

between them, in a Federation of the English-speaking peoples, I shall not attempt to decide here. All that I see clearly at present is that, if Prussian Absolutism remains intact after the war, the two peoples will be forced to come together for mutual protection against it. Such an alliance could prevent Prussia and her dupes from becoming again dangerous. If this should not be prevented, neither the United States nor the British Empire could be for a moment secure."

THE eyes of Asia are turning towards peace—they believe the time has come to make their post-war preparations—and the propagandists there are busy in the lands. Japan, China, Persia, India, and the other places in the Sun of the Orient have been mightily shifted about and now they are making ready to settle down into their newly ordered spheres. That at least is the idea promulgated by Lajpat Rai, who writes of "Asia after the War," in the Outlook.

According to him the Russian revolution settled many of the perplexities which beforetime bothered the prophet of post-war conditions as far as Asia is concerned. For instance, it strengthened the hands of Japanese politicians who are opposed to a policy of aggression and annexation in China. "With the fear of Russia eliminated," he says, "Japan can have no further justification for active and extended interference in China." The Russian revolution has removed the incubus from Persia, he says, and adds that if Europe will now only let Persia alone to work out her own political salvation she will put her house in order and develop her government along democratic lines.

Japan gets the big end of the pot, according to Lajpat Rai's vision of the division of the war bounties. "She has made huge profits, and her army and navy are intact," he points out. He believes that the merchant marine which Japan is building up unhampered by the havoc of German U-boats will easily rank first among the marines of the world. "With all her rivals weakened by this war, with Russia a republic, with the fear of foreign aggression almost removed, the Japanese reformer will be able to press his demands for internal improvements," he says.

"China requires time for consolidation and reconstruction, and if the foreign Powers of the world will leave her alone, neither forcing her to take sides in the war nor compelling her to concentrate all her energies on the mere preservation of her national life, she probably will report good progress towards rehabilitation. Every time there is trouble in China it can be directly traced to foreign interference. China is not in a condition to take sides. She ought to be left to herself and allowed a breathing space to rebuild herself.

"Coming to India," he says, "we find that the war has affected the country immensely. The movement for the democratization of the government has advanced with rapid strides. All racial, social, religious, and caste differences have

been sunk, and the demand for an autonomous form of government has been put forward with a unanimity and force which has compelled attention."

K. DAVIS, who came out of Germany with Ambassador Gerard, compares the American food problem with that of Germany, in Everybody's Magazine. There is no need, in Mr. Davis's opinion, of adopting the stringent food policy of Berlin, but Americans might emulate to advantage the German habits that prevent waste. "We not only habitually provide more food than is needed," he writes, "but we habitually eat more than is necessary—more, in fact, than is good for most of us.

"The enforced reduction of rations in Germany

certainly worked improvement in health for many thousands of Germans for a long time," he says, and speaking from personal observations, he adds that "the characteristic 'German paunch' has largely disappeared now, and along with it have gone many of the diseases of the digestive organs that used to be so common.

"The experts of the Department of Agriculture have calculated that the waste of food in the United States by careless preparation, oversupply, and in such ways, amounts to more than \$700,000,000 annually. That is, it is almost as much per year as the entire national debt was before the war.

"It is in the families of moderate means and of wealth that the food waste is so great," says Mr. Davis. "The expert report is that it results in large measure from bad preparation and bad cooking, from improper care and handling, from serving too many courses and an over-abundant supply of the different courses, as well as from failing to make use of food not consumed at meals."

All of which was written for the careful consideration of readers in the United States, but the

war will not be won by not painting and not looking at pictures or by neglecting flowers; it will be won by fighting and by growing potatoes," he says.

"Soldiers and artists, the only really practical people in the world, feel this in their bones; and in the intervals of hard fighting they turn to flowers and pictures quite shamelessly. All the soldier-

artists who have spoken to me on the subject, and they included three at least who have died for their country, regarded the war as a tiresome interruption. An interruption but an imperative call. There-

"War and Art Incomparable" says Marriott

fore, they joined up at the earliest possible moment: to help to get it over. But, and this seems to be an important distinction, they recognized that the interruption was mechanical only. Their creative and critical activity they carried with them into the fighting line. The truth is that nothing, not even a world war, can stop art. It can only check production. The artist is incurably an artist; while he breathes he observes and creates. He will note the colour of the very explosion that cripples him, or turn a phrase in a bayonet charge."

The moral, as Mr. Marriott sees it, is that war, while claiming the artist as a man, must leave him free as artist or prejudice his value.

"It may be," says Mr. Marriott, in his conclusion, "that the total effect of the war upon art will be only to make it more truly artistic, leaving subject and motive unaltered. Art is more true to life and more persistent than war. Kings and Kaisers can make and end war; but not all the Kings and Kaisers can make or end art or control that free exercise of the human spirit which makes art at once an expression and a criticism of life."

