

Book Reviews

Folklore of Lunenburg County, Nova Scotia. By Helen Creighton. Toronto: McGraw-Hill Ryerson, 1976. Pp. 163. \$8.95

A Life in Folklore: Helen Creighton. By Helen Creighton. Toronto: McGraw-Hill Ryerson, 1975. Pp. 244. \$8.95.

One of these two recent publications of Helen Creighton, the well-known folklorist, is a reprinting of a relatively early book; the other is a new work, her autobiography. *Folklore of Lunenburg County* was first published in 1950 by the National Museum of Canada in the excessively drab and utilitarian dress that used to be typical of our government publications. Now, after many years in which it has been out-of-print, it is available again in this facsimile edition with a more cheerful cloth binding and dust jacket. Otherwise, the only change from the original edition is a brief author's note correcting the common error she had made in 1950 concerning the origin of the Lunenburg settlers: they came not from the vicinity of Lüneburg in Hanover but mainly from southwestern Germany, Montbéliard, and Switzerland.

When Dr. Creighton collected the material for her book in 1943 and 1944, she was barely in time to catch a good representation of the old German-derived folk culture of the county. The German language, of course, had disappeared from common use over a century before her visit, and the old tales, sayings, games, songs, and customs were mainly in the keeping of the older inhabitants and so in great danger of being forgotten and overwhelmed by the various modern forces eroding indigenous cultures. If she had delayed for even a decade or so, she would probably have missed a fair part of what is in this book, for the process of change has speeded up considerably since the mid-1940's. For example, those who know the county well will have observed that the old custom of *belsnickling* or *belschnickling* (going from house to house in disguise at Christmas time, usually on Christmas Eve), which was still commonly practised in the 1930's and even a little later, has now just about disappeared or is at best sporadically and self-consciously enacted as a quaint relic of the past. For-

tunately, Dr. Creighton was in time to record a good sampling of a folk culture unlike any other in Nova Scotia, and, being a trained folklorist, she was able to place her material in a wider context and supply cross-references to similar beliefs and motifs in other parts of the world.

A Life in Folklore, Helen Creighton's account of her own life, is an interesting but somewhat frustrating book. As an autobiography, it is relatively artless, being in the main a straightforward account of activities, occupations, friendships, and achievements without much of the shaping and counterpointing which make some autobiographies as artistically compelling as good novels. This limitation comes out in various ways. Sometimes event which one would expect to be recalled and described in some detail and colour are merely mentioned—as, for example, a six-week cruise to the West Indies undertaken at the impressionable age of sixteen or seventeen. Then the prose style, though serviceable enough for the recounting of the externality of the writer's experiences, lacks the suppleness and colour, the art of capturing the elusive but right word, the individual tone that would have made reading the book a richer experience. Here and there the writing is simply careless, as when a clambake at Victoria Beach is thus described: "A fire was made on a flat rock and everybody gathered wood to feed it. When hot enough, Mr. Casey brushed the coals off with a spruce bough, laid the clams on the hot rocks and covered them with seaweed."

Another cause of a reader's frustration may be a kind of reticence which pervades the exposition—and here, of course, we come to the central difficulty of autobiographical writing, at least for all but the extreme egotist. How much of one's inner experience, only partly and imperfectly grasped as it may be, should be paraded before others? What form should candour take? How should it be governed by good taste in an age when good taste is too often not even recognized as a crucial element of human communication? The questions multiply, and certainly on such grounds alone autobiography must be one of the most difficult of all forms of writing. Nevertheless, it is fair to say that *A Life in Folklore*, while not at all reticent about the facts and surfaces of life—the joys and pleasures of a happy childhood, and collection of folksongs, the meetings of folklorists, the talks and broadcasts, the public honours—tells us very little about the inner life of its subject, her emotional states and intellectual convictions. Thus suitors "with serious romantic intent" are mentioned in passing but never heard of again; a "disappointment in love" serious enough to cause a near-breakdown is most abstractly and circumspectly referred to in three sentences without further comment and without the man involved appearing, even anonymously. Dr. Creighton is certainly bent on sparing the reader even a touch of the titillation of the romantic confessional, and perhaps that is her rightful business. More disappointing, because it is more vital, is her near-silence on matters philosophical, religious, and spiritual—the more so because

Dr. Creighton frankly admits to having had "supernatural experiences", some of which she describes, and clearly believes in the reality of omens, visitations of the dead, the doppelgänger, and other ghostly manifestations. The trouble is not that she never mentions these things but that they appear as separate phenomena and are never related to any total religious and spiritual body of thought or belief. We learn that she is a Christian but are told little of the particulars of her belief, presumably Anglicanism, or the meeting in her of Anglican theology and supernatural experience. The absence of meditation on such matters keeps the door closed on a potentially fascinating aspect of her life.

So much for the negative side — much of which may of course have been the deliberate intention of the author, who perhaps set out to present a forthright description of her professional life which would withhold all but cursory glimpses into the person behind the professional activity. At any rate, what the book reveals is a determined and dedicated pioneer engaged in a race against time, collecting songs from local folk singers before singer and song should disappear beyond recall, for many years working without significant recognition or aid, then gradually receiving both and taking justifiable pride in the fruits of her labour—book publication of songs and folklore which made her name known nationally and internationally; films, and programmes on radio and television, which revealed to an uninformed public that Nova Scotia has a rich folk heritage; public recognition made concrete by numerous invitations to appear as lecturer in New York, Chicago, Montreal, Toronto, Ottawa; various honours, including several honorary degrees and election to the presidency of the Canadian Authors Association, and even that ultimate proof of notability, an appearance as guest on the television programme "Front Page Challenge".

