

## Book Reviews

### *A Recent Contribution to Ethics*

When I say that X is good, the ordinary man is inclined to suppose that I am giving a piece of information about X—namely, that it possesses a certain characteristic or quality called “goodness.” At the same time, I am doubtless expressing an attitude, perhaps a feeling; I am subscribing to a standard, perhaps enjoining one upon you; perhaps even trying to get you to do something. But these, one would be inclined to say, are not what “X is good” *means*; they are simply jobs which the meaning of the utterance enables me to perform with it.

But this view has been out of fashion in philosophical circles for some time. Roughly speaking, the reason is as follows: goodness cannot be a natural (*i.e.* spatio-temporal and sensibly experienceable) quality (so G. E. Moore), for it is always possible to ask of such a quality whether its existence is good; but neither can it be a non-natural quality (so A. J. Ayer with the positivists) because there is no such thing. Therefore “X is good” is not a description of X and does not express a proposition. For the last quarter of a century such English and American philosophers as did not revert to the old naturalism in a new guise have for the most part been engaged in trying out different interpretations of ethical formulae in terms of their imperative, emotive, incitive, and similar functions; and very subtle and persuasive have they been.

But it is the main contention of Professor Sparshott’s new book\* that this manoeuvre does not work and is unnecessary. He suggests that when we attribute a quality to a thing, what we mean in many cases is that there is “something about” the thing (which may or may not be further specifiable) in virtue of which it normally has a specific effect on the observer or some other thing; and this highly plausible analysis enables him to offer a formula for the meaning of “This is good”: “to say that  $x$  is good is to say that it is such as to satisfy the wants of the person or persons concerned.” The book consists in a preparation for the formula (sections 1-5), an explanation and defence of it (sections 6-7), and a working out of its relation to other moral terms (“ought,” “right,” “duty” and so on) and of its implications for the possibility of a non-relativist or universally valid ethics (sections 8-9).

\**An Enquiry into Goodness*. By F. E. Sparshott. Toronto: University of Toronto Press, 1958. Pp. xiv, 304. \$5.50.

It was high time that someone with Professor Sparshott's grasp of modern techniques and his nice sense of usage should call a halt to the goose-chase after "ethics without propositions." The attempt to provide a propositional analysis of ethical statements is not unique—R. S. Hartman and A. Campbell Garnett, for example, have made interesting suggestions (in *The Language of Value*, edited by Ray Lepley: Columbia University Press, 1957); but for the precise content of his formula and its detailed working out, Sparshott's book stands on its own feet. It is full of good remarks on a variety of topics; it is undogmatic and synoptic, and leaves plenty of room for development, for the author is appreciative of the extent to which formulae and theories tend to be restrictive of our understanding and to give merely partial (and therefore, if pressed, distorting) presentations of the facts. Further, the book is readable and individual in style; wit and wisdom sit easily together; the whole is seasoned with plenty of salt and a few well-directed sprinklings of pepper.

Professor Sparshott approaches his subject by way of three sections devoted to a discussion of the nature of philosophy, ethics, and analysis respectively. My main purpose in this article is to suggest some points at which his theory needs criticism and development; but for the sake of a passing comment on a matter of policy, I am not sure that this part of the book is in the right place. If it is meant for the layman, one may question the pedagogic efficacy of starting with some eighty pages of discussion about what is done in the remaining two hundred; it seems better to do it first and then reflect on the nature of what has been done afterwards, if it still seems necessary. A general discussion of analysis intended for professionals, on the other hand, might be better more fully documented and on its own. Perhaps a certain sense of both geographical and philosophical isolation from the core of the analytic group made the author over-anxious to justify his own method to both sides; but one is reminded of Austen Farrer's remark that "the possibility of a certain type of study follows excellently from the fact of its successful prosecution and hardly from any other argument" (the opening sentence of *Finite and Infinite*). Or perhaps it is always tempting to put everything in while one is about it!

But in this part, as elsewhere, there are plenty of good things, and my comments must be highly selective. I am dubious, to start with, about the distinction between the philosopher-prophets and the philosopher-priests, unless by this it is simply meant that a great philosopher is more important than his commentators. Philosophy seems to me to be the gaining of some sort of insights (not mysterious, as mentioned on p. 18, but of the sort the author confesses to on p. 291), and this each must do for himself. If the special function of the genius is the accumulation of massive insights, and of the mere professional the appropriation and communication of insights and the working out of more detailed and local problems, it is also true that the professional who has no insights of his own is not a philosopher at all, but a peddler of words; while conversely the real genius is also the man who can carry through his broad insights into their myriad applications (this is the part of genius which is taking pains); and it might also be urged that a defective power of appropriation (in other words, of interpreting other writers) and of communication not only stamps the bad teacher but limits the original thinker. It is all a matter of degree.

It is then pertinent to ask what the philosopher has insight into. If it is to be simply linguistic usage, then we are truly faced with a dilemma: how we shall avoid mere lexicography without falling into straight stipulation (cf. Section 3.32). I do not think there is an answer to this along linguistic lines, valiantly though Sparshott tries to find one. We have to account for a well-known phenomenon of philosophical explanation: that if a formula (e.g. Sparshott's) is correct, it makes us want to say, "That never occurred to me, but I see now that that is what I meant all along." In terms of meanings, this leads us to ask how people can have meanings which they are not conscious of; and this in turn leads to a rejection of the analysis of meaning in terms of conscious reference (see Section 3.3331)—a rejection which has never seemed to me to make ultimate sense.

But surely the situation is this: the philosopher is not so much analysing a linguistic activity which will throw light on what morality is about; he is rather reflecting on, and analysing, the moral activity itself, of which only a part is the formation of verbal judgments: the activity, namely, of apprehending, comparing, evaluating and deciding between possible courses of action. It is not therefore a commonality of linguistic idiom, but the common possession by the philosopher and his fellow men of desire, understanding, and practical judgment (and whatever else our moral nature may comprise) that gives his analysis of the meaning of moral terms both its objectivity (or intersubjectivity) and its capacity to enlighten. For the ordinary man desires, reasons, and judges but does not reflect on what he is doing; and if he does reflect, he may reflect imperfectly. Let us suppose he notices only the desire, and concludes that when he says "this is good" he means simply "this will give me pleasure" or "I desire this." Such an error may be brought to light by the inconsistency of his definition with the rest of his linguistic habits, for these are grounded not in his imperfect and partial philosophical realization but in his rounded and unreflective moral activity as a rational being; and the linguistic analyses are only a means (though an excellent one) of uncovering the incompleteness of his reflection. At this point the question "Does the user of the word 'good' have the satisfaction of wants in mind as part of his meaning?" becomes irrelevant; the real question is rather "May I correctly describe the evaluational procedure which is expressed by 'this is good' as headed for the maximum satisfaction of relevant wants?" And I submit that this is the question which Sparshott is really answering.

If I have introduced the notion (forbidden on p. 34) of the nature of man as such, it is with regard to the formal analysis of the moral judgment and not in support of a universally applicable system of judgemental contents—of ethical principles. Yet need we be so fashionably insistent on the wickedness of this expression, even with regard to contents? For once Sparshott seems to be laying down *a priori* limits to the scope of philosophy—a fault he usually abjures. Yet in Section 9, he suggests a number of human needs and moral ideals which might be taken as universal.

Why the insistence that ethical analysis is basically an intra-cultural affair? Perhaps partly because it is here tied to language; partly because both detailed ethical standards and the religious, social, legislative, and psychological presuppositions and concomitants

of ethical decision vary from culture to culture; and partly too because of the insistence on desires as well as needs in the formula. For, whatever case can be made out for saying that the ultimate needs of all men are the same (and even this is, to say the least, not an obvious conclusion), it is quite clear that men's desires are conditioned by their culture.

Desires and needs appear in the formula as alternative senses of the ambiguous word "wants"; and quite apart from the question of relativism, it seems to me a mistake to include the "desire" sense. I do not think that we call the satisfaction of desires "good" unless at the same time we regard the desires as well-directed, and Sparshott admits that desires themselves can be good, bad, or indifferent. These values they may have (see Section 6.1514) as themselves satisfying either further desires or needs. But such further desires presumably may also be evaluated; and we seem to be left either with an ultimate evaluation in terms of needs or with an infinite regress.

Why, then, include desires? Two answers suggest themselves: one, because certain human activities seem to be optional and yet at the same time valuable (the desire for music is spoken of as being unrelated to any need). But this suggests, not that desires should be introduced, but that the concept of needs should be broadened. After all, man has intellectual, aesthetic, spiritual, and emotional needs as well as biological; certain activities may be necessary for a full human life which are not necessary for mere life. If a man is artistic, some sort of aesthetic activity is not simply desired—it fulfills a lack which may be most urgent when he is least conscious of it. But there is a second point. In Sparshott's use of the word, it is always pertinent to ask of an alleged need, "What is this needed for?"; and though I may sometimes need music to take my mind off toothache or metaphysics, it is not generally appropriate to ask a man what he needs music *for*. Now it may be that this is a legitimate restriction to place on the word "need," but as we have seen, we are not concerned simply with legitimate conventions. We are concerned rather with the question, "With a view to what do we perform evaluations?"; and more specifically, "Do we evaluate a thing positively because it tends to satisfy such needs as can be referred to a further end (i.e. things needed for something), or do we evaluate in terms of ultimate needs also, ends as well as means?"; and the answer is, surely, the latter. It would be bizarre to say that we need food for the sake of health, but not health itself, or health for the sake of happiness, but not happiness itself. If someone says, "Beer is best," it is legitimate to ask "best for what?"; for the ingestion of beer is not an end in itself; it is aimed at refreshment, nourishment, quenching of thirst, or some other end. But surely the preservation of human life is also a good, and it does not make sense to ask "good for what?". If the starving man steals bread and pleads "But one must live," the reply "I don't see why" is both outrageous and callous precisely because it involves the demand that *all* human needs (including the need to live) shall be justified in terms of further needs, and this demand, when made in connexion with an ultimate personal need, is tantamount to a refusal to evaluate in terms of that person's wants altogether. (Incidentally, Sparshott's contention in this context (p. 138) that "the recognition of a given type of need by some-



one is necessary for a particular need of that type to exist" is a concession to conventionalism which I find quite unintelligible).

The acute reader may have perceived that my criticisms thus far tend to traverse a path at the end of which stands Aristotle; and I think that there is much in Aristotle's account of the good to which Sparshott stands closer than he realises. Unfortunately, his own brief accounts of the Aristotelian-Thomistic tradition are marred by an odd method of interpretation which yields results both less scholarly and less illuminating than they should be. He culls a number of sayings from the Greeks and St. Thomas, divides them into groups according to some rather superficial resemblances and differences, and then regards each group as expressive of a different theory. He thus comes to two conclusions: first, that there are in Aristotle three accounts of the meaning of "good," and in St. Thomas "two conflicting attitudes towards goodness" as well as a separate analogical theory of the goodness of God; and secondly, that these various views are each inadequate. But if the various remarks cited were interpreted in their contexts and in the light of each other, I think we might find that they are neither diverse nor conflicting in their implications nor inadequate in their totality. In what follows only the briefest indications can be given.

We may start from an observation previously made: that man may find his good or completion in the satisfaction of wants that have no *extrinsic* purpose. Now Sparshott, in discussing Aristotle's account of goodness in terms of function, is clearly hampered by the same failure to conceive of a function unrelated to an extrinsic purpose—namely, a function of which it does not make sense to ask "What is it for?" (cf. the top of p. 85). But most generally, the good of anything for Aristotle is its *telos*—that is, the actualisation of whatever form the particular matter concerned is most apt to receive (cf. *Metaphysics*, 1023a 34; *Physics*, 192a 16-19); excellence is a perfection (*teleiosis*) (*Phys.*, 246a 13). Now ends (*telē*) are of two sorts: some are activities, others are products apart from the activities that produce them (*Eth. Nich.*, 1094a 3-5). In Sparshott's narrower sense of "function", which involves an ulterior purpose (cf. p. 84), functions have ends of the second type. But in any case, Aristotle does not say that goodness always resides in function, but only in the case of whatever has a function (*Eth. Nich.*, 1097b 26), and of man if he has a function. And in the light of what follows it is clear that Aristotle is not attributing to man a function of this type. Man comes under the category of things with a nature (*i.e.* an intrinsic principle of development—see *Physics*, Bk. II, especially 192b 8-32), and his *telos* is the perfection of that nature (cf. *Phys.*, 194a 28-29; *Met.*, 1014a 7-11). The principle of man's nature is the soul (*De An.*, II.1)—in his case, the rational soul; and in the passage in the *Ethics* from which Sparshott quotes, Aristotle goes on—as we should expect—to say that the good for man (known as *eudaemonia*) is a perfect activity of the rational soul (*Eth. Nich.*, 1097b 26-1098a 20)—not just "thinking", as Sparshott says on p. 84, but the use of reason both in its speculative and in its practical aspects, involving (as for Plato) also the obedience of the appetitive element to the rational. (It is curious how close Sparshott comes to Aristotle when he asks in Sec. 6.34 whether moral goodness is a special sort of

goodness and concludes that it must involve acting on principle—which Kant at least would identify with acting rationally!)

