

NEW BOOKS

PROBLEMS OF THE PACIFIC, 1929. J. B. Condliffe (Ed.). Univ. of Chicago Press, 697, ix. Price \$5.00.

One of the most significant developments since the war is the growth of a new technique in international relations. The technique of the ante-diluvian age prior to 1914 was essentially that of secret diplomacy. It was based on the assumptions of the inevitability of war and the efficacy of force and guile for the protection of national interests. Since the war, the Round Table has been supplanting the closet, the logic of facts is being directed against the walls of suspicion and distrust which have tended to keep nations apart, and conciliation is taking the place of battleships. The new technique is essentially that of open conference, the procedure adopted and improved by the League of Nations. An important extension of the conference method has occurred in the development of a number of private international associations for the study of international problems. Among these associations, the Institute of Pacific Relations is perhaps the most significant. Born in the years following the war, when the Pacific seemed to have supplanted Europe as the world's danger zone, when race hatred as well as international rivalry threatened an early resort to force and arms, the Institute of Pacific Relations was essentially a venture in faith. It aimed both to promote the scientific study of international problems in the area, and to bring together representative citizens of different Pacific countries and different Pacific races to discuss together these problems and thereby to promote understanding. The Institute does not aim to settle anything, to preach any particular creed, or to propagate any particular policy or idea. It is solely a clearing house for facts, ideas, and points of view. The first two of its biennial sessions were held, appropriately enough, at Honolulu, the "cross-roads" of the Pacific. Its third session, the report of which forms the volume under review, was held in Kyoto, the ancient capital of Japan, in November, 1929. The book includes a summary of the Round Table discussions, and fifteen of the most important papers presented to the Conference.

The importance of China in Pacific affairs is evident from the contents. Half of the Round Table discussions and thirteen of the fifteen papers deal directly with China or Manchuria, seven of the papers being written by Chinese scholars. The ability of the Conference to handle such controversial material dispassionately and scientifically is alone evidence of its success.

The general reader will find most interest in the Round Table discussions, which have been admirably summarized by Professor Condliffe. Students of foreign trade, of food and population problems, of diplomatic history, of the contact of civilizations, will find much grist for their respective mills in the various "data" papers, with promise of more grist in the numerous references cited. A good index

adds greatly to the usefulness of the report. The book should indeed prove not only a permanent record of the proceedings of the Institute, but a contribution of note to our knowledge of Pacific affairs.

ROBERT A. MACKAY.

THE DRUIDS. By T. D. Kendrick. Fifty-one illustrations. Methuen & Co. London.

Doubtless there breathes not a Kelt with soul so dead whose pulses fail to throb more quickly and whose eyes fail to brighten at hearing the magic word "Druid". Priesthoods have arisen and fallen; bards have sung and been forgotten; builders of vast monuments in stone have toiled and grown weary and laid their bones to moulder in the dust. But the Druids do not die. These mysterious figures of the long ago, white-robed, long-bearded, majestic, skilled in song and prophecy, must live for ever in the human imagination. The Druid ever moves softly in his groves of oak intertwined with the yellow shoots of the mistletoe, divining the future, calling the people to arms, fostering the belief in a future life, and forecasting the doings of man in the world beyond the grave.

Nor must we forget the material remains of the priesthood—the dolmens, cromlechs, stone-circles, "Druid-stones," menhirs, and lastly, Stonehenge itself with its megalithic monuments which are more like the work of a race of giants or of Cyclopes than the work of mortal man.

The Renaissance first brought the Druid to light, from out the darkness of the Middle Ages. Continental scholars led the way; but in England the name of Druid could hardly have been heard before the time of that learned drama of Beaumont and Fletcher, *Bonduca*, in 1618. Here the Druids play the part of masters of verse and song, and as such they are presently portrayed in the *Lycidas* of Milton. In the middle of the eighteenth century the Druid rises on the crest of a great wave of enthusiasm, caused by the promulgation of a theory which associated the priesthood with Stonehenge. The antiquary was now beginning to come into his own. Two or three generations later, the Druid fell, as a gift from the gods, into the lap of the Romantics, and the name still flourishes in the pages of Haggard and Buchan.

