

(*The Making of a Scapegoat: Washington and Lee at Monmouth* [1976]). He would doubtless include Phillip Papas (*Renegade Revolutionary: The Life of General Charles Lee* [2014]) had the publication of this work predated his own.

Alden, Patterson, Thayer, and Papas have challenged Moore's opinion, portraying Lee as a complex political idealist sometimes blinded by ego and ambition. Patterson argues that Lee's plan was a trick, while Alden says it was a misguided effort to help the American cause. Lee may have written the plan to spite Congress for not supporting his offers to mediate a peace deal or he may have just feared being irrelevant in captivity. Even though the British were not impressed by Lee's plan, Mazzagetti argues it was a betrayal no matter how apologists portray it. Lee betrayed the commander who worked for his release and the country whose commission and financial largesse he had previously accepted. After his release, it must have weighed on Lee's mind, making him for the remainder of his life a man without a country living in constant fear of exposure.

This book suffers from a lack of photographs and other illustrations, although the index, endnotes, and bibliography are adequate. The four appendices are useful and include James Wilkinson's 1816 reminiscence of Lee's 1776 capture, the text of "Mr. Lee's Plan—March 29, 1777," conflicting accounts of Washington and Lee's confrontation at Monmouth, and miscellaneous facts about the battle. Despite minor errors, Mazzagetti convincingly critiques Lee's biographers and offers a legitimate portrayal of Lee as a quarrelsome opportunist who hypocritically betrayed the principles he constantly espoused.

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Rex Passion. *The Lost Sketchbooks: A Young Artist in the Great War* (Cambridge, MA: Komatik Press, 2014). Pp. 152. Paperback, \$21.95.

World War I is, along with the War of 1812, one of the most important, but least understood, episodes in American military history. Though scholars suggest the conflict was the most important event of the twentieth century, Americans generally fail to grasp the significance of the war in developing America's view of itself in the twentieth century. Decades before America lost its innocence at Pearl Harbor and the World Trade Centers, its sons and

daughters left their farms, homes, and tenements, joined with millions of other Americans training for war, and journeyed across the broad Atlantic Ocean to fight on behalf of democracy and against the tyranny of German militarism. The historiography of America's experience during the Great War lacks the autobiographical works that characterizes much of the writing of World War II, Vietnam, and, of course, the personal videos, blogs, and still photography of the conflicts in Afghanistan and Iraq. *The Lost Sketchbooks* is a step to redressing that omission.

In 1917 young men across the nation joined the military and marched optimistically away. One of those men was twenty-two-year-old Howard Edward Shenton Jr. of Philadelphia, an artist and recent graduate of the Pennsylvania Museum and School of Industrial Arts. *The Lost Sketchbooks* falls into a no-man's land between the autobiographical and biographical. The basis for the work are the sketchbooks and the hundreds of sketches and notes Shenton composed during his two years of military service. The resulting book is a fascinating, first-person account of a journey one young man took from his comfortable, if monotonous life in Philadelphia to the battlefields of the Western Front.

The steps Shenton took from his civilian life to Army life are a window into the lives of millions of American soldiers. The singular difference between Shenton and most other young men was Shenton's ability to record, graphically, military life during the early twentieth century. While cheap, portable cameras existed in 1917–18, most soldiers did not possess them, and those who did took few pictures. Shenton, however, developed the ability to draw a detailed sketch in as little as thirty seconds, a skill that empowered him with an unparalleled ability to “snapshot” his life in the Army.

The 151 sketches selected by the author—and *The Lost Sketchbooks* is very much a pictorial history of Shenton and the war, with most of the narrative limited to contextualization of the sketches—began by offering a glimpse into the life of a boy growing up in West Philadelphia and fascinated by the Spanish American War, knights, and the new sport of automobile racing. As Shenton matured, he contributed sketches to his high school magazine and developed his own cartoon strip. One can well imagine, in the earliest sketches, the little boy lying on the floor with paper and pencil, his imagination giving life in his drawings. In his teen years and his early twenties, Shenton's art classes and experience transformed his work from little more than stick figures and crude impressions to well-composed, color illustrations of high school life, athletics, street scenes, and faces.

Shenton's sketches take the reader from Philadelphia to the training camps of the American south, and through his art one observes a civilian transformed into a soldier, and thence to the battle line. On the whole, the sketches depict the mundane, not the shell blasts and no man's land that World War I normally conjures in the imagination. It is in the quiet moments that Shenton captured with his pencil that he offered his most important gift to future observers, the gift of the ordinary in the lives of America's Great War soldiers. The men he sketched were lying on the ground catching a few brief hours of sleep, or bending over shovels as they scratched a shallow trench, or walking through the ruins of French villages. The fatigue the soldiers experienced was palpable in the slumped shoulders and drooping heads Shenton seemed to sketch with particular detail.

The Lost Sketchbooks does not pretend to be a scholarly history of the war. Nevertheless, it would have benefited from a scholar's input. For instance, neither Shenton nor any of his comrades understood the horrors of trench warfare before they saw the front for themselves. For instance, Passion wrote that though Shenton read about the fighting in the trenches, he enlisted with his friends in the spirit of a crusader. Yet, a perusal of the newspapers and periodicals the nation consumed in the period 1914–17 impresses upon the academic that media gave nothing more than a fleeting impression of the real nature of the war. Indeed, the coverage of the war in every major American newspaper is perhaps best described as surreal when compared to the real state of affairs on the Western Front. Furthermore, the scholar is left wondering what sketches were left out of the book, and why. The most glaring example surrounds the influenza epidemic. Not a single sketch or a single line in *The Lost Sketchbooks* was devoted to an outbreak that killed more American soldiers than the war and surely affected Shenton's division, battalion, and company. A related question concerns the criteria for selecting among the hundreds of sketches found in Shenton's sketchbooks.

Regardless, *The Lost Sketchbooks* stands as an outstanding visual window to the lives and experiences of military life during World War I. General audiences will especially appreciate the work as the nuance it lends to the story of America's Great War soldiers is rarely found outside the archive and more rarely still encountered by the general reader.

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