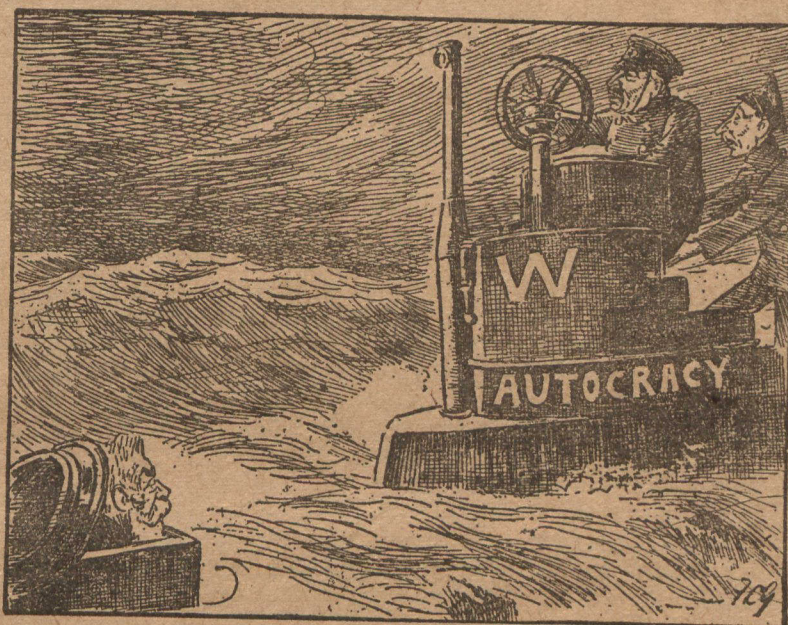
"It is a ghostly drive across the freed country which the Germans had held since the Battle of the Marne," writes Lawrence Jerrold, in the Contemporary Review. Some towns still stand, like oases in the desert. The rest is silence and death. Lassigny knew war and is no more, and after Lassigny comes the country of the Boche crimes.

The fields are green again, wondrously green, for the green is of rye crops planted by the Boches themselves, and growing in and out of the barbed-wire of their second and third lines of retreat. Presumably they had no time to destroy their own rye crops; one cannot believe that they did not know how. No method of destruction is foreign to them. The rye alone stands alive. For miles one drives past dead orchards where every fruit tree has been sawn off a foot from the ground. Often, too, the fine, slender poplars which make avenues of so many French country roads have been sawn off likewise. The enemy did little damage to the roads, which would have been fair in war. He killed the trees that gave fruit, even the trees that gave only shade. The little, silly, pretentious hut which was Eitel Fritz's observatory stands in an orchard where every fruit tree has been sawn down.

But the fields are green, and the poplar roots are even beginning already to shoot up sprouts. Where the Germans destroyed men's handicraft is the real, hopeless, black ruin. It will take years even to disentangle and clean up the ruins the Boches have made, let alone to rebuild. They are, indeed, masters in destroying. No such job was ever so thoroughly and quickly done.

At Suzoy, the church is half blown up; but the village school is at school-work again now. Boys, whom the Boches drilled at the plough in the fields under French shell-fire, are now learning French again under a French school-mistress who, speaking German, was interpreter to the Germans during the occupation. Her father was Mayor. He was ordered by the Kommandatur to post up a notice warning all men and women who were lazy that they would receive a number of lashes from the whip propor-

SUBMARINE TACTICS.



The Hohenzollern Dynasty is feeling insecure.

Kaiser: "I think we'd better submerge, Willie!"
Willie: "All right, father! We needn't go down very far, and then we can slip up again when the weather's cleared a bit!"
—Westminster Gazette, London.

moral of the thing is none the less of a lesson on this side of the line.

IN all the discussions as to the war's effect upon this and that, perhaps the greatest amount of sentimental twaddle has been spent on deliberations as to the relationship between war and art. There have even been efforts at comparisons, and many meddlesome sentimentalists have held solemn debates as to which of the two should be considered the most important.

These "false comparisons," as he calls them, have provoked Charles Marriott to hold forth on the subject in Land and Water. "The two things are not comparable," he says. "Art is a constant activity of the human mind, and war is an emergency.

"The deeper effect of war upon art is not to be learnt from its direct expression in painting," he declares. "Leaving out the question of opportunity, it does not follow that the artist most strongly moved by the war will paint war pictures. Rather the contrary. Military and aggressively patriotic poetry is generally written by sentimental civilians. When the fighting man writes poetry, he writes about green fields. Exactly the same thing happens in painting; and if we could follow the deeper reactions of the human spirit, we should find, probably, that the pictures of the last three years most truly 'inspired' by the war were flower studies and pastoral landscapes."

In Mr. Marriott's opinion the morbid desire to compare art and war really proceeds from sentimentality; the same sort of sentimentality that prompts people to neglect flowers instead of growing potatoes. Cracking up war by crying down the amenities of life may be a satisfying emotional exercise, but it does not cut much ice from a military point of view. "The

Asia After the War