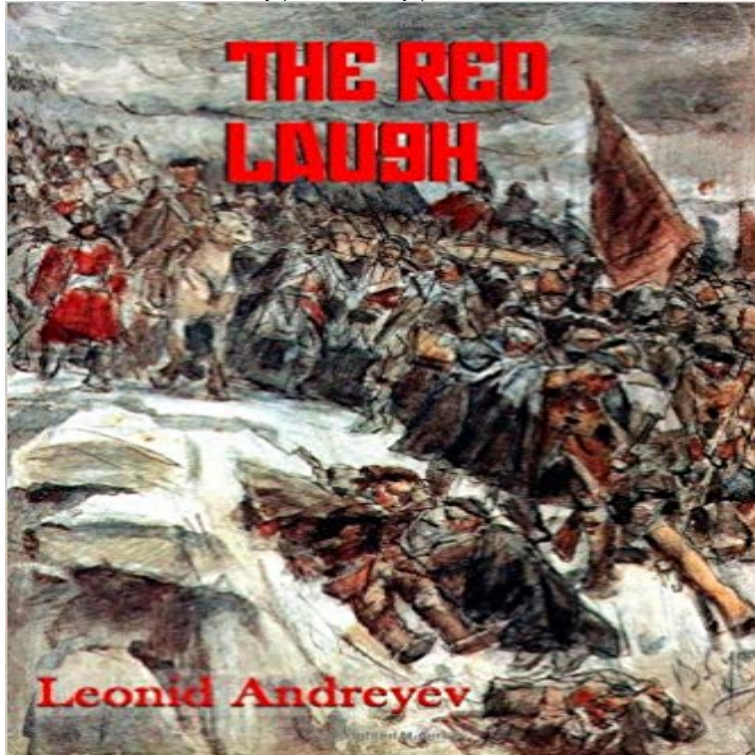


## The Red Laugh: Fragments of a Discovered Manuscript



Leonid Andreyev probes the pathology of war and to tear, as from its entrails, neither glory nor glamour nor endurance, nor even crime, but the last grim secret of all madness. Others have shown the self-conscious heroes and the self-conscious victims of war. Andreyev has depicted those in whose hearts all motive power has long died away. The outraged puppets of The Red Laugh are no longer the all-enduring, inarticulate peasants of Count Tolstoy; they are no longer human cogs in a vast and impersonal machine, but rather its torn and mutilated fragments, the mere debris and slag of war. Human nature has given way beneath the ruthless and inscrutable strain, and the gibbering of the maniac reflects the long-concealed insanity of war. Old symbols of flags and trophies are forgotten in this last hideousness of reality. Forgotten are the healing tears of self-sacrifice and the quiet pride of *dulce et decorum est pro patria mori*, and only the grin of fear responds to the old challenges of glory. The corpses are endowed with a new horror, and through their putrescence there echoes endlessly the sob of the shambles the Red Laugh of War: We looked round: behind us on the floor lay a naked, light pink body, its head thrown back. And instantly at its side there appeared a second, and a third. And the earth threw them up one after the other, and soon the orderly rows of light pink bodies filled all the rooms. Andreyev's impressionism verges again and again on the monstrous, but so long as the pathology, as opposed to the physiology, of war, has a place in fiction, his strange novel on the Manchurian Campaign demands attention. For it was not for Tolstoy, the moralist, who reasoned about it, but for Andreyev, who caught it as in a nightmare, to reveal in its last nudity the final outrage of war.

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