For most readers, the accounts of how the author collected folksongs will probably be the highlight of the book. From this day of electronic marvels we are taken back to the simpler world of Nova Scotia before the second World War, when the author had no choice but to take down a singer's words in scuttling longhand and then to work out the tune on paper with the aid of a melodeon which she had pushed on a wheelbarrow to the singer's house. Her perseverance in these early years of her career was clearly remarkable, and to it we owe the preservation of numerous songs that would otherwise have been lost forever. Even by the 1940's, when she was the proud operator of cumbersome disc-recording equipment obtained from the Library of Congress, her labours and difficulties were only comparatively lighter. It was not until 1949, when she received a tape recorder, that she could pursue her task relatively free of the formidable physical and technical obstacles she had lived with for so many years.

This is the story of a pioneer, and despite its limitations as autobiography, its value as a record of an unusual kind of pioneering is beyond question, as is the contribution of its author to the cultural heritage of Nova Scotia.

The West and the Nation: Essays in Honour of W.L. Morton. Edited by Carl Berger and Ramsay Cook. Toronto: McClelland and Stewart, 1976. Pp. 335, \$14.95.

The essays in this book are of exceptional quality: altogether, it is one of the best of several *Festschriften* that have appeared over the past eight years. F.H. Underhill, D.G. Creighton, A.R.M. Lower, F.H. Soward, J.J. Talman, C.P. Stacey — *les doyens de l'histoire du Canada anglais* — have each had a volume of essays published in his honour. Not all the volumes honoured the men to whom they were dedicated; the volumes to Lower and to Underhill did not do great honour to either man, the volume to Underhill being especially unfortunate. Underhill as a man and as historian deserved better. But at least all of these *Festschriften* were well produced.

This one is not. A fine collection of essays has been, not ruined, but certainly spoilt, by one of the worst book productions in recent years by a responsible Canadian publisher. Sometime about a dozen years ago McClelland and Stewart appeared to have acquired, at a bargain basement price, a plethora of bargain basement paper, grey, soft and ugly, not unlike newspaper, and which they regularly inflict on the Carleton Library, and periodically on other books. This is one of them. That is not all. Cheap paper might have suggested the virtues of generous margins; not a bit of it. The margins are exactly 1.3 cm.: the *Festschrift* to F.H. Soward is double that. The proof-reading is frankly terrible. There are six errors in Creighton's magisterial and fascinating essay on F.H. Underhill. J.E. Rea of the University of Manitoba has the pleasure of having his name misspelled wherever it appears. His consolation is that there is only one typographical error in his short, but stimulating paper on the class structure of the Winnipeg City Council. The eleven typographical errors in Alan Wilson's paper on C.J. Brydges as Hudson's Bay Company Land Commissioner, 1879-89 do not detract too much from a solid well-built paper that breaks a good deal of tough new prairie ground. Perhaps ploughs made in Nova Scotia are good for this purpose. There are two very good papers on the development and problems of Red River society: Frits Pannekoek's on the role of the Anglican church in the disintegration of that society, and which is essential background to his recent *CHR* article; and Arthur Silver's "French Quebec and the Métis question", an elaboration of extensive research into French Canadian attitudes toward the West. The conclusion of Pannekoek's research is that the Manitoba crisis of 1869-70, while undoubtedly precipitated by outside events, was locally made of some fairly combustible materials. Silver's conclusion is that French Canadians reacted not to western events, to which they were mainly indifferent, but to Ontario's outbursts of biogotry, both in 1869-70 and 1885.

Carl Berger's handsome assessment of W.L. Morton opens the volume, "William Morton: the delicate balance of region and nation". Of all the

historians to whom the *Festschriften* have been given, W.L. Morton has always been one of the most approachable and one of the most likeable. He has written great history — there are passages in his *Manitoba: a History* where his sense of the prairie is so acute you can almost breathe it; and his account of the drama of the Red River rebellion in his introduction to *Alexander Begg's Red River Journal* has probably never been surpassed. This fine collection of essays is worthy of him. It is what a *Festschrift* should be, a feast of recent research, mainly on the West, by a group of thoughtful working scholars, nearly all of whom have really something to say. The book, notwithstanding its incredible production, is worth having.

Dalhousie University

P.B. Waite

The Evergreen Tree of Diabolical Knowledge. By Devendra P. Varma. Washington, D.C.: Consortium Press, 1972. Pp. xviii & 225. \$13.95.

The evergreen tree of diabolical knowledge was Sir Anthony Absolute's — in Sheridan's *The Rivals* — characterization of that then dangerous novelty the circulating library. This was the general view of these establishments held by the upper and educated classes. Men were aware, or at least sensed, that the spread among young women of the habit of self-directed reading would eventually constitute a threat to masculine supremacy; married women resented the possibility of their daughters acquiring minds of their own and a measure of intellectual independence. So their daughters of below a certain age were discouraged from using the new libraries, and the librarians were careful to see, as far as possible, that in any case no books were stocked that were of a really 'dangerous' nature. 'Gothic Novels' — on which Dr. Varma is one of our leading authorities — were in considerable demand; but if some of these were perhaps *risqué*, they were certainly unlikely to put 'ideas' into younger or older feminine heads. (The majority of subscribers to the circulating libraries were women; for what had leisured ladies to occupy their time with — once the servants' running of the household has been arranged for the day — except reading, a little piano playing, and needlework?)