When we turn now to the section on "Goodness and Desirability" (4.2112), we may see at once how the meaning of "the good has rightly been said to be that at which all things aim" co-incides with the gist of what we have just said; though occurring as it does at the opening of the *Ethics*, we may suppose that Aristotle would not expect its full implications to be yet obvious, but offered it rather as a heuristic definition, locating in ordinary experience the object of the ensuing enquiry.

Space forbids discussion of Sparshott's other remarks about Aristotle; of St. Thomas I will say only this: that the "analogical theory of the goodness of God" which Aquinas "also has" (p. 87, n. 2) is in fact the key to everything else; once it is realised that goodness for Aquinas, as for Aristotle, is an analogical notion, and all the other passages are interpreted on that principle, the apparent conflict and insufficiency of the "two attitudes" disappears.

But I should not wish this review to end on a critical note; it is something, these days, that the Aristotelian tradition is at least thought worth discussing. For all the many useful things the author has to say, the reader is referred to the book itself; and we may look forward to the fruits of Professor Sparshott's further reflections on the extremely complex issues involved.

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*The Scottish Tradition in Literature.* By KURT WITTIG. Edinburgh & London: Oliver & Boyd [Toronto: Clarke, Irwin], 1958. Pp. 352. 30 s.

Let it be said at the outset that this is not a book to please the "heavyweight" experts on Scottish literature; it is rather the work of a creative writer whose enthusiasm for his subject has led him to read widely in it with a poet's eye and ear, and to paint a word-picture of his intellectual experiences. The factual side of his book is borrowed, with careful acknowledgement in footnotes, from standard references, but it is not based on "research" or even "re-search." At a time when scholarly activity is inclined towards the bibliographical and agglomerative, Dr. Wittig's intuitive evaluation of Scottish literary tradition comes as a welcome relief. His writing displays an ebullient confidence in assessing the place and the distinctive quality of the Scots genius in world literature—a sureness of touch which is sadly lacking in so many pretentious critics in Scotland herself (and is almost totally absent in English appreciation of Scots authors).

In the introduction, Dr. Wittig makes clear just what his book claims to do and not to do. He sees literature as a reflection of communal life and Scottish literature as a product of the unique Scottish community, viewed, not in isolation, but in relation to "the larger world to which it inseparably belongs." Moreover, he is not writing literary history,

but instead an exposition of the values—moral, aesthetic, and intellectual—that are inherent in the Scottish literary tradition. It would be more accurate to speak of Scottish literary “traditions,” since the author makes a strong claim for the importance of a Gaelic, or Highland, influence on Scots, or Lowland, literature and language, and also notes more recent pressures from Europe and England. Dr. Wittig concludes his introduction by claiming “a happy detachment” from the emotional, cultural, theological, political and other prejudices which the Scot inherits and which tend to pervert native judgment of Scottish literature.

The sins of *The Scottish Tradition in Literature* are mostly sins of omission. For example, after an interesting first chapter on Barbour’s *Bruce*, founded on careful reading of the poem itself and thorough examination of published information concerning it, we find that Dr. Wittig fails to deal with Blind Harry’s *Wallace*. Though he admits the injustice, such an admission does little to restore the balance, for *Wallace* is a major work in the tradition about which Dr. Wittig is writing and, what is more to the point, a greater poem than *Bruce*. A complete account of *Wallace* as a poem is something which, considering Dr. Wittig’s treatment of *Bruce*, could have been well done by him. The dearth of sound critical accounts of *Wallace* makes this omission particularly disappointing. In the same way, Montgomerie’s late allegory *The Cherrie and the Slae*, on which there is little informative criticism, is “lightly o’erpassed,” and Drummond of Hawthornden is far too summarily dismissed as an imitator whose poetry “hardly contains anything Scottish.” Though written in English, Drummond’s poetry contains a good deal that is Scottish in origin, and Dr. Wittig might have taken his work as a good example of the results of seventeenth-century linguistic tensions acting on a poet writing in a language and practising a syntax not his own. Again, and possibly for the same reasons, Dr. Wittig dismisses eighteenth-century prose with a sketchy flourish: here, even more obviously, is the result of the junction of English with Scottish traditions—a union that produced a new and, after a great deal of hesitancy, a richer literary medium. Finally, when he comes to deal with the modern *makars*, Dr. Wittig circumvents their work in English and confines his attention to poetry written in plain “braid Lallans.” One is forced to conclude that, having admitted in his introduction that the English influence is important, Dr. Wittig is thereafter happy to ignore it as completely as he may.

The result of all this is a stimulating but uneven book which leans heavily on certain props. Fortunately, these are props that do not give way, and the fact that Dr. Wittig depends on them and not on other more insecure ones testifies to his grasp of the essential nature of Scots poetry and to his own understanding of the poet’s craft. One of these is the mediaeval *makars*’ development of the aureate style as the only proper medium for communicating ephemeral images: Dr. Wittig sees that it is not, as most English critics think, an essay in technique and a gorgeous revel in the “pure” use of language. Dunbar’s *Sprachgefühl* is not an isolated thing but is instead fundamental to the Scots poetic character; in flying and in a penchant for the grotesque image we have the national passion for dramatic argument that emerges in Fergusson and Burns and Macdiarmid. Dr. Wittig

puts Henryson first of all the early *makars* as the most characteristic Scots literary artist. Henryson displays constant qualities which first found poetic expression in Barbour's *Bruce*—an enthusiasm for liberty, impatience with the Church as mediator between God and Man, a fondness for the macabre, and a stubborn respect for facts, however unpleasant they may be. Scots poetry inclines either towards flyting or towards pathetic stoicism; it storms at the De'il and muses on *timor mortis*. In placing Henryson foremost, Dr. Wittig is doing justice to a long-neglected *makar* whose mastery of the art that conceals art has been overshadowed by the enthusiasm of critics for the more blatant assurance of Dunbar.

What Dr. Wittig does for Henryson he succeeds in doing for Fergusson as well. Fergusson gave Scots poetry a new metropolitan spirit which helped it to keep pace with contemporary changes in the social life of the country, and Dr. Wittig points out, in his gentle but compelling manner, that the usual argument to the effect that Fergusson is "academic" and used a synthetic vernacular is an irrelevant one. Though Fergusson is less impetuous than the *makars*, the underlying principle of his verse is the same as theirs, and the quality of his intense vision places him squarely in the Scottish tradition. Dr. Wittig notes that, in spite of the dearth of drama in Scotland, Scottish literature is essentially dramatic in character, and this quality is a key to the appreciation of the *makars*, the balladists, Fergusson, Burns, Scott, and the moderns, poets and prose-writers alike.

Dr. Wittig covers the course at a steady pace but, as he approaches the present time, his pages become somewhat overcrowded with minor figures of the "Robert Wrangeneuch" persuasion. In fact, there is a marked deterioration in his critical vision in the final chapters and, apart from an excellent though one-sided account of Hugh Macdiarmid's Scots poetry, the best of the concluding chapters is that on George Douglas Brown's *House With the Green Shutters*. This indicates, perhaps more than anything else, that though no Scot himself, Dr. Wittig really understands the unlovely side of Scotland and the tragedy that is locked in the heart of every member of the race. *The Scottish Tradition in Literature* is obviously a labour of love and most of its shortcomings can be attributed to the fact that it is well-nigh impossible to see Scotland, or Scottish literature, whole.

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*A History of American Magazines*, Vol. IV: 1885-1905. By F. L. MOTT. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1957. Pp. xvii, 858. \$15.00.

Frank Luther Mott's *A History of American Magazines* is the kind of publication usually described as "monumental." This means that it has been a long time in the making (over thirty years), that there is a great deal of it (four fat volumes), and that it gives the reader the feeling, proper in such cases, that an important subject has now been successfully bottled, corked, and shelved. Possessing first-class credentials for entry into any large library, it is at the same time, like many of its kind, a work more likely to be

consulted than read. Within its special field, on the other hand, it is unique: no other country has yet produced a record of its magazines remotely approaching this one in scope and thoroughness. But then no other country can match the immense stake, both cultural and economic, which the United States has put into the medium of periodical publication.

The extent of this commitment is perhaps the most striking testimony of Volume IV of Mr. Mott's *History*, recently issued in a handsome printing by the Belknap Press at Harvard. The period covered, which is 1885 to 1905, was of course a period noteworthy for spectacular developments in almost every aspect of American life. Large increases in population, the rise of great cities, and rapid progress in industrialization were the marks of a new era. And though growth was not without its pains, the spirit of optimism was very much abroad. By the turn of the century, indeed, Americans had become thoroughly infatuated with a whole new ideology of "expansion" and "success." Spell-bound before the apparently unlimited potential of their institutions, they dreamt sorcerers' dreams of an endless array of gadgets and goods which, by some miraculous process, they would be able both to produce and consume in ever-increasing quantities and live happily ever after. They believed devoutly in Horatio Alger and contemplated with a mixture of awe and deep satisfaction the roster of their four thousand millionaires. For the new century they made a new catechism: "Who made the world?" they asked; and answered, "God made the world in 4004 B.C.; but in 1901 it was reorganized by James J. Hill, J. Pierpont Morgan, and John D. Rockefeller."

From this national temper of mind sprang, naturally enough, a passionate belief in the power of the periodical press—in order of importance, in its power to sell, to entertain, and to instruct. Within the twenty years with which Mr. Mott is concerned in his latest volume, 7,500 periodicals were founded and a total of 11,000 different publications went onto the newsstands or into the mails. Only a fraction of this total, it is true, were "successful" publications in the sense in which that term was coming into general use in the trade—that is, were able to make a sustained appeal to a mass audience. On the other hand, so overwhelming was the breakthrough to the masses on the part of the few—*Collier's*, *Cosmopolitan*, *The Ladies' Home Journal*, *McCall's*, *McClure's*, *The Saturday Evening Post*, and a handful of others—that Mr. Mott has no hesitation in seeing in the cheap, illustrated monthlies and weeklies of the period the distinctive mark of its magazine activity. Far in the background, one gathers, the "slowcoach quarterlies" plied their useful but modest trade: *Yale Review*, *Sewanee Review*, and the *South Atlantic*; and, a little further to the foreground, one glimpses the slightly livelier activity of "quality" magazines such as *Scribner's*, *The Atlantic Monthly*, and *Harper's*. But downstage centre, no mistake, the new giants of the publishing business held sway. They counted their readers first by the half-million, then by the million; and in the race for subscribers, and for the fat advertising accounts that went with mass circulation, they wooed the public hard—with sewing-machines, jewelry, and college scholarships; with coloured illustrations, sex, and fashion plates; and (amidst occasional excellence) with such a flood of indifferent-to-bad fiction as the world had never seen before. Their editors, in a word, came down into the

market place to become (as one critic has called them) "the Henry Fords of American literature." The type is well represented by Frank A. Munsey, who put all he had, which was \$40, into the magazine business in 1882, and left \$20,000,000 to the Museum of Modern Art on his death in 1925.

I think these are impressions which can fairly be drawn both from Mr. Mott's "running history" of the period and from the 34 full-length studies he provides of the more important publications which flourished during these two decades. I must emphasize, however, that the critical point of view from which the above account is presented is mine and not Mr. Mott's. It is plain, for example, that Mr. Mott has a soft spot in his heart for the popular American magazine, and especially for the long line of editors who made this institution a new wonder of the world. These latter, in fact, he is fond of calling "great"—apparently on the premise that "great" editors are, by definition, those whose tastes are pretty well identical with the tastes of a mass audience. Into the company of the immortals, therefore, goes Cyrus H. K. Curtis of the *Post*, memorable for having invested several million dollars worth of faith in the "good sense, sound judgment, and good taste of our popular audience." Other "great" editors were S. S. McClure, who once said, "My mind and taste are so common that I am the best editor," and Gertrude B. Lane, who declared towards the end of her long career with *Woman's Home Companion* that she had for the past thirty years "kept constantly in mind the picture of the housewife of today as I see her."

