat. In the reeking, bloody trenches of Gallipoli, war becomes a very ugly school—where few live long enough to graduate. "From the sinking of the Lusitania to the battlefield cauldron of Gallipoli, RJ MacDonald weaves an action-packed story that leaves the reader breathless." Military Writers Society of America "To fans of the genre of military fiction, RJ MacDonald's, 'A Distant Field' might well be the book of the year." World War Media "... the battle sequences are both horrifying and exciting. This is a well-written novel, and if you are a collector

of books on the First World War, I suggest you add this novel to your collection.” Historical Novel Society “It’s straight in at the deep end, as it opens with two brothers and their family on board the Lusitania when it gets torpedoed. This is breathless stuff... It’s all well written and a good yarn...” Militaria & History: The Armourer Magazine “RJ MacDonald’s writing is vivid and gripping. Excellent historical fiction.” Professor Jonathan P. Roth, San Jose State University, Director, Burdick Military History Project “His mastery of descriptive art is reminiscent of some of John Steinbeck’s stories...” Professor Hal Elliott, Weber State University and Scots American Military Society “...a very compelling story... attention to detail sentence-for-sentence is stunning, and really builds the world while leaving the reader enough to imagine with.” Cornerstones LC

The Cambridge Companion to American Fiction after 1945

Since World War II, the story of the trauma hero—the noble white man psychologically wounded by his encounter with violence—has become omnipresent in America’s narratives of war, an imaginary solution to the contradictions of American political hegemony. In *Total Mobilization*, Roy Scranton cuts through the fog of trauma that obscures World War II, uncovering a lost history and reframing the way we talk about war today. Considering often overlooked works by James Jones, Wallace Stevens, Martha Gellhorn, and others, alongside cartoons and films, Scranton investigates the role of the hero in industrial wartime, showing how such writers struggled to make sense of problems that continue to plague us today: the limits of American power, the dangers of political polarization, and the conflicts between nationalism and liberalism. By turning our attention to the ways we make war meaningful—and by excavating the politics implicit within the myth of the traumatized hero—*Total Mobilization* revises the way we understand not only World War II, but all of postwar American culture.

Scottish Literature and World War I

Who writes novels about war? For nearly a century after World War I, the answer was simple: soldiers who had been there. The assumption that a person must have experienced war in the flesh in order to write about it in fiction was taken for granted by writers, reviewers, critics, and even scholars. Contemporary American fiction tells a different story. Less than half of the authors of contemporary war novels are veterans. And that’s hardly the only change. Today’s war novelists focus on the psychological and moral challenges of soldiers coming home rather than the physical danger of combat overseas. They also imagine the consequences of the wars from non-American perspectives in a way that defies the genre’s conventions. To understand why these changes have occurred, David Eisler argues that we must go back nearly fifty years, to the political decision to abolish the draft. The ramifications rippled into the field of cultural production, transforming the foundational characteristics—authorship, content, and form—of the American war fiction genre.

A Distant Field

Two authorities on future warfare join forces to create a taut, convincing novel—set in 2026—about a besieged America battling for its very existence.

Total Mobilization

This book shows an empowered federal state as a significant factor in experimental American culture well before the 1930s.

Writing Wars

With a new Afterword, Pulitzer Prize-winning author Kennedy reveals how the First World War’s legacy of Wilsonian idealism is reflected today in President George W. Bush’s National Security Strategy.

Ghost Fleet

In song, verse, narrative, and dramatic form, war literature has existed for nearly all of recorded history. Accounts of war continue to occupy American bestseller lists and the stacks of American libraries. This innovative work establishes the American novel of war as its own sub-genre within American war literature, creating standards by which such works can be classified and critically and popularly analyzed. Each chapter identifies a defining characteristic, analyzes existing criticism, and explores the characteristic in American war novels of record. Topics include violence, war rhetoric, the death of noncombatants, and terrain as an enemy.