Two great scholars of recent years were fascinated by the circulating libraries of the 18th and 19th centuries: Sir Michael Sadleir and Montague Summers. They would have approved the rich contribution to our knowledge of this subject now provided for us by Dr. Varma. In *The Evergreen Tree* he gives us a very full account of the operations of these libraries, which were usually annexed to a bookshop, and he has much to tell us about their proprietors. In particular he has greatly extended our knowledge of William Lang and his celebrated Minerva Press, whose publications were in great demand among the library

subscribers, and of the Reverend Samuel Fancourt, who is generally considered to have been the founder of the first circulating library in London.

Not the least merit of this handsomely produced book is the wealth of illustrations, taken from old engravings and prints of libraries, library prospectuses, bookplates, catalogues, advertisements, etc. For the reader familiar with Britain, Appendix IV, "An Inventory of Circulating Libraries in London, Provincial Towns, Watering Places and Spas", will have a special interest. Among the provincial towns Bath seems to have had a quite extraordinary number of establishments combining the functions of library and bookshop; far more than are to be seen in that city today, in our era of universal education. Yet something of the tradition continues; Bath is still a good city for the bibliophile. On my next visit to Bath I hope to consult Dr. Varma's *Evergreen Tree* and seek out the sites of some of these now-vanished libraries. Perhaps some of the actual buildings may still remain, in spite of the tragic demolitions which the Bath City Council has so philistinely allowed in recent years. There are many interesting references given also for London, Dublin, Birmingham, and other major cities — Ireland being then considered a mere annexe of Britain — as well as watering-places such as Weymouth and Deal, and spas such as Chelyenham and Tunbridge Wells. Presumably none of the establishments listed for these towns and cities still exists; but one does not have to be very old to remember Mudie's, of New Oxford Street, London, whose disappearance a few years ago was the subject of much regret.

In *The Evergreen Tree* Dr. Varma has given us a most readable and entertaining work; but even the reader to whom the subject is new will recognise the immense industry and arduous research that has gone to its making.

Aldington Castle
Maidstone

Brocard Sewell

A Natural Passion: A Study of the Novels of Samuel Richardson. By Margaret Anne Doody. Oxford: The Clarendon Press, 1974. Pp. viii, 410.

It seems to be impossible to praise Richardson without defending him. While his position as a pioneer of the novel of psychological and moral analysis is secure, it is by no means the case that he can be approached without prejudice by most readers. The prejudice is practically a learned reflex. Students of the English novel usually read Richardson just after Defoe and just before Fielding; in contrast with what we think Moll Flanders and Tom Jones tell us about their creators' vision of things, Pamela seems to be the creation of a man squeamish in sexual, and hysterical in moral, matters. Such a judgement cannot stand up to scrutiny, but too many resist putting it to the test: they have "done" Richard-

son by reading a single work, and that, as Margaret Anne Doody points out, his first and perhaps least excellent one.

Throughout her study of Richardson, Doody acts as the novelist's defender, but it is a measure of her gifts as a critic that she never attempts to argue his merits by finding in his novels a twentieth-century outlook. His concern with the nature of love and freedom is as impassioned as that of any modern novelist, but the modes of his convictions are very much those of his own time.

Doody's purpose is to study Richardson as a novelist concerned with love as a "natural passion" whose expressions are erotic, social and divine. "The love relationship is the focal point of Richardson's imagination." The locus of his intense interest in the consequences of moral freedom, Richardson's imagination creates in his books what Doody calls an "iconography of images" that establishes a symbolical key to the stages of the moral progresses he designs. These images are drawn from painting, emblem books, devotional works and pastoral, as well as from everyday life. The novels appropriate and modify situations and attitudes from both the "feminine" sub-genre of seduction novels and the "masculine" heroic tragic mode.

Doody sees *Pamela*, with its moral comedy of the rake and the virtuous country maiden, as a version of pastoral, but of a non-Arcadian kind. While the comic resolution in the marriage of the rake and the maiden is conventionally romantic pastoral, the particulars of the love relationship and the characterization of the lovers are unconventionally realistic — natural and not artificial. Pamela is very much a servant girl (and not a lady in disguise), while Mr. B (until his reformation) is very much the kind of country squire Gay imagined. The imagery of the novel, furthermore, is determinedly unromantic, at least until the marriage. The key symbol is the common sunflower, "an emblem of hope and steadfastness, . . . cheerful but not fragrant, nor very beautiful — a contrast to the lilies, roses, violets associated with the heroines of romance."

Clarissa, with its tragic theme and "grand characters", requires a different and far more complex design. Lovelace and Clarissa are presented as characters living in a clearly recognizable "normal" world, but the world is seen as being incapable of containing such a pair: the egotistical hero "in whom love and hatred are obsessively allied", and the virtuous heroine fighting for "spiritual and moral existence". These are not conceived merely as maiden and rake, but as characters in the tradition of heroic tragedy; the novel is not so much concerned with seduction as with the conflict between virtue and the will to power over virtue. Moreover, since there can be no resolution of the conflict on earth, the novel is full of the imagery of death, burial and transfiguration in union with God. The novelist thus brings to his tragic theme the multiple reverberations of amatory novels, Restoration tragedy and religious literature.

It is in her discussion of these two novels that Doody's careful attention to influences and images is particularly rewarding. She convinces us that *Pamela* is a much richer book than it is usually considered to be, and she finds in *Clarissa*

textures and allusions that throw new light on the greatness of Richardson's imagination and technique. With *Sir Charles Grandison*, no such rewards are available. Her reading of the book is subtle and intelligent — she is particularly good on the nature of Grandison's heroism — but Grandison remains unattractively priggish and static, "the best possible human image of the Almighty, . . . always superior to all others around him." Doody's chapters on *Pamela* and *Clarissa* make one want to read these novels again; the prospect of encountering Grandison again, no matter how fine the critic's account of him, does not appeal.