One is tempted, indeed, to see in this tendency to confuse the distinctive mark of the period with its mark of highest achievement only the more obvious symptoms of a deeper lack in Mr. Mott's work. I mean the lack of insight and perspective. The book contains, particularly in its "running history" of the magazines, a wealth of facts about what contributors had to say on a wide variety of topics. But these facts, though organized with great skill and thoroughness, still leave one with the impression of nothing so much as an ingenious arrangement of filing-card entries. Connections that should be made are not made; significances are seldom explored. In the end, the reader may feel disappointed that so little has been done here to use the massive resources of the periodicals critically, as V. L. Parrington might have used them, to illuminate main currents of thought and taste at an important stage in the development of American society. There is not much point in saying that someone else can repair the lack by working out of Mott. Clearly the master of the records himself is the man best equipped to interpret them comprehensively.

I do not wish, however, to press demands which are at least partly unreasonable. Perhaps I have said as much as I have, less with an eye upon Mr. Mott's work than upon the fact that elsewhere (in Canada, for example) new attempts are almost certain to be made before long to bring magazines and their literature, as a corporate record, under the disciplines of scholarship. In this wider context there is surely a case for making an exacting estimate of the only model available. Meanwhile, it will not do to lose sight of the immense value of this fourth volume of *A History of American Magazines* as it stands.



It is to be hoped that Mr. Mott, who is now 72, will have time and energy remaining to him to complete the task to which he has devoted the greater part of his life.

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*Pastoral Counselling for Mental Health.* By SAMUEL R. LAYCOCK. Toronto: The Ryerson Press, 1958. Pp. x, 94. \$1.00

Now that psychiatry and organized religion have decided to kiss and be friends, it becomes possible for the clergyman to be enlisted in the ranks of the ever-growing army of the promoters of mental health. This book does not tell the clergyman how in his own mind he may reconcile the sometimes conflicting claims of the spiritual life on the one hand, and of a purely secular ideal of mental health on the other. The author's aim is not speculative. He does not raise the question, "Mental health for what?" We are assured that the clergyman has many roles and that the role of priest and the role of counsellor may at times be separate but not in conflict. In short, the deeper issues are not raised. We are told that in deciding whether or not to refer the parishioner in trouble to more expert hands the criterion "must always be the highest welfare of the patient." How we are to construe "the highest welfare" is not stated. A list is given of the possible dangers in pastoral counselling. They all concern either the mental health of the patient or unprofessional conduct on the part of the clergyman. Danger to the spiritual welfare of either is not mentioned as a possibility. But if the author has here no profundity of wisdom to speak to the confusions of our age, he is eminently successful in telling us what no doubt most of us would rather hear—and that is something practical.

The fact is that many clergymen find themselves today in a situation that both tantalizes and perturbs them. Whether they wish it or not, they cannot help being counsellors for mental health. They meet troubled souls and warped personalities at every turn. They are aware that great advances in the technical "know-how" of dealing with these things have been gained in recent years, and they are equally conscious that they themselves are uninstructed and untrained. They are not sure how far they should allow themselves to become involved in such dealings, they are uncertain whether they are really helping or hurting people and, being honest and conscientious men, they are disturbed by their awareness of their own ignorance and by their fear of their own ineptitude. Here Dr. Laycock can certainly help them to resolve their self-doubts. They should read his book, if only for their own peace of mind. Moreover, he goes right into the very things that puzzle and dismay many clergymen in their attempts to be helpful in the problems of marriage, of parents and families, of the old, of the mentally ill, of the alcoholic and the sexually abnormal. Dr. Laycock's principles are sound, his attitude to religion is respectful, and he abounds in charity. He does not minimize the difficulties and even the perils of counselling for mental health. He recognizes the limits as well as the



value of what the clergyman may hope to accomplish. He offers no hand-out of ready-made techniques and recipes, but he provides orientation and principles. Above all he is full of information. The lists of references alone are worth the price. Within its self-imposed limits this is a wonderfully clear and practical little book which can be wholeheartedly recommended.

*Dalhousie University*

HILTON PAGE

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*Australia's Colonial Culture.* By GEORGE NADEL. Foreword by C. HARTLEY GRATTAN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1957. Pp. xiii, 304. \$7.95.

A country without a history may possibly be a happy country, but it is rarely content. It makes up for its lack of history by fabricating a legend. The Australian legend is that almost everything that is distinctively national in Australian civilisation has been the work of the hardy, and usually lowly, pioneers of the soil: the bush-worker, the drover, the stockman, the alluvial miner and prospector, and the small selector; and that, in the emergence of a distinctive Australian ethos, character, and way of life, the contribution of the professional and merchant classes has been negligible, and that of the larger landowners and of government officials has been one of active contempt and opposition. This is the literary and popular legend. Australian historians know better, but their studies of Australian history have for the most part been concerned with political growth rather than with the history of culture.

For this reason Dr. Nadel's book is important. It breaks new ground, and it provides evidence of the vital years in the nineteenth century which saw the founding of Australia's cultural institutions and the welding of a heterogeneous collection of immigrants into a nation with a character and outlook of its own.

As one might expect, the legend of bush and the bushworker fails to find support in the facts. Dr. Nadel patiently analyses the growth of ideas that influenced Australia's political structure, and the source of the movements that gave the young country libraries, schools, religious instruction, and those schools of arts and mechanics institutes which did so much to make Australia a nation of readers in the nineteenth century. He deals with the judges, governors, newspaper and magazine editors, clergymen, teachers, and politicians who were instrumental in turning a rude colony into a more or less civilised country. These men were often obscure, and many of them were poor. But they were almost invariably men of education, practically all of them drawn from the middle classes of the towns and cities and many of them men of wealth, or distinction, or official position in the colonies. The pastoral legend receives practically no support.

Dr. Nadel's book, for this reason, is likely to be misunderstood in Australia, where the legend that what is distinctively Australian is a product of the bush is still popular, where there is a tendency to confine the word *culture* to literary and artistic expression,

and where it is still possible, even for respectable historians, to identify Australian culture only with what is distinctively or exclusively Australian in national life. It is perhaps a pity that Dr. Nadel did not show himself more aware of this attitude of mind, and in consequence, he will no doubt have to put up with some unnecessary criticism from Australian reviewers. My own criticism is that, although his treatment is admirable, it suffers more from an appearance of arbitrary selection than is actually the case. It is also unfortunate that some parts of the book seem to have been written more in the peculiar and turgid jargon of the sociologist than is pleasant or at all needful.

Canberra University College

A. D. HOPE

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*Happy Journey.* By ROY FRASER. Toronto: Ryerson Press, 1958. Pp. xiv, 124. \$3.00

One spring morning thirty-odd years ago a classroom full of students was pulled to attention by the fact that their lecturer had stopped in mid-sentence. The lank form straightened at the desk, a listening look came over the thin ascetic face. A moment, and through the open windows we heard what it was: the sound of pipes, as thin and far-off as the first faint skirling of Havelock at Lucknow—but picking up, growing in volume, as some militia band marched up York Street past the old sandstone buildings of Mount Allison.

Roy Fraser got to his feet. He said, "All right. We'll go listen." So Biology III trooped out through the halls of Stone College, past the open doors of classrooms where more orthodox professors laboured over less fortunate students, to stand on the steps outside; to watch the swaying kilts and hear the wild heart-tingling music of the Celt.

When the last notes of "Bundle and Go" or "Cock o' the North" or whatever it was (it is odd how the pipes can stir, even though you can't tell one note from another) had died out along the road to Middle Sackville, Roy turned with a sigh and went back to the classroom, and the rest of us followed. He picked up where he had left off. What he was saying at that particular moment is, of course, lost to memory. But likely as not it was something scathing, in that droning voice of his, on the properties of a new disinfectant or deodorant (he used to conduct his own consumers' research, for the pure joy of proving some highly-advertised product less effective than soap and water) or on the equally obnoxious psychological and physiological attitudes of "the two Bernards, Shaw and Macfadden." That was Roy Fraser.

The fact that he was a highly successful teacher of biology, virtually a one-man department (except that Roy considered his students to be members of his department) with a remarkable record in cultural methods of bacteriology, is attested by the number of his "premeds" who went on to make names in medicine and research; but no teacher, no man of science, was ever less academic. Through Biology III, an obligatory course in Public Health, he met practically everyone who attended Mount Allison during the thirty-four years he served there. The smaller group who specialized in his subjects have

and to measure the success with which it has performed its main function: to convey meaning with a minimum of effort and a maximum of effect. But to say what one means is easier in an age which possesses prose conventions. Writers in the fifteenth and early sixteenth century had a peculiar problem to solve: they had to provide their own stylistic rhythms before a general or basic prose rhythm had been established.

The history of English prose, according to Dr. Sutherland, is more than a history of the great prose writers: it is also a history of fashions in writing. During certain periods of our literature the gap between writer and reader is narrowed sufficiently for prose to approach the style of well-bred conversation, while at other periods the gap has widened so far as to leave the reader almost out of earshot. Here the author's eighteenth-century bias is clearly evident: he frankly admires a prose that approximates the ease of conversation. A prose that moves too far from the colloquial idiom of its time is always, he thinks, in danger of becoming laboured and artificial, and ultimately unreadable.

Sutherland's main critical assumption, that prose can be regarded as *sui generis*, that it can be abstracted conceptually from its particular occasion and intention, is open to some objection. But the method has also its advantages. Isolating the common element shared by writers in a particular age does provide the critic with a convenient yardstick. It also enables him decisively to separate one period from another for purposes of critical understanding.

The first two lectures of the book are perhaps the most interesting to the specialist in English literature, providing as they do some new insights into the stylistic problems of the sixteenth and seventeenth centuries. But the general reader will probably prefer the last two lectures, and especially the skilled analysis of prose styles developed after the Restoration. The author traces all the lines of development leading up to the formation of a single prose medium which could perfectly express the spirit of an age, such as we find in the eighteenth century. In the prose of Addison and Steele, of Swift and Arbuthnot and Mandeville, the tradition of easy and polite writing attained its golden age. Philosophy became literature in the colloquial ease of Locke and Shaftesbury, Berkeley and Hume. In the later eighteenth century, perhaps influenced by Johnson, the more formal and balanced periods of Ciceronian English again invaded prose. The magisterial style of Gibbon and Reynolds and Burke dominated this last phase of the neo-classical age.

The transition to the nineteenth century was marked by a change from the aristocratic to the genteel, from the simple to the elegant, as middle-class tastes spread with the rise of a larger reading public. Among the romantics, Lamb, Hazlitt and Keats represent the best in an age of self-expression. Nineteenth-century prose is, however, rarely subtle: it is confident, robust, assured, as in Jeffrey, Macaulay, and even in Matthew Arnold. Many readers will be pleased by Sutherland's deft dissection of Carlyle, while recognizing that he is not altogether fitted to appreciate that confused genius.

Nobody could expect this little book to say much about twentieth-century prose.

become known as the Fraserites. But his friends embraced a multitude from the far wider group who knew him first through Biology III, and then if they were fortunate, through personal contacts around the campus.

One of these, Mel Thistle, has written the preface to Roy's book, *Happy Journey*, and has summed up his feeling in one sentence: "I am glad that Roy Fraser has left us this small record, a glimpse into his personal universe." That is what it is—a look at a small boy growing up in the Ottawa Valley, and moving away; then, in the end, coming back, and knowing all the time his boyhood still alive. (There is a peculiar tenselessness about the life of Roy Fraser.) It is also the reflections of a man, profoundly religious, who believed implicitly in humanity: "It was not Pilate but a plain centurion at the foot of the cross who recognized Divinity when he saw it . . ."

Notes and impressions. The story of how a plum tree withered and died, and how twenty-five years later, "I was walking along an old forest-trail . . . I stopped for a moment to rest, and found myself looking at . . . It couldn't be! But it was! Our Own Plum—just the one tree, enough off the trail so that no one had found it, and I tasted one, anxiously . . . it was, it was, it was!"

This kind of accident, the fact that someone eating plums from the old tree while walking along that trail had tossed the stones aside, and that one had germinated, was what continually delighted Roy.

No doubt he could have written a ponderous book, full of thought and of scientific experiences. Instead, in the time that was left to him, he wrote a little one full of emotion. Those who have long forgotten Biology III, but who remember, perhaps, a tall man slouched in a chair in some student's room, reading aloud the parables of Kahlil Gibran, will be content to have it so.

*Canadian Press, Toronto*

CHARLES BRUCE

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*On English Prose.* By JAMES R. SUTHERLAND. The Alexander Lectures, 1956-57. Toronto: University of Toronto Press, 1957. Pp. viii, 123. \$3.50

The Alexander Lectures of the University of Toronto are an annual event of considerable significance for Canadian letters, stimulating as they do creative literary criticism at a high level of scholarship and insight. However, the generalizations that can be made on English prose-writing in four brief lectures are necessarily limited. The author has confined his attention to the most important developments, and in prose as lucid and colloquial as Hazlitt's, he conducts the reader through the rich entanglements of the sixteenth and seventeenth centuries down toward the robust and self-assured individualism of the Victorian age. The scope of the lectures necessarily allows only a few cursory judgments on modern prose.