Alas, the cold-hearted cruelty of scientific scholarship! With ruthless hand, Mr. Kendrick, a well-known expert of the staff of the British Museum, tears from the Druid, piece by piece, his hallowed mantle of glory. He does it all very logically and systematically. He never hurries. As we read, we ever cling fondly to the hope that presently the business of robbery will come to an end, and that some sort of reparation will be made. But with sinking hearts we are shown how little, how pitifully little, the Greek and Roman and Byzantine writers actually know of the priesthood. We are patiently taught by the author that nearly all the splendid legends which envelop the Druidical cult are but of yesterday as compared with the antiquity of the order. And, saddest of all, we have it made plain to us, through

the findings of that new and aggressive science, archaeology, that even most of the stone monuments in which we had placed our faith are older by centuries than the era of the coming of the Kelts into Gaul and Britain and Ireland. From it all emerges the figure of the true Druid, a shabby, unimpressive and dull barbarian—so Mr. Kendrick would have us believe.

But in the end our hearts are gladdened by the casting of one sop at our feet. Stonehenge remains Druidic, and with it we must be content. For the power to retain the vast stone-circles of Salisbury Plain we might well be willing to barter the Pythagorean-Druidic philosophy, the groves of oak, and even the "accursed mistletoe." Yet we receive, after all, but half a loaf. The Druids of Stonehenge, we find, are not the white-robed, bearded sages of song and story, but merely a drab and stodgy group of early Keltic war-lords.

A. D. FRASER.

THE PROCESS OF LITERATURE. An Essay towards Some Reconsiderations. By Agnes Mure Mackenzie, M.A., D. Litt. George Allen & Unwin.

Let no one be deterred by the long title, or the learned-looking chapter-headings, or the quasi-algebraic symbols, from reading this entertaining book. Miss Mackenzie is not only a scholar, she is also a novelist, that is, a creative writer. Now she has turned to analyze the way writing comes into being, from the author's first conception till its delivery to the ultimate consumer, or reader, and the effect which literature may or does produce upon him. Stevenson held that the public does not care to know how literary legerdemain is done, but Miss Mackenzie holds the contrary opinion. Her demonstration is most interesting.

To attempt to summarize her arguments within the limits of a book notice would do it injustice, but her initial position is new and striking:—"Art is not only expression, but conveyance." This she makes good by adding, "Take any 'expressionist' of the straiter creed, and promise him a maintenance for life, a perfectly unlimited supply of art materials, and the most absolute liberty of expression, *on condition that no one shall see his work but himself*. You will be safe, for he won't take it. Either he really does want to create an *objet d'art*, or he wants to be talked about as being an artist; but in either case, he must have an audience." This specimen brick suggests the vivacity of Miss Mackenzie's style, and handling of her subject. Her argument is clear and flowing, with alluring eddies of anecdote or personal preferences, and ripples of humor and epigram. Happily for us, as Furnivall says of Parson Harrison, Miss Mackenzie "is not one of those dignified prigs who are afraid of writing about themselves in their books." She is frankly autobiographical. One learns that she has written four novels, that she is a Catholic Christian, that she is an expert with the foils, and that she has known this misery of teaching English. She is free in expressing her opinions. Her flings at the Freudian philosophy, at the aberrations of Gertrude Stein, at the

Oxford accent, at the ordinary parson's method of reading the lessons, are most amusing.

There are a few "faults escaped"; *Leechgathers* should be in the singular, (p. 120, n.); "Long John" (p. 130) lacks his surname, "Silver"; in the quotation from "Fra Lippo Lippi" (p. 268), "Yond" should be "Your"; "expetience" (p. 206) looks odd. But none of them really matters.

ARCHBALD MACMECHAN

THE HASTING DAY; Fifty-five Poems. By George Herbert Clarke.
London and Toronto. J. M. Dent & Sons. 1830.

Distinction of style, a deeply rooted sense of beauty, and at times the evidence of considerable imaginative power, are noticeable in Professor Clarke's poetry. Among his war poems "The Last Mobilization" has vigour and fire, and the short lyric "Fallen" is impressive in its terse simplicity. Of several verses which will make special appeal to dog-lovers, the one "On my Dog's Death" is quite lovely. It is perhaps in the sonnet that the author's talent shows to most advantage. As an example of his mastery of this form, and as indicative of the spirit of his poetry in general, may be quoted "Over Salève"—

Over Salève I heard a skylark singing
Blessed be Beauty, Beauty! He soared and swirled,
In very ecstasy of flight outflinging
His breathless music on a broken world.
Joy, the sole faith of that so tiny flier,
Twining unnumbered notes in psalms of praise,
Lifted him up on high and ever higher,
Till the blue heaven hid him from my gaze.
Still he adored, flooding the sky and mountain
With delicate waves of sound more silver-sweet
Than the pure flowing of a pebbled fountain
To desert-farers fainting in the heat.
Beggar am I for Beauty's least caress;
The little lark knows all her loveliness.