This is an excellent book — assured, solidly scholarly and often most pleasingly witty. It is perhaps unlikely that Doody's study, with its exhaustive and thoroughly convincing analysis of a range of literary and sub-literary influences, will make Richardson any more *immediately* appealing than he has ever been, but for the reader prepared to go beyond first impressions of Richardson, the book should be invaluable.

Mount Saint Vincent University

Paul W. McIsaac

Sylvia Plath: Method and Madness. By Edward Butscher. New York: The Seabury Press: A Continuum Book, 1976. Pp. 382. \$15.95.

The Plath legend grows. Within one year several new critical articles have appeared; panels at the annual MLA convention have explicated her work endlessly; haunting, perplexing record of Plath reading her own poetry has been issued; her mother has sought to present another Sylvia Plath in her edited publication of their voluminous correspondence; an experimental Manhattan dance group has choreographed many of the *Ariel* poems; and, finally, in what is purported to be the first critical biography, Edward Butscher's provocative psychological study, *Sylvia Plath: Method and Madness*, an even more complex Sylvia Plath is offered for consumption. Plath would have reveled in the fame which probably exceeds even her most egocentric fantasies; yet one wishes that she could defend herself from the self-aggrandizing critical faddists and quasi-analysts of the burgeoning Plath industry.

It appears to be an accepted given of Plath criticism that her life and art were linked inextricably. Plath herself confirmed this in an interview, although she did deliver a caveat against literal, reductive interpretations of her work: "I think my poems immediately come out of the sensuous and emotional experiences that I have, but I must say that I cannot sympathize with these cries from the heart that are informed by nothing except a needle or a knife. . . . I believe that one should be able to manipulate experiences, even the most terrifying, like madness, being tortured."¹

Butscher assumes the life/art relationship in what will doubtless be considered a controversial study of Plath. His principal thesis is that Plath's "central obsession from the beginning to the end of her life and career was her father" and that this obsession took on varied forms: "Freud's pivotal father figure, as icon and divinity, as totem and demon, and as ultimate modern monster, a Nazi 'panzer man'." Within the framework of Freudian methodology, and in an exhaustively detailed reconstruction of Plath's life, Butscher attempts to affirm the genius, explore the writing, and suggest what, in his reading, appears to be the inevitability of madness.

Central to Butscher's argument is the premise that there were three Sylvias: the disciplined, ambitious student and dutiful daughter; the poet destined for success; and the bitch goddess, a savage Medusa capable of destroying any obstacles in her path. As such, he has created a facile, fail-safe mechanism to interpret the varying roles and masks adopted by Plath—in short, instances of what several critics have noted to be reflections of Plath's divided, conflicted self. Thus, in Butscher's circumscribed system, it is consistent to assert that with the collapse of Plath's marriage to British poet Ted Hughes the balance shifted and the bitch goddess was released, liberating Plath to move beyond Hughes to the "core of her obsession": the sense of betrayal and desertion that she felt at the death of her father.

Butscher moves in and out of his psychological framework with a too casual ease and rarely attempts to support his use of medical terminology. He posits an early tendency toward organic schizophrenia; places undue emphasis on Plath's senior thesis at Smith, "The Double and the *Brothers Karamazov*", as her intellectual recognition of her divided self; ascribes schizophrenia melancholia to the period of the first suicide attempt; and concludes that the final stage was marked by schizophrenic psychosis — seemingly restrictive judgments of an enormously complex person.

Butscher frequently seems to view Plath as a fascinating case study, and he is clearly impressed by her accelerating list of awards, publications, and overall success. Yet the Plath who emerges from this study is obsessively ambitious, manipulative and, often, a figure of chilling arrogance—corroborating the judgment of Elizabeth Hardwick who felt that Plath had that "rarity of being, in her work at least, never a 'nice person'."²

The biography will be most valuable, however, for the sheer welter of factual material amassed by Butscher. He has interviewed an impressive number of those who knew her in Wellesley, Northampton, New York, Cambridge, Devon and, finally, in London. There are new details concerning the studies, the famous teachers and writers known, and much interesting information about the actual composition of the poems. It is possible, therefore, to piece together a life that was a mixture of daily, ordinary routines and extraordinary accomplishment.

Unfortunately, the poems selected by Butscher to embody his thesis are limited by strictly thematic interpretations, and the actual technical development and virtuosity of Plath's later poetry is largely neglected. In the moving "The Moon and the Yew Tree", for example, it is the use of a somewhat patterned series of medial caesuras and end-stopped lines that creates the sense of closure—a pervasive feeling of hopelessness and finality; or, even more compelling in this poem is the less-decisively punctuated line—almost a pause, "How I would like to believe in tenderness—", a singular instance in the otherwise unyielding poetry of the later period where, momentarily, the need for help is intimated.

An obvious problem that imperils the credibility of many of Butscher's analyses of decisive incidents in the Plath drama is the unapproachability of the main figures—her brother, Warren, her mother, and Ted Hughes. In *Letters Home*, her recently published collection of Plath's letters, Aurelia Plath has presented her image of Sylvia. The collection, while absorbing reading, presents what is finally an unconvincing portrait of Plath. The letters have been selected to accent the bubbling, life-loving Sylvia while the correspondence of the dark, tragic period has been edited excessively. Ultimately, it is the unsaid and the intransigence of Mrs. Plath, her refusal to acknowledge the possibility of a driven, solipsistic Sylvia, that mesmerizes the imagination.