This book does not attempt to evaluate systematically the great monuments of English prose. Its purpose is to identify the characteristic prose rhythm of each period,

That modern prose style is much less formal than in the period preceding it, and that it comes much closer to "reproducing the mental processes of the writer," are not very original observations. But in demonstrating the impact of Henry James's style on the labyrinthine sentences of critics like F. R. Leavis, Sutherland is amusingly acute. He can detect in such different writers as Lawrence and Virginia Woolf an essentially modern simplicity and directness of sentence structure, and he concludes that modern prose at its most characteristic has reestablished an intimacy with the reader almost destroyed by the formalities and pomposities of the Victorian period.

The range of this 110-page sketch of English prose is surprising. Its real achievement is in reminding us that to recognize the common element in the most characteristic writers of any period is to make the first step toward their proper evaluation as individuals.

Mount Allison University

L. A. DUCHEMIN

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*Royal Fort Frontenac*. Edited by RICHARD A. PRESTON and LEOPOLD LAMONTAGNE. Vol. II, Ontario Series, Publications of the Champlain Society. Toronto: The Champlain Society, 1958. Pp. xxx, 503. \$5.00

This is the second in the series of documentary volumes of the local history of Ontario which the Champlain Society has undertaken to publish. The first was Mr. E. C. Guillet's *The Valley of the Trent*, published last year.

Mr. Leslie Frost, the premier of Ontario, in his "Foreword" to the present volume, says that the series is "sponsored by the Government of Ontario to provide for the interested public and historians a representative selection of the significant records of the Ontario past, covering particularly those regions and periods in which historical research has not been particularly active." In this statement Mr. Frost is much too modest. It was he who initiated the series. This I know full well, for he did me the honour of discussing the project with me when he had it in mind. There have been without doubt other provincial premiers in Canada who have been interested in the local history of their particular provinces, and have encouraged and aided historical research; but I do not know of any provincial premier who has conceived and made possible such a magnificent series of volumes as Mr. Frost and the Champlain Society have now begun.

The present volume is a documentary history of the Kingston area during the French régime. The first part of the introduction, with the documents that support it, deals with the Kenté mission established by the Sulpicians in the Bay of Quinte; and it is perhaps wise on the part of Dr. Lamontagne that he does not attempt to locate the site of this mission. He regards it as "an unsolved problem." By far the greater part of the book, however, deals with the varied history of Fort Frontenac. The story of Fort Frontenac is told in great detail and with admirable clarity; but, curiously enough, Dr. Lamontagne seems to take it for granted that the reader knows exactly where the

fort stood. Several contemporary maps are reproduced, but these do not define the site of the fort in reference to the topography of Kingston as it now is. Dr. Preston's translation of the French documents (which are reproduced for comparison) seems to me to have been done exceptionally well; and the idea of listing "the principal persons, places, and Indian nations mentioned" in an Appendix has undoubtedly saved an unnecessary amount of annotation.

The proof-reading of the volume has not been faultless; and it is especially unfortunate that Dr. Percy J. Robinson, the author of *Toronto During the French Régime*, whose notes on Fort Frontenac must have been of the greatest value to the editors, is twice referred to as "Mr. J. P. Robinson." But, after all, misprints happen to all of us, and are but slight blemishes.

Toronto, Ontario

W. S. WALLACE

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*The Republican Era: 1869-1901.* By LEONARD D. WHITE, with the assistance of JEAN SCHNEIDER. New York: Macmillan Company [Toronto: Brett-Macmillan Company Ltd.], 1958. Pp. ix, 406. \$6.00

This is the fourth and last volume of a monumental series by Dr. Leonard White, late Professor of Public Administration in the University of Chicago. The first volume of the series, *The Federalists, 1789-1801*, received wide critical acclaim as a masterly excursion into the hitherto uncharted wilderness of American administrative history. Then followed *The Jeffersonians, 1801-1829* and *The Jacksonians, 1829-1861*, books that further demonstrated the author's breadth of concept and mastery of detail in an area where no previous scholar had pursued extensive investigation. With vigorous lucidity, Professor White continues his pioneering adventure in the present volume. Again he raises an imposing edifice by quarrying the mountain of administrative minutiae preserved in the National Archives at Washington. Monographs, minute and letter books, memoirs, departmental circulars, and public documents of all kinds are grist for his mill. The use of these dry-as-dust materials, however, does not reduce the reader to insensibility. An imposing array of primary data never before collected is synthesized with consummate literary skill. Unlike many institutional historians, Professor White apprehends the human and cultural dimensions of administration. The institutions that he studies are illuminated by sketches of the men who operated them. He is aware, too, that beyond the institutions and the men stand the ideas and ideals of successive generations which bind all together in a stable whole.

Originally the author had proposed to cover the entire period from Grant through Hoover. But this plan proved impracticable. The present volume begins, therefore, with the critical and formative years following the Civil War and ends with the assumption of the presidency by Theodore Roosevelt. The structure of the book is an organic outgrowth of the era with which it deals. Preliminary chapters focus attention on the

relations between Congress and the President and their respective roles *vis-à-vis* the administrative system. Then follow a number of chapters dealing specifically with the major federal departments and agencies. Finally, there is an able description and evaluation of the movement toward civil service reform.

The purely political aspects of the abrupt decline and gradual rejuvenation of executive power after the Civil War are well known. But the less understood administrative consequences of this near-tragic period of American history are here presented for the first time. The prestige and authority of the presidency had fallen to its lowest ebb when, by a single vote, Andrew Johnson escaped impeachment. For almost a decade thereafter, Congress retained a vindictive primacy, and effective power lay securely in the hands of a Senate oligarchy dominated by Conkling and Blaine. Grant surrendered abjectly to a ruthless congressional initiative; but in a series of conflicts involving the control of federal appointments in New York State, first Hayes, and later Garfield, restored executive power in administrative affairs. This study demonstrates, however, that even after Cleveland's administrations, the President, although secure constitutionally, nevertheless lacked the institutional support essential for effective use of executive authority.

The influence of party was paramount during the Republican Era. Despite a residue of Federalist doctrine to the contrary, *laissez-faire* prevailed in public policy. In the midst of general apathy toward the nation's business, party operations became increasingly factional and intransigent, breeding a predatory organization man who lived for and out of politics—the professional, machine politician. These impresarios in combination with a number of powerful pressure groups, such as the Grand Army of the Republic, contributed to the ferocity of the campaigns waged around “the bloody shirt.” The amount of patronage was enormous: theoretically, before 1883, encompassing the entire public service, federal, state and local. Upon assuming the presidency, Garfield noted in his journal: “My day is frittered away by the personal seeking of people, when it ought to be given to the great problems which concern the whole country. Four years of this kind of intellectual dissipation may cripple me for the remainder of my life.” Lamar, Secretary of the Interior during 1885-88, wrote: “I eat my breakfast and dinner and supper always in the company of some two or three eager and hungry applicants for office; go to bed with their importunities in my ear; and. . . I have no time to say my prayers. . . . I expect you think that I am in a bitter mood this morning, but I am not; only in a jocose one after an engagement with eight office seekers before breakfast.” Even the poet, James Russell Lowell, wrote to Attorney General Hoar: “Don't laugh—but the office I am most interested about is our Post Office in Old Cambridge. The present incumbent *ought* to be kept in and if you can properly say a word to Mr. Creswell, I hope you will. . . .” Indeed, the passion for office so typical of the Jacksonian period did not diminish during the post-Civil War decades; and between 1871 and 1901 the numbers in federal public employment increased some five times.

Yet it was during these years that the reaction against Jacksonian excesses slowly



gathered strength. The National Civil Service Reform League was organized in 1881; the spoilsmen were thwarted partially but permanently by the Pendleton Act of 1883. Under this legislation, the merit system was applied to a small segment of the public service. Here was but small refuge in a torrent of jobbery, for party managers soon discovered that elections could be won handily with the patronage resources left at their disposal. The quadrennial disruption in most departments was not significantly lessened.

Nor was the temper of the age conducive to bureaucratic efficiency. Congressional participation in administrative affairs, resulting from weak presidential leadership, permitted an extension of political warfare into the heart of public administration during a period when, because of population growth, the flow of departmental business was constantly increasing. Effective execution of policy was half-paralyzed, partly through Congressional reluctance to provide adequate staff, and partly because of executive inertia within the departments and agencies. Handicraft office methods, inefficient even in the simpler days of the Jacksonians, continued through the close of the century. In spite of the creation of two new departments (Justice and Agriculture) and of two regulatory agencies (Civil Service Commission and Interstate Commerce Commission), there was no pronounced interest in administrative rationalization. Apparently, the enthusiasm which went into foiling the spoilsmen did not extend to challenging problems in organization and management. "One is impressed," concludes the author, "with the continuity of administrative institutions, surviving the transformation of the economic structure, political convulsions, and the impact of war. Neither the Civil War nor the Spanish-American War left much impression on civil institutions; the return to normalcy was rapid and substantially complete."

Many reviewers have paid high tribute to Professor White's scholarship. In this book his strength is again in evidence. In all four volumes he succeeds in telling how the government of the United States operated throughout most of its history. He paints dynamically on a huge canvas; he would probably be the last to contend that his studies achieve finality of interpretation. Nevertheless, he has contributed significantly to political knowledge at a time when the fashion among political scientists runs increasingly to arid methodological disputation. To assert, finally, that he has written with simplicity, restraint, and humour is but to suggest the proportions of an immense scholarly achievement.

*University of New Brunswick*

HUGH WHALEN

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*Sophocles the Playwright.* By S. M. ADAMS. Supplementary Vol. III of *The Phoenix*, Journal of the Classical Association of Canada. Toronto: University of Toronto Press, 1957. Pp. viii, 182. \$4.75

Classical scholarship of the twentieth century in the field of Greek tragedy has made its most notable progress in the study of Greek theatre production and dramatic

technique. A resurgent interest in Sophocles has also taken place, for more single studies are being devoted to him than to either of the other two tragedians. The work of Mr. Adams shows how this new knowledge about the production of Greek tragedy has influenced modern literary criticism of Sophocles. At the outset the author stresses that his interest is in Sophocles the dramatist, not in Sophocles the poet. Accordingly the first chapter of the book gives a short survey of the origins and development of the Greek theatre productions as a basis for the understanding of the plays. The other chapters then give a running commentary for each of the seven tragedies. A short general introduction to each play states its main theme, and the plays are then analyzed "as they develop," with especial emphasis on their dramatic effects.

Mr. Adams takes the traditional view of Sophocles the "serene" and the "pious," and sees no real contradiction between the chorus and the heroes on the stage, the contradiction that impresses some modern critics. Thus the religious attitude of Sophocles is very clear to him. Sophocles speaks through his chorus, as Aeschylus did. In the Sophoclean tragedy, Mr. Adams believes, "the justice of the gods is fully reflected" (p. 16). In fact, the gods "make the several plays, for it is they who in the last analysis control the action" (p. 18). The plays are thus explained either by the simple formula of crime-punishment, or their theme shows the fulfilment of the will of the gods. These formulas are not so easily applicable to Sophocles, and Mr. Adams is able to maintain his arguments only by disregarding or passing over lightly many pertinent facts and questions. The tragic deaths of Antigone, for instance, and of the gentle Deianeira (in *Trachiniae*) are passed over without comment. It is not at all clear how "justice had been done" to them or to Oedipus (p. 161). It is equally difficult, if not impossible, to see any good will of Athena toward Ajax, as Mr. Adams suggests. These are just a few examples, and many more could be cited, where the author has failed, I think, to apply successfully his principles of interpretation. The suggestion that we should not ask such pertinent questions as what is "the guilt of Oedipus," as long as his sufferings are dramatically effective, does not solve anything, and is rejected, in fact, by the author himself who does ask the question and discusses it.

All this is partly explained by the method which Mr. Adams chose to realize his purpose of presenting the plays "as they develop" dramatically before an audience. He follows the principle, first expressed and applied to Sophocles by Tycho von Wilamowitz-Moellendorff, that "for a dramatist who must have considered presentation on the stage as the only object of his plays, it is only natural that the dramatic effect of the single scene and the single situation should be more important than the unity and the character of the whole." However, after the play is over, an intelligent audience is bound to reflect upon "the unity and the character of the whole." Mr. Adams does not go to the extremes to which Wilamowitz-Moellendorff went. He certainly never fails to point out the dramatic qualities of the plays, and often justifies the action on the stage with its brilliant dramatic effect, of which Sophocles is the supreme master. But he tries also to go further than that, giving the deeper motivations and implications of the action,

especially when they agree with his view of the pious Sophocles and the control of the gods over the destinies of the characters. One is disappointed, however, when he avoids coming to grips with certain crucial points which tend to disprove his interpretation; and when he does try to explain them, he somehow neglects to get to the bottom of them.