Other noteworthy sonnets are "First Thoughts" and "Here Pause." The latter has Keats for its subject.

E. R.

THE COMPOSITION OF HOMER'S ODYSSEY. By W. J. Woodhouse,
Professor of Greek in the University of Sydney. Clarendon
Press. pp. 251.

Professor Woodhouse explains the genesis of his book as follows:—
"A sudden call made upon me to assist an overworked colleague by delivering a course of lectures upon the Homeric poems gave excuse for setting down in black and white the results, reached in the main

years ago, of a lifetime's reading and study of the *Odyssey*." Those who have followed the turbulent course of Homeric criticism since Wolf will be glad to read that "There will not be found, then, in these pages any discussion of what are supposed to be sure and accepted results of criticism. . . . And just as little account is taken here of certain newer doctrines now fashionable. . . ."

The book contains twenty-six short chapters, with descriptive titles. The list of these titles as given in the table of contents goes far toward rendering an index superfluous. At any rate, the author has not provided one. At the head of each chapter the author has prefixed a relevant passage or relevant passages of the *Odyssey* in the original. These passages run to thirty or forty lines per chapter, and are of great service. The book is as nearly self-contained as such a work can be. One scarcely needs to open Homer while reading it.

The author tells us that "the story of the *Iliad*, as a whole, moves upon the plane of the possible, and, so far as archaeological or any other sort of investigation has as yet taken us, it moves upon the plane of historical fact." But "in the *Odyssey*, on the contrary, most of the narrative of the prior half clearly belongs to the realm of fancy." And: "The second part (i.e. of the *Odyssey*) is a story involving mainly human actors, with truly human interests, directed upon truly human issues, and governed by, in the main, truly human factors." Of the three great sections into which the *Odyssey* falls, "the Wanderings of Odysseus are mainly fanciful, the Quest of Telemachus and the Return and Vengeance of Odysseus mainly real, i.e. possible." The detailed analysis that follows cannot, of course, be discussed here. One may not always agree with the author's opinions, but the process of his argument is always suggestive and helpful to the student. The atmosphere of the work is the atmosphere of health and sanity. Penelope is not a water-duck, nor Odysseus a were-wolf. I think I have read every word in the book, and I do not believe that the *Eniautos Daimon* occurs once.

The components of the *Odyssey* are nine in number: (1) a block of deep-sea yarns: (2-6) five popular tales, called by Professor Woodhouse "Woman's Wit, or Playing for Time," "The Husband Returned, or The Acid Test," "The Grass Widow, or The Nick of Time," "The Stolen Prince, or Blood will Tell", and "The Dark Horse, or Winning a Wife:" (7) the Saga of Odysseus: (8) the Quest of Telemachus: and (9) The Poet's Cement. It would perhaps have given better proportion to the summary of components if they had been counted as five; that is, if the five popular tales had been classed as one component, like the deep-sea yarns.

Many of us used to wonder, when we were very young readers of stories about Troy, why none of the other chieftains had provided us with such interesting tales as those about Odysseus. Professor Woodhouse has the answer. "It was, we may say, the Saga of Agamemnon that created the romance of the *Odyssey*. The *Odyssey* was born of the perception of the significance of the story of Agamemnon in contrast with that of Odysseus,—this combined with a perception of the artistic potentialities of the figure of Telemachus." And "The simple, but

entirely adequate, reason why Odysseus, and not some other of the great personages of tradition, became the hero of the romance, lay in the fact that, among all the chieftains who survived the war, Odysseus alone had a son." Again, "Without Telemachos, no *Odyssey*."