It would seem that Butscher had not read the letters when writing his study, for his portrait of Aurelia Plath is a composite of facts accumulated from interviews with Plath's friends embossed with speculative references to Plath's works. As such, Aurelia Plath surfaces as an enigmatic figure. On the one hand, she is the intellectual counterpart to the archetypal stage mother, here parlaying her daughter's academic excellence into fame; conversely, she is a shadowy, self-sacrificing, puritanical woman who is the object of the usual mother/daughter rivalry scenario. It would seem, in fact, that the letters with the controlling leitmotif of the mother/daughter relationship would have been found treasure for Butscher's Freudian critical machinery. Yet in the epilogue to his work he subtly discredits—perhaps unintentionally—the value of the letters as a true portrait of Plath. Speaking of the steady efforts of Mrs. Plath to "reconstruct" her daughter's life through the letters, Butscher states: "She hopes this will change Sylvia's negative image."

Ted Hughes threatens to become the dark villain of the literary world. The poems of *Ariel* and *Winter Trees* are studded with searing condemnations of both Hughes and marriage itself. He has been excoriated by feminists who see in his putative dominance and later abandonment of Plath all of the evils of patriarchy. Hughes, himself, while occasionally discussing Plath's poetry, has maintained a firm silence concerning their marriage. Impeded on this crucial issue, Butscher has been forced to rely on the poetry and limited personal interviews with those willing to talk about the poets to flesh out his hypothesis;

namely, that with Hughes, Plath reenacted her early relationship with her father who loved her, encouraged her work, and later deserted her. Ironically, Hughes is still in control. Although separated but not divorced at the time of Plath's suicide, under London law he became the literary executor of Plath's estate and thus determines the selection and publication of the uncollected work.

Finally, the question of prurience and the limits of biography, or more pertinent here, psychobiography, must be confronted. It would seem that the interests of literature are not served or enhanced by the tasteless mention of Plath's menstrual disorders which are diagnosed predictably by Butscher: "Given Sylvia's sexual confusion with reference to Otto (her father) it is easy to get a picture of a tortured young girl who must have believed that the simple act of being a woman involved pain." Or, even more questionable, are the sections dealing with Plath's awakening sexuality and premarital adventures—a suspect compendium of the too-willing testimony of Plath's "friends" and lovers glossed with Butscher's speculations.

Studies of this sort will perpetuate the fascination with Plath—but for all the wrong reasons. Most tragic, perhaps, is the realization that for all of the people Plath knew, so few people seemed to know Plath.

New York University

Carol Bere

1. Peter Orr, ed., *The Poet Speaks* (London: Routledge & Kegan Paul, 1966), p. 169.

2. *Seduction and Betrayal: Women and Literature* (New York: Vintage Books, 1975), p. 111.

Aspects of Time. Edited by C.A. Patrides. Toronto: University of Toronto Press, 1976. \$25.

The misspelling of his name in the bibliography of this collection of essays is, unfortunately, not designed to endear the reviewer to it, but in fact Dr. Patrides' book turns out to be a useful and, by and large, judiciously chosen collection of essays. Their subject is time in modern literature, and Patrides provides in addition a number of essays on the historical and cultural background. The book is nicely produced (notwithstanding odd typos), and provides a convenient assembly of essays which cumulatively show how widespread and pressing the theme of time has been in our literature.

Some discussion, inevitably, may be provoked by the particular choice of essays. The four background papers juxtapose appropriately the classical and Judaeo-Christian traditions, then pass on to the Renaissance and the Victorian periods. The only quarrel, given the limitation of space, is with the choice of an

essay by Ricardo J. Quinones on Renaissance views of time, based upon his 1972 book *The Renaissance Discovery of Time*, which was reviewed with some scepticism in this journal (vol. 53 no. 3) and elsewhere. Having set up neatly the two juxtaposed traditions, Classical and Augustinian, the editor might more appropriately have commissioned an essay on the Renaissance which stressed the complex intertwining of the two rather than Quinones' arbitrary and bizarrely applied motifs of fame, procreation and community. While the Renaissance secularization of time should not be ignored — although once again Quinones ignores the contribution of Bruno here — the theological tradition, most persuasively focussed in Augustine and Calvin continued strongly and persuasively. It is a relief to turn from Quinones' one-sided generalizations to the delicately argued judiciousness of Jerome Buckley's essay on "The four faces of Victorian time".

The section on modern literature contains fifteen essays on Sterne, Conrad, James, Proust, Valéry, Joyce, Eliot, Mann, Kafka, Woolf, Faulkner, Wolfe, Beckett, Auden and Durrell. Surprisingly, there are no essays on contemporary writers, especially American: Nabokov, Borges or Pynchon surely deserve some place in a collection representative of modern writing. To provide a further perspective on the writers discussed there are as well, four essays, generally headed "Time Present: General Premises", on "The time-obsession of the twentieth century", Einstein, space-time, and (a welcome and stimulating diversion) the films of Alain Resnais. Here, perhaps, is a major omission in the book: there is no treatment of Heidegger or the phenomenological tradition generally. Sartre's essay on Faulkner (an excellent choice, this!) draws some attention to the existentialist preoccupation with time, but surely what is probably the modern age's most distinctive stance towards the threat and possibilities of time deserves distinctive treatment. This omission means, incidentally, that the collection stresses continuity with traditional philosophies of time rather than the distinct *angst* of the contemporary preoccupation with temporality.