Dalhousie University

M. A. USMIANI

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*Pathfinders in the North Pacific.* By MARIUS BARBEAU. Drawings by ARTHUR PRICE. Toronto: Ryerson Press and The Caxton Printers Ltd., 1958. Pp. 235. \$6.00

Dr. Barbeau was fortunate in the choice of his life work, and Canada has been amply rewarded by his efforts. He is, perhaps, best known to the average Canadian for his collections and translations of Canadian folk songs. This reviewer had the privilege of working with him on the collection, "Come-A-Singing," and it was probably the most pleasurable venture he has ever engaged in.

It is, of course, well known history that the prosperity of New France once depended upon the demand for beaver pelts. When the fashions changed, as fashions do yearly, and the beaver went out, New France was practically bankrupt. An almost similar situation seems to have existed in the North Pacific region where the sea otter was king. Its pelt was in great demand in Europe, and in the Orient where the Chinese Mandarins coveted it and wore robes of it or garments trimmed with it. So, the fauna of a country has often been a factor in its exploration and settlement. Of course, behind all this is the usual reason or urge—the search and lust for wealth.

The lure of the sea-otter pelt is most evident in the annals of navigation from the arrival of Captain Cook in 1778 and during the following decades with the opening of the Port of Canton. It was the desire of the East India Company for furs of the sea otter that developed trade with China and, as has been the case with the buffalo, the wild pigeon, and numerous others, whole herds of animals on the Aleutian Islands were slaughtered "without a thought for the conservation of a rich natural resource well worth perpetuating." As the years went by, the sea otter was depleted on the western Aleutian Islands and the natives became, quite naturally, resentful; the result was attacks on the fur-seeking Russians and the massacre of several parties.

When Captain Cook came to Nootka Sound in 1778, he discovered the sea otter and wrote as follows: "The fur of these animals, as mentioned in the Russian accounts, is certainly softer and finer than any others we know of: and, therefore, the discovery of this part of the continent of North America, where so valuable an article of commerce may be met with, cannot be a matter of indifference." As Dr. Barbeau says, "Captain Cook had come upon the world's most important fur market, and his discovery was, in a way, his greatest achievement. Its repercussions in many directions were unforeseen, momentous." The British were indebted to him for the commerce of the northwest

coast of North America, which proved of immense advantage to the country and aggrandized the power of the British Empire.

What made the Orient irresistible to the white treasure hunters was not the sea otter itself but the Asiatic goods which its trade brought out—and eventually it produced a transfusion of oriental culture into the veins of the Occident which has never been appraised to its full extent. Dr. Barbeau deals with this subject in some detail in this interesting and scholarly book.

The British attachment to tea had a strong influence on their desire and necessity for trade with China, and the American revolution was the result of an excessive tax on this commodity. The craving for tea resulted in a desire for oriental chinaware; and eventually porcelain, instead of being imported, was produced in ever increasing quantities, particularly in England, where Staffordshire, Worcester, Derby, and Coalport became by-words on two continents.

And so one could go on, as Dr. Barbeau does, and trace the influence of oriental barter upon the customs and living of Europeans, all dating back, more or less, to the discovery of the sea otter pelt. If space permitted we could point out in some detail how the discovery of Japanese prints, used to wrap imported butter and cheese, influenced the French painters Bracquemond, Monet, and others.

We recommend this book to anyone interested in the history of discovery and the influence of the Orient upon the West. Here, also, are described the hunting methods for the sea otter; the clashes between the discoverers and natives; the whaling industry; the Hudson's Bay Company and its ventures; the Klondike gold rush and the legend of the Golden Frog; William Duncan, the apostle of Alaska; and numerous other matters of interest, all told in Dr. Barbeau's inimitable manner. Here is a book that should be read and treasured as we have no doubt it will be.

Ottawa, Ontario

ARTHUR S. BOURINOT

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*Socrates: A Drama in Three Acts.* By Lister Sinclair. Illustrations by KAY AMBROSE. Notes by G. L. Keyes. Toronto: The Book Society of Canada, Ltd., 1957. Pp. 103. \$2.25

The personality of Socrates is so rich and varied that it could be presented dramatically in a variety of ways and from different points of view. Yet in spite of his remarkably tragic character, Socrates has never been considered a subject fit for a tragedy. His life was notably uneventful, and he was too much of a philosopher to appear anything else. But it is not hard to note in him the qualities of a real Greek hero, and a Sophoclean hero in particular. Like all the great heroes of antiquity from Achilles down to Oedipus, he was possessed of a moral ideal to which he devoted his whole life and which brought about his own destruction. Moreover, he had a guiding divinity in his "daimon," an inner voice which directed his actions, and he was the subject of an oracle which in a



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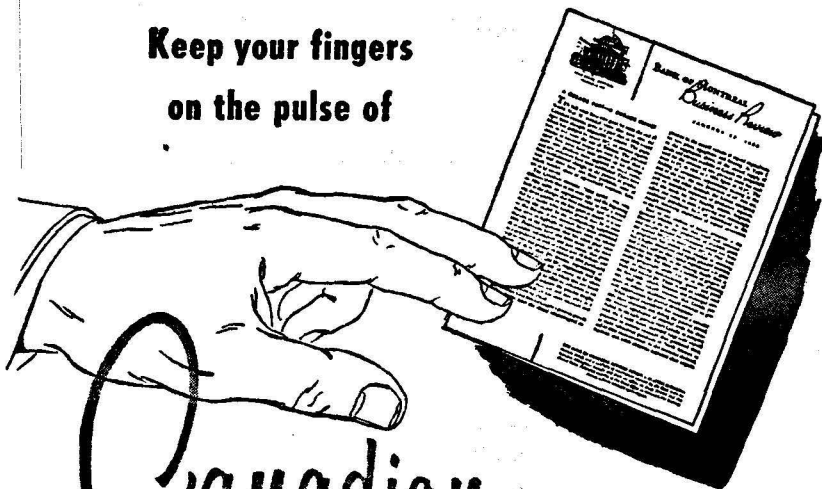
way shaped his whole destiny like the oracle of Oedipus. These two qualities—an ideal or rather the conception which a man has of himself, and a close relation to divinity—are the two basic characteristics of Greek heroism. But Socrates has still more to show. He spent his whole life in acquiring real knowledge of himself, and like Oedipus' his pursuit was caused by an oracle. The outcome was even more tragic for Socrates than for Oedipus. Socrates argued his case with the state and lost like Antigone. Like Electra, or in a way Philoctetes, he exhibited an unerring and persistent endurance in his pursuit. Any one of these qualities should suffice for a tragedy on Socrates.

On the other hand, he had certain qualities which make it difficult to picture him as an orthodox Greek hero. The most important of all is his utter humility, real or pretended, which is unthinkable in a Greek hero. Then his way of life: except for a few public duties, he spent all his time doing nothing but talking, and he appeared to be a busybody interested in everybody's affairs but his own, and what is even worse, making fun of everybody. There is not a trace of tragic pathos in him. He drank his hemlock as casually as if it was his breakfast juice, and his last words are about a cock he owed to Asclepius. He was indeed a good subject for Aristophanes. Yet with all this, a modern psychological drama could create a magnificent portrait.

But there is still another aspect of Socrates that would tempt especially a Christian writer, and which seems to have inspired Lister Sinclair to write his *Socrates*—that is, Socrates the prophet as he appears in Plato's *Apology*. He believed that God had appointed him to be like a "gadfly," as he puts it, to arouse and urge the Athenians "to care for virtue." There is much to make him a Christ-like figure: as the teacher of virtue he preached that the salvation of the soul should be the primary interest of every man; he had disciples; he was brought to trial because of his influence on the people and his preaching of new religious doctrine, for which he was condemned and put to death. These Christ-like elements are the principal motifs of Sinclair's Socrates.

As one would expect in such a work of art, the author did not intend to write a documentary nor a biography, but a "play," as his introduction informs us. A play will present the portrait of Socrates as its author conceives it. The author is, of course, free to arrange the historical facts so as to fit into his picture and "in the interest of dramatic conflict." Yet the introduction as well as the notes at the end of the play give the impression that Mr. Sinclair wanted to give an historically truthful, not a personal view of Socrates, and in any case to preserve the true "feelings, the dramatic points, and most of the details of the situation," which would include the relative aspects of the Athenian society. He says he will also try not to "deliberately" contradict the irrelevant aspects of the historical background. His claims to the correctness of the historical background may be seriously questioned, but that is not so important in a work of fiction. The result is a lively play with brisk dialogues and fast moving scenes, especially in the first act. The characters are clearly drawn and easily recognizable although "ruthlessly reduced." Interest in the action never slackens. But the personality of Socrates somehow does not come off. He is more of a background against which other characters are set in motion

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than the prime mover of the action. There are flights of enthusiasm, of faith and persuasion, quite characteristic of Socrates, but they are smothered by too much noise from others. The greatest dialectician and talker of all time is too often out-talked by his friends as well as his foes. Thus his portrait appears rather blurred.

The composition of the play is a conglomerate of bits from Plato's dialogues and the Passion of Christ. The author apparently wished to stress the Christ-like mission of Socrates on the one hand, and on the other to give his story a more dramatic character than the original story could afford. So he borrowed heavily from the Gospels. In the first place, the oracle of Apollo which proclaimed Socrates the wisest of men is brought into the first act as the last straw which sets the magistrates against Socrates. The oracle, historically, comes at the beginning of what we could call "the public life" of Socrates and sets him on his mission to preach virtue. By its transposition to the end of Socrates' life the author gained a very good dramatic effect, but he had to renounce entirely the very idea of the divinely inspired mission of Socrates that was the actual cause of his mission and the very essence of his character. Thus the most Christ-like element of his character is done away with, making the external facts of the Passion of Christ the more inappropriate for Socrates. And the external elements from the Gospels begin to appear along with the oracle of Apollo which, in the play, is announced in the temple of Apollo at Athens in the presence of Athenian magistrates. The scene is reminiscent of the expulsion of merchants from the temple in Jerusalem by Christ, an action which finally drove the High Priests to come out against him officially. The same thing happens with the oracle concerning Socrates. From this moment on, the play follows the pattern of the passion play. There is a secret meeting of the magistrates (High Priests) at which the arrest, condemnation, and death of Socrates is agreed upon. The role of Pilate—with some lukewarm defence of Socrates—is given to the Chief Magistrate, Philip. There is also the Judas motif played by Anytus, the chief accuser of Socrates, who is for the purpose of the trial made his friend. The play then moves on to the Symposium (Last Supper), after which Socrates is "betrayed" and arrested while his friends flee. The trial and the prison scene follow more or less the *Apology* and the dialogue *Phaedo* combined with *Crito* as imagined by the author. In short, there is plenty of action to keep things moving. But an action drama, especially of such a borrowed kind, seems hardly an appropriate way to present a person who spent himself entirely in the pursuit of a moral and intellectual truth, a man who could stand motionless for twenty-four hours in a fit of thinking. Socrates' strength and greatness came entirely from within, from his insatiable search for truth and his sincere faith in the spirituality of man and the immortality of his soul, ideas which influenced the whole course of Western civilization. Little of this is visible in the play.

There is a scene at the end of the *Symposium* which gives the author an opportunity to show something of Socratic dialectics combined with Socrates' love of myth. Here Socrates "converts" the soldiers who come to arrest him. The scene is very charming, partly amusing, and very plastic, perhaps one of the best in the play, because Socrates'

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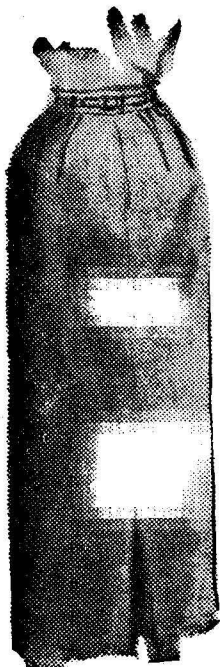
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inner power is for once actively employed. In the rest of the play he is mostly a passive bystander or poised in defence. Throughout, the author derives his dramatic conflict from the plot and intrigue that he borrowed elsewhere. However, the conflict (and there is much of it in the tragedy) of Socrates lies in his moral character and his individualistic search for truth, which set him apart from and against the society that could not understand him and therefore devised his ruin. The similarity to Antigone is obvious. A psychological study of the man would be the appropriate method by which to present such a personality. As it is, Mr. Sinclair has written a good play, but the loss is all Socrates'.