Professor Woodhouse is not quite a Unitarian; that is, he admits the possibility that the author of the *Iliad* may not have been the author of the *Odyssey*. But no muddling evolution has produced the *Odyssey*. "It is of the essence of the view here set forth, that the *Odyssey*, as it stands, was not the outcome of popular caprice, or of individual caprice, working through generations of bards and rhapsodes, an unholy succession of bedevillers of a beauteous original, the fair lineaments of which we may dimly discern through their sorry botcher-ies. It was, as it stands, definitely the creation of a single master mind, none other than Homer's, who took up into its construction large masses of older material." And earlier he says: "The *Odyssey* stands now in the form in which it was originally designed, complete and perfect in all its parts." This is a good book, refreshing to the reader and useful to the student, good for itself and the light it throws upon the *Odyssey*, perhaps even better as an example of attitude and method in dealing with the great monuments of antiquity: thorough knowledge, sanity, vigorous imagination, and that sort of joyful reverence that men of character and intelligence feel in the presence of the great masters. The upshot of it is to send the reader back to Homer with quickened interest and deeper insight. And, as the author says, "if my book does that, what other merit need it claim?"

E. W. NICHOLS.

MOUNT ZION. By Gwendolen Greene. London and Toronto.
J. M. Dent & Sons Ltd. 1929. pp. xi+211. \$2.25.

This is a book which illuminates the religious life at many points in a very effective manner. It should, accordingly, prove of interest to a wide variety of persons. As editor of the *Letters from Baron von Hugel to a Niece*, Mrs. Plunket Greene provided us with what is generally recognized as the best introduction to the mind and temper of her great uncle. The same spirit breathes largely through these pages, and the acknowledged debt is obviously great. But it is not too much to say that we have here the original outpourings of a reflective soul, expressed in a quiet, meditative, and altogether suitable manner, displaying considerable clarity of insight, and marked by a wiser sanity than has characterized some exemplars of the long mystical tradition which Mrs. Greene brings up to date. It is pleasing to find such liberal forbearance and unaffected tolerance linked with convictions whose intensity can never be doubted.

F. HILTON PAGE.

JUNGLING IN JASPER. By Lawrence J. Burpee. The Graphic Publishers, Ltd. Ottawa.

When Sir Arthur Conan Doyle toured Canada in 1923, he was deeply impressed with the wisdom of our Government in setting aside

great wild parks in perpetuity for the common good and recreation. Of these, Jasper Park in the Rockies is perhaps the largest and best known. Mr. Burpee has had the good fortune to go through it with the Warden (since killed by a grizzly bear), one other man, and a train of eight pack-horses. Their route is traced in red on the end-papers, from Jasper Lodge in a long, rough ellipse up to Rock Slide Creek, up the Smoky River, and so home. But for the mosquitoes, one envies him such an outing amidst some of the most majestic mountain scenery in the world. The traveller has avoided the usual catalogue of small misadventures and personal exploits. Even his chapter on the plague of mosquitoes is detached and humorous. The substance of the book is largely made up of good stories, Indian legends, hardships of old-timers, and the ways of miners. In a preliminary vision, Colin Fraser, Father de Smet and Paul Kane are introduced to give the right atmosphere to the scenes they once knew in life. The illustrations are well chosen.

ARCHIBALD MACMECHAN.

THE DISCOVERY OF CANADA. By Lawrence J. Burpee. The Graphic Publishers, Ltd. Ottawa,

The exploration of that portion of North America now comprised within the Dominion of Canada is a field Mr. Burpee has made peculiarly his own. Now he has condensed the results of his studies into his admirable little book of less than one hundred pages. It will serve a double purpose. For the general reader, it offers a clear, readable outline of the various explorations in chronological order from Leif, son of Eric Randa, to the less famous Alexander Hunter Murray. A series of maps, showing the portions of the continent actually known to each explorer, is a great aid to the understanding. For the serious student of history, Mr. Burpee provides in addition a brief, critical bibliography following each chapter. As a guide to both classes of readers, the book is well conceived and well executed. Less can be said of the illustrations. No note explains their provenience or authenticity, and they include a purely imaginary portrait of Jacques Cartier, without a suggestion that it is imaginary.

ARCHIBALD MACMECHAN.

THE IRON DOOR (An Ode). By E. J. Pratt. The Macmillan Co. Toronto. 1927.