World War One, American Literature, and the Federal State

Spring 1916, and three great armies - French, British and, on the other side of the wire, German - are locked in a stalemate of mud and blood on Europe's Western Front. On the ground, young British soldiers lose their innocence in the hell that is No Man's Land, while in the skies above the trenches a new breed of warrior, armed with a devastating new weapon, comes of age. As the conflict stretches into its third year, a neutral but woefully unprepared and ill-equipped America is slowly goaded into war. It falls to General John Pershing to galvanise his country's army into readiness and as the first American troops reach the front in 1917, the world waits to see if the tide of a war that has already cost millions of lives can at last be turned. Combining an historian's eye for detail with a novelist's understanding of man's hopes and fears, Shaara carries the reader into the hearts and minds of some of the war's most memorable characters, from the heroic to the infamous, and vividly brings to life one of the greatest conflagrations in human history.

Over Here

Analyzing literary texts, plays, films and photographs within a transatlantic framework, this volume explores the inseparable and mutually influential relationship between different forms of national identity in Great Britain and the United States and the construction of masculinity in each country. The contributors take up issues related to how certain kinds of nationally specific masculine identifications are produced, how these change over time, and how literature and other forms of cultural representation eventually question and deconstruct their own myths of masculinity. Focusing on the period from the end of World War II to the 1980s, the essays each take up a topic with particular cultural and historical resonance, whether it is hypermasculinity in early cold war films; the articulation of male anxieties in plays by Arthur Miller, David Mamet and Sam Shepard; the evolution of photographic depictions of masculinity from the 1960s to the 1980s; or the representations of masculinity in the fiction of American and British writers such as Patricia Highsmith, Richard Yates, John Braine, Martin Amis, Evan S. Connell, James Dickey, John Berger, Philip Roth, Frank Chin, and Maxine Hong Kingston. The editors and contributors make a case for the importance of understanding the larger context for the emergence of more pluralistic, culturally differentiated and ultimately transnational masculinities, arguing that it is possible to conceptualize and emphasize difference and commonality simultaneously.

The American Novel of War

A comprehensive, chronological overview of American literature in three scholarly and authoritative volumes *A Companion to American Literature* traces the history and development of American literature from its early origins in Native American oral tradition to 21st century digital literature. This comprehensive three-volume set brings together contributions from a diverse international team of accomplished young scholars and established figures in the field. Contributors explore a broad range of topics in historical, cultural, political, geographic, and technological contexts, engaging the work of both well-known and non-canonical writers of every period. Volume One is an inclusive and geographically expansive examination of early American literature, applying a range of cultural and historical approaches and theoretical models to a dramatically expanded canon of texts. Volume Two covers American literature between 1820 and 1914, focusing on the development of print culture and the literary marketplace, the emergence of various literary movements, and the impact of social and historical events on writers and writings of the period. Spanning the 20th and early 21st centuries, Volume Three studies traditional areas of American literature as well as the literature from previously marginalized groups and contemporary writers often overlooked by scholars. This inclusive and comprehensive study of American literature: Examines the influences of race, ethnicity, gender, class, and disability on American literature Discusses the role of technology in book production and circulation,

the rise of literacy, and changing reading practices and literary forms Explores a wide range of writings in multiple genres, including novels, short stories, dramas, and a variety of poetic forms, as well as autobiographies, essays, lectures, diaries, journals, letters, sermons, histories, and graphic narratives. Provides a thematic index that groups chapters by contexts and illustrates their links across different traditional chronological boundaries A Companion to American Literature is a valuable resource for students coming to the subject for the first time or preparing for field examinations, instructors in American literature courses, and scholars with more specialized interests in specific authors, genres, movements, or periods.

To The Last Man

A collection of short first-person narratives by the members of a company caught in the frontline in the first World War.