Dalhousie University

M. USMIANI

*Thackeray: The Age of Wisdom, 1847-1863.* By GORDON N. RAY. New York: McGraw-Hill [Toronto: McGraw-Hill], 1958. Pp. xiii, 523. \$9.20

In 1856 at Barnum's Hotel in St. Louis two Irish waiters discussed a guest:

"Do you know who that is?"

"No," was the answer.

"That," said the first, "is the celebrated Thacker!"

"What's he done?"

"D---- if I know!"

Until Professor Ray's work on Thackeray began to appear, modern students might well have echoed the frontier waiter's mystification. The flood of tedium written about Dickens has usually been relieved by a trickle of excellent criticism, but Thackeray has not fared so well. His critics and biographers have been possessed by a desperate recurrent urge to present him as a curious Jekyll-and-Hyde creature who is now prosing maudlin sentiment, now mocking the very virtues he has been weeping over. At best he has been unconscious of the dichotomy, at worst a monster of arrogant duplicity; at best a dissector of vanity, at worst a swell and a toady. His works have received the same doubtful appreciation. Henry James, reflecting about books like *The Newcomes*, asks himself "what do such large, loose, baggy monsters, with their queer elements of the accidental and the arbitrary, artistically mean?" Nothing much, says F. R. Leavis: "It will be fair enough to Thackeray if *Vanity Fair* is kept current as, in a minor way, a classic: the conventional estimate that puts him among the great won't stand the touch of criticism."

In *Thackeray: The Uses of Adversity* Professor Ray showed us Thackeray's early struggles. Now in *Thackeray: The Age of Wisdom* he puts the successful author before us. And one is pleased, in both volumes, to see a more human figure appear at last to replace all those pasteboard Thackerays. If he is not quite the "honest, good-natured, straightforward, middle-aged, easily-pleased Foggy" he imagined himself to be, he is certainly more likable, perhaps because more understandable, than he has previously appeared. This volume shows us Thackeray as frequenter of high society, as Horatian critic of his times, as lecturer, as aspirant politician, as editor, and as platonic lover. The love

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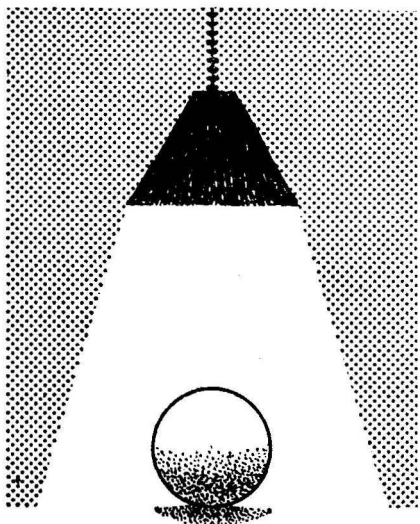
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affair dominates the book. William Brookfield, a clergyman, was Thackeray's friend: Thackeray fell in love with his wife. Though the affair was conducted with great decorum, Brookfield finally became exasperated and put an end to it. For Thackeray, whose own marriage had been so disastrous, the experience was deeply upsetting. But as many another artist has done, he turned his pain to account in his work, particularly in *Henry Esmond*.

The relationship between life and works is one that Professor Ray has dealt with more successfully than did Edgar Johnson in his biography of Dickens. It was objected that Johnson's chapters devoted to critical appreciation of the novels seemed almost afterthoughts, that they disrupted the unity of his material. Ray's studies of the major works, however, are not wedged by violence into the biography. As he showed in *The Buried Life*, Ray has carefully explored the influence of Thackeray's personal experience on his fiction. By emphasizing how the novels reflect Thackeray and his experience of the people and things around him, Ray gives his critical chapters a clearly biographical importance. And his discussions of the works themselves are illuminating.

It is curious, however, that his criticism of *Henry Esmond* dwells at length on how Thackeray's affair with Jane Brookfield determined the relationships of Henry Esmond and Lady Castlewood, but relegates the influence of Thackeray's love for his mother to only the first six chapters. After that, "Lady Castlewood he thought of no longer as Mrs. Carmichael-Smyth, but as Jane." Earlier in the biography Ray emphasized that the return of Thackeray's mother from India was a central shaping force on the character of the small boy who had suffered loneliness and tyranny at the school where he knelt by his bed saying, "Pray God, I may dream of my mother." His mother arrived "as a gentle angel interposing between me and misery." The experience, says Ray, "created in him a permanent need for the society of a woman whom he could love and in whom he could confide on much the same terms." Surely, if we are to relate Henry Esmond's career to Thackeray's experience, this childhood experience is as important as the Brookfield affair to an understanding of the final chapters, especially in view of the uneasiness those chapters create. George Eliot called it "the most uncomfortable book you can imagine," and the *Athenaeum's* reviewer felt that Henry's "sudden appearance with [Lady Castlewood] at the altar affects us somewhat like a marriage with his own mother." That, of course, in terms of Thackeray's personal vision, is exactly what it is. Thackeray is objectifying in art an experience that affected him profoundly, fulfilling in fiction an old wish. The same emotional stress is evident in *Pendennis*, where though Pen's mother, Helen, dies in his arms, he is destined to marry her counterpart, Laura: "Pen's head sinks down in the girl's lap, as he sobs out, 'Come and bless us, dear mother,' and arms as tender as Helen's once more enfold him." Critics have long been tracing Dickens' absorption in prisons and crime to his traumatic experience in the blacking warehouse; I wonder that Professor Ray passes up the even better case that could be made for tracing Esmond's desire to marry Lady Castlewood to Thackeray's childhood. Perhaps Professor Ray is tired of hearing about the Oedipus complex. One can sympathize with that.



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*The Homilies of Photius, Patriarch of Constantinople.* English Translation, Introduction and Commentary. By CYRIL MANGO. Cambridge, Massachusetts: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xii, 327. \$7.95

In view of the deservedly high reputation of the Byzantine studies promoted by the Dumbarton Oaks Research Library, the very fact that this substantial volume is published as the third of the "Dumbarton Oaks Studies" will commend it to the discerning reader. Dr. Mango's work claims our attention more particularly, however, because of the unusually important subject-matter which it makes available for the first time in any modern Western language.

Photius (c. 810-895) was not only the greatest ecclesiastical figure of his century, but also one of the most eminent scholars, orators, churchmen and public personalities in the whole history of Byzantium. Consequently, his work has some interest for the historian, the classical scholar and the amateur student of history and literature, as well as for the theologian and the preacher. Now that such scholars as Amann, in his article contributed to the *Dictionnaire de théologie catholique* (1935), and Dvornik, in his striking book on *The Photian Schism* (1948), have done so much to destroy the false image of Photius shaped through the centuries by ecclesiastical partisanship, Greek and Latin, the time seems ripe for a rediscovery of the real Photius. To this enterprise Dr. Mango makes a weighty contribution in the present volume.

For one thing, the *Homilies* are a good place to meet Photius. Despite his acceptance of many of the arid conventions of Byzantine rhetoric, he somehow manages to express himself lucidly and movingly, and we come to see him as a learned theologian, a polished man of letters, a concerned Christian believer, a constant reader of the Scriptures and a pastor capable of very plain speech. Furthermore, apart from *Homilies IX and X*, reprinted by Migne from Combefis (PG, 102, 547-74), the original text of these important writings is hard to come by, and we must thank Dr. Mango for a version which is obviously based on a careful study of the MSS., even if we wish that he had found it possible to add a critical Greek text. Finally, since very little of Photius' work has been presented in an English dress, we can only be grateful to an editor who gives us such basic documents with concise and scholarly introductions and notes, and in a rendering which says what Photius said without making it all quite unintelligible to the English reader.





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*Canadian Monetary, Banking and Fiscal Development.* By R. CRAIG McIVOR, with a Foreword by F. A. KNOX. Toronto: The Macmillan Company of Canada, 1958. Pp. xix, 263. \$4.75

Monetary and fiscal policy as the main instruments for combating inflation and unemployment have assumed a predominant role in Canadian political discussion only in comparatively recent times. Earlier attention focussed elsewhere (e.g., on trade and tariffs), so that the literature and reference material on the development of "money and banking" in Canada is somewhat fragmentary and scarce. The author's modest hope that his study will help to fill this gap is fulfilled. Even if the literature in the field were much more extensive, there would still be a warm welcome for a work of its quality and competence.

The treatment is chronological, the early chapters being almost wholly expository and historical. As the treatment approaches the present, the author appropriately injects more of critical commentary and analysis.

The first five chapters deal with the early formative period of Canadian commercial banking. The reader is conducted through a survey of the development of the attempts of a frontier economy to cope with its problems of currency and credit both before and after the formal establishment of banks. The treatment is well documented. One cannot fail to be struck by the range of source material upon which the author has drawn. He has leaned heavily on the eclectic use of quotations, and a substantial fraction of the text is between quotation marks. This practice, coupled with a profusion of foot-notes (some denoting references, others points of substance), will doubtless prove distracting for some readers.

Financial policy during both World Wars is treated in detail. The program of finance for World War I is said to have been developed from faulty premises. The war cost was paid wholly out of borrowing. Inflation was not held in check, and the economic burdens of war were unfairly distributed. There will be little disposition to deny that a much sounder effort might have been put forth. Financial policy was undoubtedly short-sighted, but the author perhaps creates an impression that a greater degree of wisdom was possible than it is reasonable to expect. The undeveloped nature of the economy, the lack of a developed tax system or any income tax, the absence of any previous experience of war-time finance, and the immaturity of financial institutions are indicated as deterrents to the formulation of a satisfactory financial policy. To these could be added the non-existence of national statistics except those of a rather primitive character. A direct comparison of financial policy in the two wars thus may not be quite fair, although it must be admitted the one presented in this book is instructive in a technical way.

The exposition of the War Finance, 1939-45, underlines the essential unity of the trinity which is the title of the book (money, banking and fiscal development). It emphasizes also the importance in the given situation of the direct economic controls as a supplement to fiscal policy.

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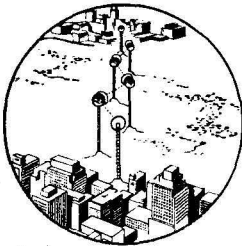
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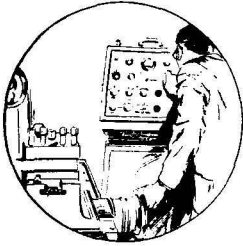
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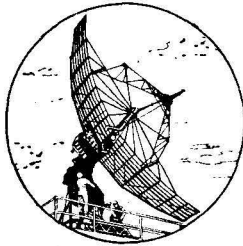
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The discussion of the great depression of the 1930's is confined almost exclusively to its domestic aspects, although it was precipitated by external events and recovery had to await the revival of external markets for Canada's primary staples. It is unfortunate that more attention could not be given to external events, at least in the realm of international finance. Criticism of the government is harsh. For example, "The most fundamental criticism of Canadian monetary policy during the depression is that none existed." The banks are credited with sound technical operation during the depression: "There can be no doubt that in their technical operations, the Canadian chartered banks performed with exemplary efficiency during the depression." But bank officials and officers are soundly castigated for failure to appreciate that the consequences of credit decisions taken according to their "intelligent self-interest" might seriously conflict with broader economic objectives. The general criticism is expressed as follows: "The basic criticism of the bankers is rather that they neither understood nor were willing to learn the economic consequences of their own actions, and they consequently provided a great deal of ill-informed opposition to the subsequent formation of a central bank." The criticism of the government is doubtless sound and fairly directed. Few students today would question that the almost unanimous attitude of the bankers towards the establishment of a central bank was unsound. It may, however, be somewhat unfair to rebuke them because they held misguided notions. They ought to be accorded the right to be wrong, since happily they are not responsible for the formulation of public policy. It should be enough that they should conduct their affairs soundly and respond appropriately and predictably to the institutional controls applied by the central authority. Nevertheless, the opposition of the chartered banks to the establishment of a central bank was an essential element in a discussion preceding the establishment of the Bank of Canada, and the author has accordingly given it due consideration.

Analysis and opinion bulk larger in the last two chapters than elsewhere in the book. The first of these chapters analyses the post-war monetary and fiscal policy. It is a sort of chronology of events combined with a running commentary. The second is a summation of the existing situation and an assessment of the experience of over a decade of post-war monetary and fiscal controls. These chapters will be of interest principally to the specialized student. It is not to be expected that the judgments of experts on points of detail will invariably be in accord. Few will incline to disagree, however, that "one senses that there was a sort of grim inevitability about the post-war inflation" or that "it is painfully clear that in the Canadian economy, no combination of domestic policies, however soundly conceived, can accomplish this result [i.e. prevent inflation] when inflation is a more or less world-wide phenomenon." More open to argument, as the author implies, are the questions whether the post-war rate of economic growth could have been accomplished with less inflation or whether greater stability would have been preferable even at the cost of somewhat slower growth.