Patrides, to whom we might genially concede the title of the scholarly world's leading authority on ideas of time and history in literature, characteristically provides a valuable if necessarily summary bibliography of some 562 items. Students of time in various periods and genres of literature will find it extremely convenient, and long-standing scholars, too, will be glad to have it as part of a useful collection of essays.

Dalhousie University

G.F. Waller

The Almanac of American Politics. 1976 edition. By Michael Barone, Grant Ujifusa, and Douglas Matthews. New York: Dutton. 1975. Pp. xviii. 1054. \$15.95

In the few short years since *The Almanac of American Politics* first appeared, it has indeed become an indispensable reference work for anyone seriously

interested in the American political scene. The Almanac's outstanding achievement has been its presentation, in compendious, yet readable form, of all the information a voter is likely to need in deciding whom to support in any given House or Senate election.

While wisely retaining the basic format, the authors have incorporated certain changes which should make the new Almanac an even more useful reference. Included, for example, are campaign spending figures covering all general elections for the House and Senate since 1972; and portraits and election returns (though not campaign spending figures) are included for governors, as well as for all members of Congress. What is more, the 1976 Almanac has expanded its mini-histories of the politics of each state, and more attempt has been made to tie together statewide and regional trends and voting patterns in individual Congressional districts. While these changes are all most welcome, it is to be hoped that for their 1980 Almanac, the authors will add a section specifically devoted to Presidential elections. Although the "coat-tail" effect of strong or weak Presidential candidates on Congressional candidates may not be as strong as it was a generation or two ago, the relationship between Presidential and Congressional elections remains a close one; the tone and even the issues of any given Congressional campaign may well be based on whether the candidates feel the heads of their respective national tickets to be an asset, and or whether they feel they can support their national tickets. Needless to say, political buffs would find a discussion of the political records and personalities of the leading Presidential contenders—many of whom are not, after all, members of Congress—welcome in and of itself; the current Almanac would be stronger if it had more to say about Governor Carter, for example.

Franker about their own political biases in 1976 than in 1972—they do not, for example, attempt to conceal their pleasure at the removal of Richard Nixon from the Presidency—the authors reserve their strongest language for questions involving honesty in government. It is pleasant to note that, while they more often have praise for 'liberal' Congressmen and Senators than for 'conservative' ones, they are able to recognize principled and informed 'conservatives' like Sens. James Buckley and Barry Goldwater for what they are, and that they likewise do not pretend to condone stupidity or immorality merely because such qualities are displayed by persons whose ADA ratings are fairly high. Indeed, in this new Almanac, the authors appear to have honed their knowledge to a finer edge. There are fewer categorical statements and simplistic applications of 'labels'; there are also more homely details which suggest an interest in what kind of human being each Senator or Representative is, beyond the narrower, though always important question, of how he or she tends to vote. Evidently, the authors have made good use of the televised Watergate hearings. While their industry in gleaning pertinent detail from those hearings is to be applauded, one would hope such information might be obtained by less painful means in the future.

The authors have also become more sophisticated in their analysis of statewide, regional, and national political trends—perhaps because the voters have become more sophisticated in initiating these trends. Hence, the 1974 Democratic House landslide (it is interesting to speculate on why the Democrats did not do better in the Senatorial elections that year) is explained not simply as a reaction to Watergate, and to Richard Nixon, but as a broader reaction, based partly on Watergate, partly on a morally *and* economically inspired rejection of the Nixon-Reagan “Sunbelt strategy”, and partly on the emergence of a new (though not New Dealish) breed of Democratic politician, a type apt to be more interested in controlling economic growth and in protecting the environment than in fostering such growth through massive public works projects. The new Almanac also helps explain the decline in California’s right-wing movement, the growth of that movement in Idaho, the re-emergence of a moderate to liberal Democratic party in the South, and the effects of the ‘revolution’ among the 1974 crop of freshman House Democrats, resulting, among other things, in the ousting of Wilbur Mills from his cherished Ways and Means chairmanship. As pointed, yet fair-minded political analysts, Barone, Ujifusa, and Matthews have few peers.

Conceptually, it is difficult to quarrel with the Almanac. There is nothing one would wish omitted, and the only major lack is the previously-mentioned section on Presidential politics, a section which could surely be contained within the compass of 100 pages or so, and which would thus not need to endanger the Almanac’s tidy one-volume format. The technical errors, on the other hand, though only occasionally serious, are quite another matter. No editor, of course, is perfect—nor should he be expected to be. But the typographical, syntactical, and statistical errors are here so numerous, and so conspicuous, as to diminish the reader’s confidence, and to greatly reduce his pleasure at an otherwise masterly performance.

Occasionally, though not often, the descriptions given in the Congressional summaries do not correspond to the voting records, or to the group rating figures. It is difficult to see why a New Orleans Representative whose National Security Index rating is 75, and who has supported the Anti-Ballistic Missile, the B-1 Bomber, and the continued development of nerve gas, should not be described as a ‘hawk’, rather than a ‘liberal’, yet the lady in question is said specifically not to have followed the ‘hawkish’ lead of the city’s other Representative. It is even more difficult, in comparing the records of two Miami-area Congressmen, to see how the one who has voted for all those military appropriations can be considered more liberal than the one who has voted against them, particularly when the latter has a noticeably higher ADA and lower NSI rating.