Post-World War II Masculinities in British and American Literature and Culture

NATIONAL BESTSELLER • A second American Civil War, a devastating plague, and one family caught deep in the middle—this gripping debut novel asks what might happen if America were to turn its most devastating policies and deadly weapons upon itself. From the author of *What Strange Paradise* "Powerful ... as haunting a postapocalyptic universe as Cormac McCarthy [created] in *The Road*." —The New York Times Sarat Chestnut, born in Louisiana, is only six when the Second American Civil War breaks out in 2074. But even she knows that oil is outlawed, that Louisiana is half underwater, and that unmanned drones fill the sky. When her father is killed and her family is forced into Camp Patience for displaced persons, she begins to grow up shaped by her particular time and place. But not everyone at Camp Patience is who they claim to be. Eventually Sarat is befriended by a mysterious functionary, under whose influence she is turned into a deadly instrument of war. The decisions that she makes will have tremendous consequences not just for Sarat but for her family and her country, rippling through generations of strangers and kin alike.

Transatlantic Shell Shock

Analyzing literary texts, plays, films and photographs within a transatlantic framework, this volume explores the inseparable and mutually influential relationship between different forms of national identity in Great Britain and the United States and the construction of masculinity in each country. The contributors take up issues related to how certain kinds of nationally specific masculine identifications are produced, how these change over time, and how literature and other forms of cultural representation eventually question and deconstruct their own myths of masculinity. Focusing on the period from the end of World War II to the 1980s, the essays each take up a topic with particular cultural and historical resonance, whether it is hypermasculinity in early cold war films; the articulation of male anxieties in plays by Arthur Miller, David Mamet and Sam Shepard; the evolution of photographic depictions of masculinity from the 1960s to the 1980s; or the representations of masculinity in the fiction of American and British writers such as Patricia Highsmith, Richard Yates, John Braine, Martin Amis, Evan S. Connell, James Dickey, John Berger, Philip Roth, Frank Chin, and Maxine Hong Kingston. The editors and contributors make a case for the importance of understanding the larger context for the emergence of more pluralistic, culturally differentiated and ultimately transnational masculinities, arguing that it is possible to conceptualize and emphasize difference and commonality simultaneously.

A Companion to American Literature

The conflation of the hard-boiled style and war experience has influenced many contemporary crime writers, particularly in the traumatic aftermath of the Vietnam War. Yet, earlier writers in the genre, such as Raymond Chandler, remain overlooked when it comes to examining how their war experience affected their writing. Sarah Trott corrects this oversight by examining Chandler alongside the World War I writers of the Lost Generation as well as highlighting a melding of very different styles in Chandler's work. Based on Chandler's experience in combat, Trott explains that the writer created detective Philip Marlowe not as the idealization of heroic individualism, as is commonly perceived, but instead as an authentic individual subjected to very real psychological frailties from trauma during the First World War. Inspecting Chandler's work and correspondence indicates that the characterization of the fictional Marlowe goes beyond the traditional chivalric readings and can instead be interpreted as a genuine representation of a traumatized veteran in American society. Substituting the horror of the trenches for the corruption of the city, Chandler formed a disillusioned protagonist in an uncaring America. Chandler

did so with the sophistication necessary to straddle genre fiction and canonical literature. The sum of this work offers a new understanding of how Chandler uses his war trauma, how that experience established the traditional archetype of detective fiction, and how this reading of his fiction enables Chandler to transcend generic limitations and be recognized as a key twentieth-century literary figure.

Company K

Annotation Linking literary and historical trends, the author underscores the exalted fantasies of postwar American writers as they arose from the new conception of their cultural mission.

American War

The Great War of 1914–1918 marks a turning point in modern history and culture. This Companion offers critical overviews of the major literary genres and social contexts that define the study of the literatures produced by the First World War. The volume comprises original essays by distinguished scholars of international reputation, who examine the impact of the war on various national literatures, principally Great Britain, Germany, France and the United States, before addressing the way the war affected Modernism, the European avant-garde, film, women's writing, memoirs, and of course the war poets. It concludes by addressing the legacy of the war for twentieth-century literature. The Companion offers readers a chronology of key events and publication dates covering the years leading up to and including the war, and ends with a current bibliography of further reading organised by chapter topics.