Many technical problems affecting the implementation of fiscal and monetary controls remain to be solved. Among these is a policy to cope with a recession characterized

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by numerous selective soft spots in an otherwise buoyant economy. This may perhaps best be left to adjust itself without the ministrations of the monetary authorities. But the differential or even discriminatory effect of restrictive measures to combat over-expansion needs a remedy. In describing the casualties of the credit squeeze of mid-1956, Professor McIvor says, "These, in the main, were relatively small business enterprises and to a lesser extent, small municipalities, all lacking the financial status essential for direct borrowing . . . . On the other hand, the banks' largest and long-established customers appear to have continued to receive increased accommodation." The problem created in Canada is likely to be especially serious because the element of discrimination is likely to take on a regional significance. The issue, intrinsically difficult, would be especially so if the region or regions adversely affected happened to be depressed areas at a time when the Central authorities were restraining expansion.

The text is supplemented by suggestions for further reaching, and there is an index.

Dalhousie University

ARTHUR L. NEAL

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Goethe's *Faust: A Literary Analysis*. By STUART ATKINS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xi, 277. \$7.95

Mr. Atkins' book is a textual interpretation which undertakes to discuss *Faust* as a self-contained whole, to stress its aesthetic as well as its philosophical aspects, and to prove that it is "basically a drama of character."

Not all of these aims are new, but Mr. Atkins' commentary is on a high level, and he makes some distinguished contributions to the formidable body of *Faust* criticism. His claim that "generous. . . adduction of information about Goethe's life and world-outlook. . . has tended to prevent a sharp focussing of attention on the text itself," is substantiated, for example, in his analysis of the *Masquerade*, which becomes more coherent and more relevant to the whole when its climax is not interpreted mainly in terms of Goethe's relation to the Weimar court. And, while he never loses sight of the philosophy of the work, the conviction that it is great primarily because it "communicates a poet's highly complex vision with exemplary effectiveness" leads Mr. Atkins to interesting interpretations of such scenes as "Ill-Lighted Gallery," where Mephisto is seen to be using the same tactics as of old, and then improvising a myth "calculated to exploit Faust's mood of irritated frustration." We must be grateful also that, in contrast with some recent interpreters, Mr. Atkins demonstrates the play's basically humanistic viewpoint and its profound if not easy optimism.

The analysis is not successful, however, in its attempt to make *Faust*, like the plays of Euripides or Shakespeare, primarily a study of character. In order to present the Classical Walpurgisnight and the Helena on a psychological level, for example, Mr. Atkins interprets them as dreams, that is to say as wish-fulfilment visions. But this inevitably reduces the reality and the significance of the magnificent scenes in which

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Goethe, taking eighteenth-century conceptions of historical change and development in his stride, blends past and present, history and myth, and the conscious and the sub-conscious, on a cosmic scale and with an insight that anticipates later investigations into the nature of time and experience. And Mr. Atkins' tortuous search for possible germs of the dream visions in Faust's earlier experiences is clear evidence that he has lost more than he has gained.

This is a pity, because Mr. Atkins perceives *Faust's* unique formal characteristics, noting that the first "Study" scene is a development of eighteenth-century monodrama, "Before the City Gates" a species of vaudeville, and so on; and modern interest in non-realistic forms of drama might have encouraged him to follow this lead and argue that *Faust* may well be a dramatic whole without conforming to one particular dramatic form.

University College, University of Toronto

MARGARET J. SINDEN

*The Human Condition*. By HANNAH ARENDT. Chicago: University of Chicago Press  
[[Toronto: University of Toronto Press]], 1958. Pp. vi, 333. \$4.75

This original and stimulating book by the author of *Origins of Totalitarianism* starts from the conviction that, although there can be no definable human nature, we can understand man when we look at the conditions under which he lives in the universe. These conditions give rise to three human activities: labour, work, and action. By means of an historical survey of the term *vita activa* (and its companion and opposite *vita contemplativa*), Miss Arendt justifies her three-fold division and shows how the Greek estimate of political action as the apex of human dignity and freedom has been lost sight of. First, political action was set aside in favour of the *vita contemplativa* by Plato and Aristotle—a situation carried on, with a difference, when Christian theology taught the primacy of the spiritual life over the worldly. This lowering of action, however, automatically elevated work to top place in the *vita activa*, and in post-medieval times helped to raise *homo faber*—the man of work with his will to mastery in the world—to become the effective ideal. In turn, this ideal has been overthrown by the ideal of the social life of labour, where production is no longer an end in itself but is directed merely to the end of keeping the wheel of society turning, and where men live as job-holders. Common life, now "social" and not "political," develops into a mass culture for the *animal laborans*, who, questing blindly for happiness, succeeds only in sharing in a universal unhappiness; since neither action nor work have any ultimate significance, "making a living" now means nothing else than satisfying undirected appetites.

Miss Arendt develops her thesis convincingly, buttressing it with very many solid—and often unexpected—arguments. Her contention that the Platonic Ideas have their foundation in Plato's "wish to substitute making for action in order to bestow upon the realm of human affairs the solidity inherent in work and fabrication" is a contention

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that is at least intriguing and perhaps exact and cogent. Because she is not to be frightened by the rout of the Leftwingers into belittling Marx as a thinker, she gives a thoroughly enlightening account of Marx's importance in interpreting the trend toward the "life-process" society, a society which exists not to make anything, but to consume in order to labour and labour in order to consume; a society that knows of nothing specifically human but is geared to the biological cycle. And her reading of the intellectual progress of Western man is that he has achieved a fantastic and nearly universal power in the universe at the cost of having to give up the attempt to find any meaning in it. Man the thinker, as well as man the doer of significant deeds, is dispossessed of his inheritance.

This is a sad story. But there is a moral to it, of course. Miss Arendt, while disclaiming the possibility of such a thing, shows herself to possess a very definite understanding of human nature. Man's capacity for action, free and distinctively human, is for her all-important, and the near-atrophy of this capacity is for her the tragedy of human history. That her diagnosis is substantially correct seems likely. But that it is the whole story is more doubtful. Miss Arendt's short but impressive account of the contribution of the European labour movement to the tradition of political action is sufficient to show that the triumph of *animal laborans* does not necessarily sound once and for all the death-knell of "acting" man. Perhaps in another book the author of *The Human Condition* will fill out the picture by writing on the *present* human condition. Such a book might be less gloomy in its final effect. But if it should prove to be a better book than the present one, then it would be a very fine book indeed.

United College, Winnipeg

KENNETH HAMILTON

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*Louis Riel: The Rebellion of 1885.* By G. H. NEEDLER. Toronto: Burns & MacEachern, 1957. Pp. viii, 81. \$3.00

There has been a tendency, not only among French-Canadian writers, but also among some of the newer school of English-Canadian historians, to condone the part that Louis Riel took in the North-West Rebellion of 1885, and to condemn his execution. To this view the present volume should prove a corrective. Though Professor Needler expressly refrains from entering on a discussion of "the political, racial and religious issues involved in the whole affair," he does not hesitate to express the view that "Riel's criminal conduct in inciting the Indians all over the Northwest territories to go on the war-path itself settles the question of his guilt, and makes simply ludicrous the desire of a certain number of Canadians to have him viewed as a hero and a martyr." Professor Needler, who is now in his ninety-third year, was a corporal in the University Company of the Queen's Own Rifles, which took part in the suppression of the Rebellion; and his narrative is to a large extent a first-hand account of the military operations that led to Riel's defeat. I can only say that I hope that, when I am over ninety years of age, I shall be able to write as clearly, as vigorously, and as objectively as Professor Needler does in



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this little book. It is for a man of his age a remarkable *tour de force*; and I venture to think any future historian of the Rebellion of 1885 will certainly have to take it into account.

Toronto, Ontario

W. S. WALLACE

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*Collected Papers of Charles Sanders Peirce*. Vol. VII, *Science and Philosophy*. Vol. VIII, *Reviews, Correspondence and Bibliography*. Edited by ARTHUR W. BURKS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co., Ltd.], 1958. Pp. xiv, 415; xii, 352. \$9.00; \$9.75

Ever since the six volumes of Peirce's *Collected Papers* appeared between 1931 and 1935, interest in his ideas has been running high throughout the philosophical world. While he lived, he was ignored by his contemporaries and he was even allowed to die in poverty. To-day he is recognized as the most powerful, imaginative and versatile mind America has produced. Students will therefore welcome the publication, after an interval of twenty-three years, of two more volumes of his work. They bring the series of *Collected Papers* to completion, not far short of the original objective of ten volumes. A vast quantity of unpublished material remains in the Harvard Archives. But what is now in print embraces everything a general philosophic reader would wish to see, and quite enough for the specialist who wants to investigate the whole or a particular aspect of Peirce's thought.

Those already acquainted with that thought will not find in the present volumes any major shifts of doctrine. They will find, however, many fresh discussions of familiar themes, and will be impressed anew by the range of Peirce's intellectual competence. The two papers with which Volume VII opens, "Measurement of the Force of Gravity" and "On Small Differences of Sensation," are samples of investigations which he conducted in experimental science. Such investigations form the background for his penetrating reflections on the history, logical methods and value of the sciences. Several chapters devoted to these topics occur in Book II of this volume. Peirce was convinced that a philosophical study of science leads inevitably to metaphysics. Men who believe that they can escape from metaphysics by ignoring it are simply deceiving themselves. For "experience shows that these men beyond all others are held in the iron vice of metaphysical theory, because by theories that they have never called in question. No man is so enthralled by metaphysics as the totally uneducated; no man is so free from its dominion as the metaphysician himself." All this applies with particular force to those who are promoting the advancement of psychology. In Book III some of Peirce's leading ideas on the philosophy of mind are reproduced. Here the reader will note that like Professor Ryle in our own day, Peirce is no defender of the "ghost in the machine" view of mental phenomena. Yet, unlike Ryle, he arrives at certain metaphysical conclusions which are far removed from the former's "quasi-Behaviourism." This is most evident in the highly suggestive paper which the Editor has entitled "Consciousness and Language" (p. 347 ff).

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Anyone desiring to be introduced to Peirce could hardly do better than to read the whole of Volume VIII. It includes an extended and masterly review of A. C. Fraser's edition of the *Works of George Berkeley*, as well as critical notices of James' *Principles of Psychology*, Royce's *The Religious Aspect of Philosophy* and *The World and the Individual*, Pearson's *The Grammar of Science*, Venn's *The Logic of Chance*, and several other books. Into all these reviews Peirce poured his remarkable erudition and many of his most characteristic ideas. The skill with which he dissects arguments can hardly fail to excite the admiration of a lover of exact thinking. Above all, it is in these reviews and in his letters that Peirce's gifts as a writer stand out. Often the manuscript fragments are obscure, crabbed, and hard to read. But when he wrote reviews for publication Peirce put his best foot forward, and used a clear, felicitous, pungent style which a lover of literature can hardly fail to enjoy. The same style appears in his personal correspondence, a representative sample of which Book II of the present volume includes.

A word must be said in praise of Professor Burks' contribution as the Editor of the new volumes. Perhaps the magnitude of the task which confronted him can only be fully appreciated by one who has seen the disorderly mass of original manuscripts from which the items to be published have to be culled. Few students will criticise the selection which Professor Burks has made for these volumes. And all students will be impressed by the admirably complete and detailed bibliography of Peirce's works contained in Volume VIII.

The reviewer once came across a copy of an application form which Peirce had filled out for some purpose. Under the heading "Honours Conferred," he had written: "Never any, nor any encouragement or aid of any kind or description in my life work, excepting a splendid series of magnificent promises." It is now possible to feel that some amends have been made for the neglect which provoked this remark. The fine set of *Collected Papers* just completed represents the fulfilment of those "magnificent promises" which Peirce's own generation failed to keep.