Of far greater concern are the stylistic and typographical errors. Since, as the jacket informs us, the Almanac has been nominated for a National Book Award, and since the authors claim to take pride in their reputation as professional journalists, one would expect competent, if not deathless prose. Many

sentences would not pass muster on any self-respecting high-school weekly. On page 50, for example, speaking of the ITT scandal, the authors write, "This all happened in March and April of 1972, well before the Watergate—and in many ways, precursor of it". Typographical errors range from the simple omission of some words, and misspelling of others, to the omission of the entire statistical history of House Speaker Carl Albert. Given the magnitude of this latter *gaffe*, the authors should consider themselves fortunate that Mr. Albert is not running for re-election this year.

All this is not to suggest that the Almanac is not still an interesting and useful guide. But it does seem a shame that, for want of a little technical attention, it winds up falling short of the standard of genuine excellence which the authors have set for themselves, and which, in every other respect, they have met, and even surpassed.

Dalhousie University

J.C. Pierce

Prairie Liberalism: The Liberal Party in Saskatchewan 1905-71. By David E. Smith. Toronto and Buffalo: University of Toronto Press, 1976. Pp. 335. \$6.50.

In his "Preface", Professor Smith acknowledges a compelling rationale for a major study of the Liberal party in Saskatchewan, namely, the absence of any other. On its own, this is a good but insufficient condition for undertaking one. Thus Professor Smith rightly sees fit to persuade us that his subject warrants such attention. He adduces four reasons. The first simply concerns the party's remarkable number of electoral successes over a long period of time. The second has to do with the party's reputation at one time as a "machine". Professor Smith maintains that the concept of machine politics has been employed often without careful thought and attention, and that the phenomenon itself has been insufficiently examined in Canadian politics. An analysis of the Liberal governments of Saskatchewan presents an opportunity to repair these deficiencies. A further reason concerns relations between the provincial party and its national counterpart, the federal Liberal party. It is obvious that for a student of political parties in a federal system, the relations between both levels of a given party are of interest. Less obvious but more intriguing is Professor Smith's claim that the changing nature of the particular relationship in question is "...to a large extent...due to the evolution in federal-provincial relations which affects all provinces." This case study, then, should tell us something about the general evolution of these relations throughout Canada as well as its impact on federal-provincial party relations in Saskatchewan. Final-

ly, the author observes, Saskatchewan provides the sole example of one of the old major parties locked in electoral combat with one of the "protest" parties for a significant length of time. We can therefore contrast the presumed bourgeois and socialist positions of two provincial parties and discover how these positions have defined the parameters of political debate within the province.

As a study of the Liberal party in Saskatchewan, the book thematically covers four periods of the province's political history. The first and largest part deals with Liberal hegemony from 1905 to 1929. The next section, extending over the years 1929 to 1944, describes the rise of the Co-operative Commonwealth Federation and the reaction of the Liberal party to this development. The third section covers the twenty-year period, from 1944 to 1964, in which the party found itself in the ranks of the opposition. The last part treats what might be termed a rejuvenation of the party under the leadership of Ross Thatcher in the elections of 1964 and 1967, and it closes with the defeat of Thatcher and the Liberals by the New Democratic Party in 1971. The result is a rewarding book. Professor Smith offers us a comprehensive description of Saskatchewan politics in general and the provincial Liberal party in particular. Moreover, he has managed to combine this descriptive account with informed analysis. He is not reluctant to raise the questions that students of politics are inclined to ask, nor to provide answers, albeit necessarily qualified ones. Thus he presents a revealing account of how the Liberal party initially maintained power through organizational expertise, an unabashed use of patronage, judicious policy offerings, and an ability to balance interest groups throughout the province while at the same time maintaining a special appeal to its traditional basis of voting strength; he observes the ways in which each provincial party chose to deal with the immigrant voter and the immigrant population; and he carefully pursues the theme of partisanship as it presented itself in Saskatchewan politics.

At the book's close we are left to consider its significance in relation to the four larger questions set out in the "Preface". Three of the four, those concerning machine politics, federal-provincial party relations, and the political culture of a two-party system comprising centre and left-of-centre parties, cannot be sufficiently examined within the confines of this book. They point instead to the desirability of a comparative approach. It is difficult to get a feel for the nature and significance of machine politics in Saskatchewan unless we can compare it to similar phenomena in other provinces, and thereby permit ourselves to measure its extent and importance, assess it as corrupt or within the limits of the acceptable, and understand the conditions which discourage or encourage it. The same might be said of federal-provincial party relations. A comparative approach is more likely to broaden our understanding of the conditions serving to foster co-operation and those serving to cause friction. The question of the effect on political culture of a two-party system comprising only centre and left-of-centre parties is of particular interest and importance. What is permitted in

political debate and what is excluded? Is the party of the centre always forced to move right, as the Liberals in Saskatchewan did under Thatcher? Do two-party systems including left and right, as opposed to centre, parties expand political debate thereby offering more though sharply contrasting options? Or do such parties talk past each other and merely serve to polarize both sides? The definition differing combinations of parties place on the parameters of political debate is another question which merits a comparative approach. None of this is meant to discredit Professor Smith's book. On the contrary, it merely points to directions of further study that his own work should stimulate.

Dalhousie University

Jennifer Smith

A Bibliography of Canadian Theatre History, 1583-1975. By John Ball and Richard Plant. Toronto: The Playwrights Co-op, 1976. Pp. 160.

