

illustrations, as well as footnotes that direct the reader to additional works covering significant and controversial issues.

The author writes in a clear and compelling style that holds the reader's attention. The book is organized in a manner that allows the reader to see how one event was caused by or influenced by another event. Based on up-to-date secondary works and considerable primary material, this one-volume synthesis of the Second World War in Europe is an excellent introduction suitable for history courses in junior and senior colleges and universities and for the general reading public; however, the two column format may discourage some of the general public from reading an excellent account of the war. Of the many books that came out in time for the fiftieth anniversary of the war's beginning, two are exceptionally well suited for the classroom: *War at Any Price* for an indepth look at the war in Europe, and John Keegan's *The Second World War* for a comprehensive view of all theaters of the war.

East Texas State University

Harry E. Wade

Roy Douglas. *The World War 1939-1945: The Cartoonists' Vision*. London and New York: Routledge, 1990. Pp. xii, 300. Cloth, \$29.95.

Edwin J. Swineford. *Wits of War: Unofficial GI Humor--History of World War II*. Fresno, CA: Kilroy Was There Press, 1989. Pp. xii, 659. Paper, \$18.50.

In his book, Roy Douglas makes the excellent point that the conflict between 1939 and 1945 "is today called the Second World War, and the name is too firmly fixed for anyone to shift; but it was truly the first and only World War." Douglas's title reflects this point of view which I am surprised more scholars of World War II do not adopt.

It is ironic, therefore, that the 217 cartoons (what Americans would term *editorial* cartoons) Douglas has chosen do not reflect the point of view he expresses in this statement. Indeed, they represent chiefly a British (and, to some degree, a French, German, and Russian) perspective on the Second World War. The first U.S. cartoon is number 39; the first Italian one is number 117. Douglas observes that the language barrier kept him from including any Japanese cartoons, but does he know Russian? And Greek? Cartoons in both languages are included. Furthermore, although Douglas says U.S. cartoons were an embarrassment of riches, he chose only twenty for this collection, mostly from the *Washington Post* and the *Chicago Tribune*. In truth, his selection represents a rather narrow slice of opinion, even taking into account only the major combatants.

Following an excellent summary of the interwar period, Douglas leads the reader--I almost said viewer--through 23 chapters, each on a different phase of the war. Each chapter has a 2-3 page summary and then from six to sixteen cartoons (usually about nine). Each cartoon is documented and accompanied by up to a page of context and analysis. Douglas helpfully points out details, nuances, and subtleties the reader might otherwise miss, and he explains allusions that might be lost. His analysis sometimes expands beyond the subject matter of the cartoon itself to discuss more general topics related to strategy and importance. He delights in noting the irony of certain cartoons; one wishes he had compared cartoons more than he actually does.

Although the cartoons are interesting, I found myself drawn to the text, which is admirably perceptive and accurate. (A few exceptions: the United States lost several battleships but not "a great part" of its Pacific Fleet at Pearl Harbor. The Philippine Islands were not an American "colony." It is the Battle of Midway, not of Midway Island.)

The quality of reproduction is generally satisfactory, although I sometimes wished for a slightly larger image and less black-and-white contrast. On several occasions, awkward layout leaves the reader having to flip the page between a cartoon and its accompanying text.

There is not much doubt this book is intended primarily for--even assumes--a British audience. The attention to India in the chapter on Asia are tip-offs, but the clincher is Chapter 22, "British

Wartime Politics." With few exceptions, the 217 cartoons relate to diplomatic and (to a lesser extent) military aspects of the war. There is little attention to the impact of World War II, or to the war on the several homefronts.

The book ends rather abruptly, and I am sorry there is not an index by country or topic that would have made the book more useful. There is also, unfortunately, no note on sources: Where does one go to find cartoons of this sort? Where did Douglas find them?

Douglas says his purpose was to examine how the war looked from different angles: from different countries, from the same country at different times, and from the same country at the same time. These contrasts are not always so clear in the reading, and Douglas does not quite achieve the comparisons he cites. Nor is it clear how typical these cartoons, and the publications in which they appeared, are. One concludes that they were chosen to illustrate the author's points, not necessarily as a representative sample of editorial cartoons during World War II. This is an important distinction students in particular should keep in mind.

Nevertheless, *The World War* is a commendable effort to bring this neglected voice to the classroom. It is recommended as a valuable and compact resource for the right course, probably an advanced course on World War II itself or perhaps a modern European diplomatic course. It would have only limited application in a U.S. history course.

I wish I could be as positive about *Wits of War*. Although its collection of GI humor from World War II (principally from Europe) actually gives a reader more of a sense of the war's character than *The World War* does, *Wits of War* is not well-suited for teaching purposes. It contains 1,500 jokes, one-liners, anecdotes, examples of exaggerated language, cartoons (drawn for this publication), and assorted nonsense that reflects well the offbeat and irreverent GI humor of the Second World War, in which Swineford himself served. Browsing through its nearly 700 pages is enjoyable, but it is difficult to see the classroom application of this collection, except perhaps in a course dealing specifically with the humor of the Second World War.

Wits of War will serve me as a source of contemporary humor to work into speeches and writings on World War II, and it would serve a teacher as a source to enliven lectures. I am afraid I cannot recommend it, however, for much more than that.

National Archives and Records Administration

Donn C. Neal

Deli Strummer. *A Personal Reflection of the Holocaust.* Edited by Nancy Henson. Baltimore: Aurich Press, 1989. Pp. 70. Paper, \$6.95.

At first glance, *A Personal Reflection of the Holocaust* appears to be a simple, brief description of what we know is a complex situation. However, this glance is deceiving. In her simply written autobiography, Deli Strummer tells a horrifying story of Nazi abuse, juxtaposed with a moving story of human courage and sacrifice.

At times today's readers may feel overwhelmed with information or stories about the Holocaust. Yet, in this book, without needing great detail, the reader becomes very aware of the pain and horror Deli Strummer experienced. Her language is simple. Through her choice of words and the particular experiences Strummer chooses to describe, the reader can easily picture the terrible times she endured, while appreciating her courage and faith. Two citations illustrate this point:

We were not idle in Mauthausen. The electrified fences that ringed the camp soon became entangled with bodies--bodies of those who tried to escape, or, out of illness and despair, had thrown themselves against the wires. When the fence was full, the guards turned off the electricity, and whoever was left had to remove the bodies.

By the time the train left Czechoslovakia, they [Czech freedom fighters] had succeeded [in loosening the sides of the train cars]. People began escaping . . . My heart and soul felt