This poem is earlier in date of publication than "The Roosevelt and the Arsinoe" which was noticed in the last number of the DALHOUSIE REVIEW, and differs from it widely, its subject being mystical and abstract instead of being narrative and concrete. The "Iron Door" stands for the unescapable yet ever inexplicable mystery of Death. The ode has the dignity and solemnity suited to its theme, and the

language, never trivial or commonplace, often achieves real beauty. That the execution is uneven, and that the poet does not always rise to the height of his great argument, should not blind us to the significance of such a subject having been treated of with so much imaginative power and distinction of style. The illustrative decorations by Thoreau Macdonald are worthy of note.

E. R.

DOMINION AUTONOMY IN PRACTICE. By A. B. Keith. Oxford University Press. pp. vi+92.

This little book is a revised edition of the author's *Dominion Home Rule in Practice*, now rendered somewhat out of date by the march of events. It embodies the author's well-known conservative legal views on imperial relations, though in an unusually clear and simple form. It should prove a very useful text for the college student, and for the layman interested in constitutional questions. One *Caveat* must, however, be entered. The author wrote a few months too soon. The Report of the Conference on the Operation of Dominion Legislation and Merchant Shipping, published early this year, will in all probability be adopted shortly by the various Governments and Parliaments of the Commonwealth. If so, it will modify considerably the legal position of Dominion legislatures as described by Professor Keith. Readers of Professor Keith's book should, therefore, provide themselves as well with a copy of this Report.

ROBERT A. MACKAY.

PROGRESSIVE TEACHING. By A. Gordon Melvin. New York. D. Appleton & Company. 1929. pp. xii+272. \$2.

This book by a graduate of Dalhousie University, now an instructor in Education in the College of the City of New York, is an effort to apply some of the recent findings of the scientific study of education to the practice of teaching. The child is first considered in terms of the stimulus-response psychology as an "educable organism." Environment provided by the school in this relationship is insufficient without the guidance of the teacher, who must select and lead those responses which are of most value for the life of the school group. The chief contribution is the conception of the "conduct unit," which is said to be practically synonymous with the "complete act". This is analyzed into five factors: feeling the need, purposing, planning, carrying out, evaluating. The school day is to be made up of a sufficient variety of such units of conduct, freely instigated and discreetly directed by the teacher. Hence the pupil learns through his own activity, and we are rid of the frustrating artificiality of the old-fashioned and curriculum-ridden school room. How this may be brought about in detail, is indicated on the chart which is inserted in the volume. The latter closes, fittingly enough, with an account of various tests devised to indicate the measure of our advance along the line of pro-

gressive teaching. As the work is intended to be used as a text-book, it is provided with exercises and problems for discussion in the class room.

F. HILTON PAGE.

PANORAMA. A Book of Poems, by Rowland Thirlmere. The Shakespeare Head Press, Stratford-upon-Avon. 1930.

“Rowland Thirlmere” is the pen-name of Mr. John Walker, an English author, who has written several volumes of prose and verse. The poetry in this book has a wide range of subject-matter, extending from the immensities of inter-stellar space to the description of a blue beetle. The verse is fluent and occasionally musical, but it lacks the inspiring and stimulating power that belongs to great poetry.

E. R.

A FREE CHURCH BOOK OF COMMON PRAYER. London and Toronto: J. M. Dent and Sons, Ltd. 1929. Pp. xviii+552. \$1.00.

There are at least three ways in which this book is remarkable. Its cheapness, when one considers the uniform excellence of paper, print and binding, together with the size of the volume, is quite amazing. Secondly, while some of the Free Churches have been for some time undoubtedly tending more and more in the direction of set prayers and fixed services, the tone of this book is really surprising. No episcopal shadow crosses its pages; yet in other respects its predominant note is Anglican and Catholic. But even the new Prayer Book of 1928 did not go as far as these compilers have gone, e.g., in the “Order for the Celebration of the Eucharist”. We have here an order directing Dissenters in the performance of rites from the celebration of which members of the Establishment are prohibited by Act of Parliament. In the third place, and perhaps most curious of all, is the inclusion with this Higher Anglicanism of an equally unusual type of Modernism. For here we find a service for the use of non-Christians, prayers for animals and the League of Nations, and prayers to be used during travel through the air.

Whether the book is finding its way into any sort of general use in the service of the Free Churches, I am unable to state. But that it has succeeded in attracting a certain measure of interest, may be indicated by the fact that it passed into a second edition within a few months of its issue.

F. HILTON PAGE.