University College, University of Toronto

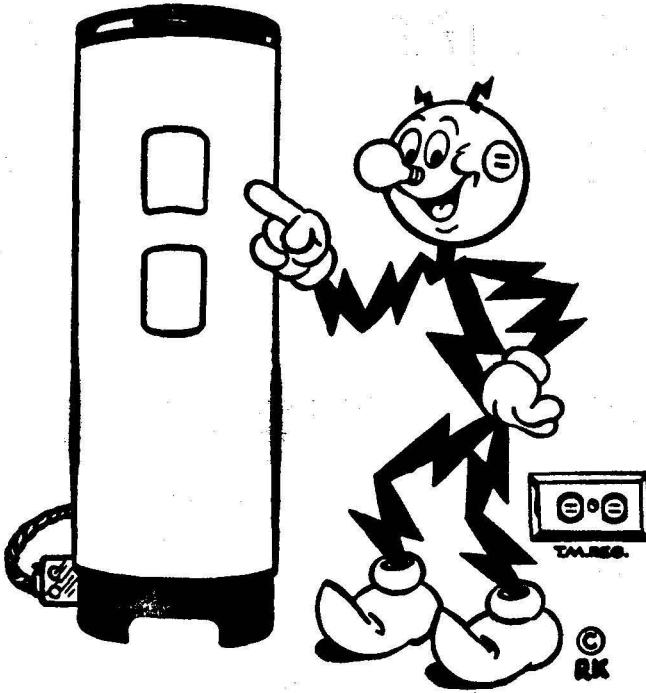
T. A. GOUDGE

#### BOOKS IN BRIEF

*Contemporary Europe Since 1870*. By CARLETON J. H. HAYES. Revised edition. New York: The Macmillan Company [Toronto: Brett-Macmillan Ltd.], 1958. Pp. xiv, 835. \$6.25

This volume is a revised edition of a work first published in 1953. It traces what the author calls "two brief related epochs that might be described as the 'grandeur' and the 'decline' of Europe". In this edition the period since World War II receives fuller treatment in a new section entitled "Two Worlds, Communist and Free, since 1945." The bibliography and maps have been brought up to date.





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*Shakespeare Survey: An Annual Survey of Shakespearean Study and Production*. Vol. XI. Ed. ALLARDYCE NICOLL. Cambridge: Cambridge University Press [Toronto: Macmillan Company of Canada], 1958. Pp. ix, 223. \$5.50

This volume in a well-known series has Shakespeare's last plays as its central theme. The first article is a survey by Philip Edwards of criticism since 1900 of the romances or tragi-comedies. Clifford Leech writes on the structure of these plays, Nevill Coghill on stage-craft in *The Winter's Tale*, J. P. Brockbank on *Cymbeline*, Kenneth Muir on *The Two Noble Kinsmen*, J. M. Nosworthy on music in the romances, and C. J. Sisson on Prospero. J. Dover Wilson contributes an article on textual criticism. Other articles are by Bernard Harris, F. P. Wilson, Mark Eccles, J. P. Feil, and Roy Walker. A survey of the year's contributions to Shakespearean study and a general index to volumes 1-10 complete the issue.

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*Lorca: The Poet and His People*. By ARTURO BAREA. Translated by Ilsa Barea. New York: Grove Press, 1958. Pp. xv, 176. \$1.45 paper; \$3.50 cloth.

This is a useful introduction to the work of the Spanish poet, Federico Garcia Lorca (1899-1936). The author thus explains his intentions: "What I have tried to do is to bring Lorca's poetry nearer to readers, particularly non-Spanish readers, by showing how it reflects and transforms the world of the Spanish people to which it belongs." Quotations from Lorca's poetry are in English throughout the text; the original Spanish is supplied in an appendix.

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*Three Plays by Ugo Betti*. Translated and with a foreword by HENRY REED. New York: Grove Press, 1958. (Evergreen Original) Pp. 283. \$1.75 paper; \$3.50 cloth.

The dramatic writing of Ugo Betti (1892-1953), the leading playwright of Italy since Pirandello, is here represented in an English translation by *The Queen and the Rebels* (*La Regina e gli Insorti*), *The Burnt Flower-bed* (*L'Aiuola Bruciata*), and *Summertime* (*Il Paese delle Vacanze*).

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*Empire in Brazil: A New World Experiment with Monarchy*. By C. H. HARING. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. 182. \$5.25.

Dealing with a subject most North Americans know little about, this book describes why and how Brazil, after its separation from Portugal in 1822, held to the institution of monarchy under a constitutional régime for sixty-seven years. In his last chapter, "The Balance Sheet of the Empire," Mr. Haring sums up this experiment, unique among the Latin-American states.

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*Tarry Brecks and Velvet Garters: First Book of Schooner Days.* By C. H. J. SNIDER. Toronto: Ryerson Press, 1958. Pp. xvii, 148. \$4.50

C. H. J. Snider's many articles on Great Lakes sailing are well known to readers of the *Toronto Evening Telegram*, where they have appeared for over half a century. He has also written many books on the history of sail on the Lakes. The present book covers the last eighty-seven years of the French régime. The sub-title indicates the content: "Sail on the Great Lakes of America, in War, Discovery, and the Fur Trade, under the *Fleur-de-Lys*."

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*Historical Studies: Papers read before the Second Irish Conference of Historians.* Edited by T. DESMOND WILLIAMS. London: Bowes & Bowes [Toronto: British Book Service (Canada) Ltd.], 1958. Pp. 99. \$1.80

This is the first volume in a proposed series to record the transactions of the Conference of Irish Historians, a body formed in 1955. The contents are as follows: Michael Oakeshott, "The Activity of Being an Historian"; D. B. Quinn, "Ireland and Sixteenth Century European Expansion"; T. Desmond Williams, "The Historiography of World War II"; B. H. G. Wormald, "The Historiography of the English Reformation"; H. F. Kearney, "Mercantilism and Ireland, 1620-40"; Michael Roberts, "Gustavus Adolphus and the Art of War"; E. St. John Brooks, "The Sources for Medieval Anglo-Irish History"; Aubrey Gwynn, "Bibliographical Note on Medieval Anglo-Irish History."

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*Our Debt to the Future.* Symposium presented on the Seventy-fifth Anniversary of the Royal Society of Canada, 1957. Edited by E. G. D. MURRAY. Toronto: University of Toronto Press, 1958. Pp. viii, 133. \$4.00.

The second volume of the "Studia Varia" Series, this book is a collection of contributions to a symposium on trends and tendencies in Canada. Each topic is discussed by several Fellows of the Society. The topics are as follows: "The Roles of the Scientist and the Scholar in Canada's Future," "The Penalties of Ignorance of Man's Biological Dependence," "The Social Impact of Modern Technology," "Our Economic Potential in the Light of Science," "Human Values and the Evolution of Society," and "Let Us Look to Our Human Resources." Included also are the Presidential Address by W.A. Mackintosh and a general address by the Governor-General of Canada.

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*Science Theory and Man.* By ERWIN SCHRÖDINGER. New York: Dover Publications Inc. [Toronto: McClelland & Stewart], 1957. Pp. xxiv, 196. \$1.50.

A reprint of *Science and the Human Temperament* (1935) with an additional essay ("What is an Elementary Particle?"), the address delivered by Dr. Schrödinger in 1934

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at Stockholm when he was awarded a Nobel Prize. The author considers the effect of new theories in science upon our interpretation of the material world. Particularly interesting to the layman are the chapters entitled "The Law of Chance," "Is Science a Fashion of the Times," "Physical Science and the Temper of the Age," and "What is a Law of Nature?"

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*Sea Stories from Newfoundland.* By MICHAEL FRANCIS HARRINGTON. Illustrated by H. B. GOODRIDGE. Toronto: Ryerson Press, 1958. Pp. xi, 172. \$4.00.

A collection of eighteen true sea stories of Newfoundland by a Newfoundlander who has done much research in the legends and history of his province. These are tales of that "hard and hazardous occupation," seafaring, which has always been the centre of Newfoundland life.

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*The Answer to the Whole Set of Questions of the Celebrated Mr. William Apollonius. . . .*  
By JOHN NORTON. Translated by DOUGLAS HERTON. Cambridge: The Belknap Press of Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xxi, 196. \$6.25.

William Apollonius (1603-1657) was the pastor of the church in Middelburg, Holland, from 1631 until his death. Middelburg was for many years in the late sixteenth and early seventeenth centuries a mecca for English nonconformists, and the churches of the Netherlands were generally in agreement with the principles of the Westminster Assembly, a predominantly Presbyterian body. In 1644, soon after the Assembly, in the course of its correspondence with the Dutch churches, referred to the rise of the Independents as a threat to the reformation of the English church, Apollonius was chosen to represent the Dutch theologians in their support of the English Presbyterians. Wishing to have a statement of principles from the five Independents in the Westminster Assembly to use in a book he was writing against the claims of Independency, Apollonius sent them a set of questions to answer. The London Independents finally decided that the response should come from New England, where Independency (later known as Congregationalism) had been in practice for years. Accordingly John Norton of Ipswich was chosen to reply to Apollonius' questions.

Norton's book, written in Latin and almost forgotten for two centuries, here appears for the first time in an English translation. Dean Horton regards it as important for (1) its attempt "to adjust the practices of the New England churches to the background of the Continental reformation," (2) its systematic explanation of the ecclesiology of the New England churches, and (3) its full evidence as to the most influential books among the ministers of seventeenth-century New England.

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*The Efficiency of the Coal Industry.* By JAMES M. HENDERSON. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xii, 146. \$5.95

This is a highly technical study which applies recent developments in economic analysis, particularly linear programming. To one who is capable of understanding the analysis in terms of these techniques, it may well be of some relevance to the problem of the coal industry in Nova Scotia.

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*Lights on the St. Lawrence.* Edited by JEAN L. GOGO. Toronto: Ryerson Press, 1958. Pp. 303. \$6.00

A timely anthology, descriptive and historical, from a wide variety of authors of fact and fiction in prose and verse. Selections are usually brief, and range from Cartier and Champlain by way of Dickens, Parkman, and Leacock to Lower and Wrong. Included are selections from the *Jesuit Relations* and songs of Voyageurs and Rivermen, with photographs, a statistical appendix, and endpapers to round out the story of the Seaway. The author's enthusiasm for her subject has given unity to her compendium, both in describing the new waterway and, more especially, in preserving the history of those areas that it will inundate.

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*Frederick Simpson Coburn.* By GERALD STEVENS. Toronto: Ryerson Press, 1958. Pp. xi, 72. \$3.95

An attractive book on the work of a senior Canadian artist whom A. Y. Jackson, who wrote the Preface, has described as "a most successful painter. . . whose interest is in painting, with no concern for isms or ideologies at all." There are reproductions in colour of "Winter Morning" and "Red Cariole," 18 half-tone reproductions of oils, prints, sketches, and etchings, one photograph, and a portrait of the artist. An appreciation of the painter's work in general, and individual comments, descriptive, technical and appreciative, on the subjects of the plates, are provided by Gerald Stevens, long a friend of Coburn and a connoisseur of his art. Appended are a list of Coburn's basic colours, a short bibliography, and a list of collectors.

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*Dynamic Decade: the Evolution and Effects of the Oil Industry in Alberta.* By ERIC J. HANSON. Toronto: McClelland and Stewart, 1958. Pp. xi, 314. \$5.00

A thoroughly documented study, the result of a year's leave on grants from Imperial Oil and the University of Alberta, of the economic and social effects of the discovery of the great oilfields that began in 1946 with Leduc. The author's statements and conclusions on perhaps the most impressive of all changes in the Canadian economy since World War II are supported by numerous charts, diagrams, and statistical tables.

*With You Always.* By MABEL DIMOCK OLDFIELD. Harrisburg, Pa: Christian Publications, Third and Reily Streets, or Halifax, N. S. from the author, 10 Cartaret St., 1958. Pp. 252. \$3.00

This is the personal story of forty years of devout and devoted missionary service in South China, by a member of a Nova Scotian family who made an early decision to spend her life in spreading the gospel on which her own life was based. With her husband, she experienced dangers and trials that furnished more than sufficient material for a volume of exciting adventures, but were to them chiefly the sign of a Providence that guides and protects the faithful.

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#### OTHER BOOKS RECEIVED

Adams, Myrtle Reynolds. *Morning on my Street.* Toronto: Ryerson Press, 1958. (Ryerson Poetry Chapbooks). Pp. 12. \$1.00

Bourneuf, Alice. *Norway: The Planned Revival.* Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xiv, 233. \$6.50

Eckstein, Otto. *Water-Resource Development: The Economics of Project Evaluation.* Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xiii, 300. \$8.50

Edmonson, Munro S. *Status Terminology and the Social Structure of North American Indians.* Seattle: University of Washington Press, 1958. Pp. vii, 84. \$3.00

Goldberg, Joseph P. *The Maritime Story: A Study in Labor-Management Relations.* Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xv, 361. \$8.50

Hamilton, Daniel C. *Competition in Oil: The Gulf Coast Refinery Market, 1925-1950.* Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xiv, 233. \$8.75

Hedayat, Sadegh. *The Blind Owl.* Translated by D. P. Costello. New York: Grove Press, 1958. Pp. 130. \$1.45 paper; \$3.50 cloth.

Hutchison, Harry. *This I Ask.* Toronto: Ryerson Press, 1958. Pp. 90. \$1.50

Spinoza, Baruch. *The Book of God.* Edited by Dagobert D. Runes. New York: Philosophical Library, 1958. Pp. 121. \$3.00