The uncharted wilderness confronting the Canadian theatre historian has at last acquired outline and guide-posts. The 2,015 entries in this bibliography, compiled with an index under thirteen classifications, provide invaluable assistance to researchers, and should spur additional activity in documenting Canada's theatrical past. Chronological and geographical arrangement of historical documents included in the bibliography facilitate its use although the future student must be warned not to limit his enquiries to the most appropriate heading: David Galloway's "Drama, historical and contemporary", for example, appears in Section C, "Twentieth Century - English Canada" but devotes more than half its 27 pages to the drama of New Brunswick between 1789 and 1900. Since a bibliographer must work largely from titles alone, errors such as this are inevitable and do not lessen the essential value of the work as a research tool. Reliance on titles also eliminates from inclusion in the bibliography such vaguely described studies as Rhea D. Logan's Ph.D. (Ohio State, 1935) in English, "Drama and the Machine", which relates partially to the drama of Canada.

Ball and Plant do not discuss methodology in their informative but brief preface to the bibliography, but examination of the 57 entries under Section K, "Theses", suggests that they limited their investigation in this area to Theatre, English, or Speech and Drama dissertations. This approach has resulted in the regrettable exclusion of relevant studies in other fields such as Robert Osborne Baker's Ph.D. (Kansas, 1933) in Economics, "The International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada", and Sarah A. Robinson's Ph.D. (Chicago, 1963) in Anthropology, "Spirit Dancing Among the Salish Indians of Vancouver Island, British Columbia, 1963". The latter study, of course, straddles the ambiguous gulf between drama and ritual which becomes a particular problem when

considering Indians and drama. In this area, the inclusion of Walter Kenyon's "Kwakiutl Masks" in the bibliography would suggest the equal legitimacy of Jefferson Eugene Grigsby's Ph.D. (New York, 1963) in Fine Arts, "African and Indian Masks. A Comparative Study of Masks Produced by the Ba Kuba Tribe of the Congo and Masks Produced by the Kwakiutl Indians of the Northwest Pacific Coast of America". As a further complication to methodology in a country so vast as Canada, the bibliographer cannot hope to visit every library, university, and archives personally. Consequently he is dependent on second-hand reports of material available outside his own city or province, and can easily overlook valuable material more accessible to the local resident. Holdings of the Nova Scotia Archives illustrate this problem immediately to the reviewer: neither *Recollections of the Crimean Campaign and the Expedition to Kinburn in 1855 Including Also Sporting and Dramatic Incidents in Connection with Garrison Life in the Canadian Lower Provinces* by Frederick Harris D. Vieth (Montreal, 1907) which includes two chapters on Canadian theatre, nor *Subaltern's Furlough in America*, by E.T. Coke (London, 1833), describing visits to Eastern Canadian cities, are included in Section B, "History to 1900, Tours and Visits". The card catalogue and vertical files of the Nova Scotia Archives also include articles from newspapers, whose exclusion one understands but regrets, and periodicals such as R.W. Fiander's "Forty-six Years of the A.(cadian) D.(ramatic) S.(ociety)", *Acadia Bulletin* 51, August 1965, and Ethel Barrymore's "Memories", *Ladies' Home Journal*, March 1955 in which the actress recalls her first tour with Mrs. John Drew, playing in Montreal, Saint John, and Halifax. Undoubtedly reviewers in other provinces will uncover similar examples from their own enquiries.

As well as the general history sections the bibliography includes specific sections devoted to the "Little Theatre Movement", the "Stratford Festival", "Theatre Architecture", and "Theatre Education". With regard to the latter section, one questions the validity of its inclusion in a bibliography of theatre history. Since this area has potentially a literature of its own almost as vast as the bibliography under consideration, by including a mere 53 entries, the editors leave themselves open to attack in regard to studies omitted from the present list. In particular, one notes the total lack of theses and dissertations in Education, such as Dorothy Alexander Gill, "The Drama in Secondary Education" (McGill, 1934), and Evangeline Lewis Machlin, "Educational Dramatics in the Maritime Universities of Canada" (Columbia, 1942). Unless the editors did indeed hope to spark an outcry of neglect which would inspire a separate bibliography of Theatre and Drama in Education, they were better to have eliminated Section H, "Theatre Education" from the bibliography entirely.

A Bibliography of Canadian Theatre History, 1583-1975 suggests numerous avenues of future research and indeed demonstrates by its lacunae areas obviously in need of attention. To mention two such areas, only; first, no items

relating to the British Canadian Theatre Organization Society (1912) or its successor Trans-Canada Theatre Society (1919) are documented; and secondly, of 174 entries included in Section J, "Biography and Criticism", none record studies on Canadian critics themselves. Surely the attitudes of Nathan Cohen or Hector Charlesworth to theatre in Canada could provoke valuable insight and further understanding of our theatrical legacy. A study such as Mary Curtis Tucker's Ph.D. (Emory, 1963) in English, "Toward a Theory of Shakespearean Comedy. A Study of the Contributions of Northrop Frye", would enjoy some relevance in this area. Indeed, although criticism may not be the perfect classification, Stephen Leacock's tongue-in-cheek survey of dramatic forms, *Over the Footlights* (Toronto, 1923) deserves mention somewhere in any survey of theatrical attitudes of this century.

This catalogue of entries overlooked in compilation is not intended in any way to detract from the tremendous practical usefulness of the bibliography. Moreover, its very existence confers academic respectability to a field of investigation almost unthought of a mere decade ago. In publishing the first truly comprehensive bibliography of the theatrical history of Canada, the compilers express the suspicion that a wealth of additional materials awaits discovery and inclusion. It is unfortunate that the deficiencies in a major undertaking such as this only become obvious when it is exposed to a wide audience. Without in any way denigrating the immense value of the effort, students of Canadian theatre, however, need to be aware that the bibliography in its present form is not complete, and must regard the work as a series of guide-posts rather than the definitive survey of the field.

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