
a political scientist at the University of Witwatersrand, describes the ties between the South African Defence Force (SADF) and the civilian sector—the prime minister, the bureaucracy, and the business community. Underlying this relationship, Frankel explains, is the “total strategy,” a counter-revolutionary national development plan conceived by the French general André Beaufre in response to his country’s experiences in Algeria and Indochina. Studied by all officers at South Africa’s Joint Defence College, the strategy stresses the coordination of nonmilitary (i.e., industrial, scientific, technical) and military resources. It also calls for nationwide psychological mobilization, literally a “total” effort, to destroy the will of any adversary. For their part, civilian leaders have backed increased defense expenditures (which are more than 10 times greater today than they were 12 years ago) and have encouraged the SADF to participate in industrial policy-making, education (through cadet programs in white schools), the media, and police activities. Thanks to such affinities, it is highly unlikely, Frankel concludes, that the Defence Force will ever emulate Third World military establishments, overthrowing the civilian government to install one of its own men. Ironically, this also means that the military leaders will not likely become a force for moderation—although, with 40 percent of their personnel “non-white,” they could well lead the way in reducing racial inequalities.

Arts & Letters

CAHIERS DU CINEMA
Vol. 1, The 1950s:
Neo-Realism,
Hollywood, New Wave
 edited by Jim Hillier
 Harvard, 1985
 305 pp. \$22.50

If the names of the contributors to this renowned film magazine read like a roster of the great French directors of the 1960s, it is no coincidence. During the 1950s, François Truffaut, Jean-Luc Godard, and Eric Rohmer, among others, used the pages of the *Cahiers* as a forum for articulating their cinematic principles and prejudices. Their essays and

reviews, selected by Hillier, a professor of film studies at England's Bulmershe College, are lively, combative, frequently iconoclastic, particularly those devoted to a radical reevaluation of American films. Most intellectuals in post-World War II Europe viewed Hollywood films as slick, commercial, and vapid. The *Cahiers* writers, by contrast, often treated them with reverence. Rohmer, praising Hollywood as "that haven [for filmmakers] which Florence was for painters of the Quattrocento," goes on to enumerate the virtues—efficacy, elegance, economy—of American direction, acting style, cinematography, and scriptwriting. Elsewhere, he praises Nicholas Ray's *Rebel without a Cause* as possessing the dramatic elements of high Greek tragedy. André Bazin's tribute to the deceased Humphrey Bogart is a sharp cameo portrait of the actor: A hero for the times in his "distrust and weariness, wisdom and skepticism," Bogart never "depended in any respect on the character of the roles he embodied." The writers also delve into Japanese and Italian cinema, and frequently refer to the Truffaut-formulated "auteur theory"—the belief that a single directoral vision should dominate the shaping of a film. Not surprisingly, these men indulge in some fraternal backslapping, praising such fledgling efforts as Truffaut's *400 Blows* and Alain Resnais's *Hiroshima mon amour*.

THE PAINTING OF MODERN LIFE: Paris in the Art of Manet and His Followers
by T. J. Clark
Knopf, 1984
338 pp. \$25

"Everything is poor, even the grass," complained French painter Auguste Renoir, in 1877, about another artist's unflattering depiction of his beloved Seine. The Paris that Renoir painted in such rich and sunny hues had been dramatically transformed during the third quarter of the 19th century—thanks largely to the urban renewal and economic development plans of Baron Hausmann, Napoleon III's prefect of the Seine. Hausmann's broad boulevards changed working-class districts into zones of amusement and commerce, while factories and workers relocated to the outskirts of the city. Music halls, or