Post-World War II Masculinities in British and American Literature and Culture

New York Times bestselling author Thomas Fleming tells a haunting love story set against of the more perplexing and least explored chapters of World War II. In Berlin, Berthe von Hoffman dreams of an angel in the depths, embracing her husband's submarine - and remembers Kristallnacht, when Hitler declared all-out war on the Jews. The stench of evil in that memory draws her to the headquarters of Admiral Wilhelm Canaris, enigmatic head of the German secret service - and guiding spirit of the Schwarze Kapelle, the circle of courageous men and women who comprise the secret dangerous resistance to Nazism. Aboard the USS Spencer Lewis off Iceland, Lieutenant Commander Jonathan Trumbull Talbot is denouncing President Franklin D. Roosevelt's unconstitutional undeclared war against Germany when a torpedo fired by Berthe's husband, Kapitanleutnant Ernst von Hoffmann, cut the destroyer in half. Out of this conjunction grows a tormented tangle of love and jealousy and patriotic deceit when the three meet in Spain after Pearl Harbor has catapulted America into the war. By that time, Talbot's criticism of the president has wrecked both his naval career and his marriage to Annie Richman, daughter of a congressman whose power depends on FDR's political wizardry. When Talbot returns from Spain to urge negotiations with Canaris and other leaders of the German resistance, Annie, now a powerful journalist, becomes a player in the struggle for the mind of the intransigent, mortally ill president. At its gripping climax, *Loyalties* draws everyone into an anguished confrontation with the limits of patriotism and God's baffling role in the middle of human destiny. From murderous contests between rival intelligence agencies in Spain to the labyrinthine political machinations in Washington, London, and Berlin to warfare beneath the North Atlantic, *Loyalties* is a dazzling mosaic of men and women caught in the crossfire of history - yet finding in the midst of destruction and chaos inexplicable glimpse of meaning and hope.

War Noir

It is 1915. Jean Dartemont is just a young man. He is not a rebel, but neither is he awed by authority and when he's called up and given only the most rudimentary training, he refuses to follow his platoon. Instead, he is sent to Artois, where he experiences the relentless death and violence of the trenches. His reprieve finally comes when he is wounded, evacuated and hospitalised. The nurses consider it their duty to stimulate the soldiers' fighting spirit, and so ask Jean what he did at the front. His reply? 'I was afraid.' First published in France in 1930, *Fear* is both graphic and clear-eyed in its depiction of the terrible experiences of soldiers during the First World War.

Fantasies of the New Class

The reader should grasp clearly the date at which this book was written. It was done in 1907: it appeared in various magazines as a serial in 1908 and it was published in the Fall of that year. At that time the aeroplane was, for most people, merely a rumour and the "Sausage" held the air. The

contemporary reader has all the advantage of ten years' experience since this story was imagined. He can correct his author at a dozen points and estimate the value of these warnings by the standard of a decade of realities. The book is weak on anti-aircraft guns, for example, and still more negligent of submarines. Much, no doubt, will strike the reader as quaint and limited but upon much the writer may not unreasonably plume himself. The interpretation of the German spirit must have read as a caricature in 1908. Was it a caricature? Prince Karl seemed a fantasy then. Reality has since copied Prince Carl with an astonishing faithfulness. Is it too much to hope that some democratic "Bert" may not ultimately get even with his Highness? Our author tells us in this book, as he has told us in others, more especially in *The World Set Free*, and as he has been telling us this year in his *War and the Future*, that if mankind goes on with war, the smash-up of civilization is inevitable. It is chaos or the United States of the World for mankind. There is no other choice. Ten years have but added an enormous conviction to the message of this book. It remains essentially right, a pamphlet story--in support of the League to Enforce Peace. K.

The Cambridge Companion to the Literature of the First World War

This treatise develops a theory of the relationship of war in general to literature in general, to make sense of American literary history in particular. "The Iliad\

Loyalties

Celebration in Postwar American Fiction, 1945-1967