
time, buffoons became unfashionable (Charles I, who died in 1649, was the last king of England to have a court jester). And by the 18th century even popular proverbs were beginning to be shunned; Lord Chesterfield advised his son against their use as "proofs of having kept . . . low company."

—Rosemary O'Day

**JUST AND UNJUST WARS:
A Moral Argument with
Historical Illustrations**

by Michael Walzer

Basic, 1977

381 pp. \$15

L of C 77-75252

ISBN 0-465-03704-6

Ideological and national passions and myths combine to color judgment about war even in peacetime. During desperate days of battle, how much more unlikely is objectivity about the substantive merits of war's causes or conduct. Walzer, a professor of government at Harvard, takes as his starting point the fact that, however "inevitable" armed conflicts are claimed to be by ideologues, militarists, and politicians, however strong the tendency to accept warfare as outside our normal moral categories, we *do* apply moral judgments to war. He invites the reader to distinguish between the more and the less justifiable uses of force and gives his own evaluations of armed conflicts from all periods. Ancient Athens' destruction of Melos and Britain's bombing of Dresden in World War II cannot be justified, he holds; Israel's 1967 War and India's defense of Bangladesh are justifiable. Agincourt, the burning of Atlanta, and many other controversial episodes are a mix of the just and the unjust. Without concluding that Walzer is wholly right, one can admire his eloquent effort to face up to the difficulties of his subject.

—Geoffrey Best

**CUBA: Order and
Revolution**

by Jorge I. Domínguez

Harvard, 1978

702 pp. \$25

L of C 78-8288

ISBN 0-674-17925-0

Domínguez, an emigré political scientist at Harvard, describes how Cuba has been governed in the 20th century. The First Republic (1902–33) saw "the establishment of a multiplicity of sources . . . of authority and influence" while the country was engaged in a semicolonial relationship with the United States; the Second Republic (1933–58) saw rule through regulation and distribution of resources to favored groups and institutions under U.S. hegemony. Domínguez sees Cas-

tro's Cuba, under Soviet hegemony, as one in which the impact of government in daily life has increased enormously: mass organizations are primarily tools that the regime uses to implement policy. The battle for control of the revolution and its future course is waged within the Partido Comunista Cubano. "The new citizen ideology" (egalitarian, with emphasis on cooperative values and behavior, selflessness, and discipline) is less effective than it might be, due to its "incoherence." Those of us who disagree with this important book's approach to political theory—after all, it seems odd to describe an avowed Marxist-Leninist Revolution without a single reference to Marx or Lenin—are challenged to better its author's ambitious analysis.

—*Lourdes Casal*

**AMERICAN REALISM:
A Pictorial Survey from
the Early Eighteenth
Century to the 1970s**
by Francois Mathey
Skira/Rizzoli, 1978
192 pp. \$50
L of C 77-77764
ISBN 0-8478-0125-X

Flax beaters, eel spearers, lacrosse players, rum runners, space travelers, fat tourists—in such subjects American artists for more than two centuries have struggled to identify the national spirit. Francois Mathey, curator of Musée des Arts Décoratifs, Paris, here presents an extended essay on the response of these artists to their fellow Americans and their environment, with a chronological sequence of paintings and photographs (70 in color, 100 black and white). Brief commentaries supply unusual information on particular works (the halos around the heads of the children in "Maryland Family," painted in 1820 by an anonymous artist, showed that they had died). Frank about his likes and dislikes, Mathey sees George Catlin as a meticulous investigator of Indian life, relating art to ethnography with sensitivity and skill, Thomas Hart Benton as a naive, bombastic populist. Encompassing individuals as diverse as Thomas Eakins, Albert Ryder, and Robert Rauschenberg under the rubric of realism poses some problems in definition: Is the realistic painter merely a pictorial reporter, a mechanical peeping Tom? Or is he also a shaper of a new reality, no matter how abstract his style, how clouded his vision?

—*Archie Green*