

Book Reviews

The British Cabinet. By JOHN P. MACKINTOSH. London: Stevens and Sons Ltd. [Toronto: University of Toronto Press], 1962. Pp. xi, 546. \$7.00.

It is the business of political theorists to expose whatever is implicit in political behaviour. Those whose concern is with constitutional law look to precedent for an intimation of the rules that govern, effectively and prescriptively, the conduct of persons in office. In this way, maxims that were thought to be definitive are confronted with the realities of political practice, and rules that are valid are likely to suggest themselves. There are certain obstacles, however, to be steered clear of, and it is to the credit of Mr. J. P. Mackintosh that in his book he has managed, in the main, to do this.

In assembling the material, he has tried, he says, "to avoid the assumption that there was 'a Cabinet System' whose various conventions and practices had simply to be illustrated." In his view, "the student of government is chiefly interested in power. His task is to discover where power lies in any society and to describe the government's share in its operation." There is, therefore, greater emphasis on oecology, and on substance (as opposed to form), than is to be found in earlier works on the subject. Three very different examples of decisions that have been made in the period since the war—the nationalization of the steel industry, provision for land drainage in Scotland, and the dramatic raising of Bank Rate in 1957—are discussed in the first chapter. And in each the part played by the Cabinet is shown to have been a minor one. As the author remarks, "every time the Cabinet or one of its committees moves from one item on its agenda to the next it is engaging gears with a complex machine that already has a momentum of its own".

More than half of the book is devoted to the origins of the cabinet and its subsequent development, again with reference, where possible, to pressure groups, the press, and other vehicles of interest and opinion. These topics were largely ignored by Berriedale Keith, of whose own book the present volume was intended originally to be a mere revision. This section skilfully collates and supplements the work that has been done on particular administrations and episodes. Alternative interpretations, many of them highly

controversial, are carefully considered. These chapters, at least, can be expected to supersede other, hitherto standard, works, without whose foundations, it is fair to add, Mr. Mackintosh would have been unable to build. In view of the book's value as a work of reference, it is unfortunate that the index is inadequate, that there is no bibliography to complement the very full footnote references, and that the book as a whole (as regards punctuation, for example) lacks "finish". But these are blemishes which can easily be put right in the next edition, for which there is bound to be much demand.

The historical chapters enable the reader to see "the Cabinet System" of the period from 1868 to 1914 as the creature of circumstance (among other things) that it was, rather than as the necessarily persisting, exportable structure that it has so often been assumed to be. In fact, cabinets differed from one another as much in that period as in any other. Even so, there has been a general tendency for the making of the most important decisions that governments are free to make to be concentrated in the hands of a small group, or even of one man, within the Cabinet.

Such concentration of power inevitably raises constitutional questions, not only in Britain but also in Canada, where cabinets are far more docile and where, for the most part, prime ministers and other leading figures do not have to bear with articulate opinion. Within the cabinets of both countries there are ministers who play little part in the making of major decisions. There should be a precise dividing-line between ministers who are constitutionally entitled to participate in the formulation of policies outside their departmental concern and those who are not. (In Canada, this would have to take account, as does existing practice, of the regions and communities that ministers "represent".) The group of men who settle the principal issues of policy should, in my view, be made to constitute a formal institution, whether it be called the Cabinet or not. For them, the doctrine of collective responsibility would be, as it was in the nineteenth century, the basis of their right to be consulted and of their duty to be abreast of what is going on. The clarification of the responsibilities of individual ministers would also achieve a great deal; for although a minister's survival when in trouble depends, no matter who is actually responsible, on whether or not his colleagues (notably the Prime Minister) choose to support him, nevertheless, the more clearly his role is defined the more exposed is his reputation, and it is upon this that his hopes of future preferment, and of survival, depend.

Any difference between Mr. Mackintosh and myself on these questions is probably one of emphasis. He was concerned to show that government is not conducted as one might imagine, given the usual descriptions of its formal structure. And although his account of the contemporary cabinet is not as good as his survey of its history, it is nevertheless of considerable value. My own position is that the institutions of the state are more than pressure groups. Practice depends in part on doctrine, which must in turn accord with the fundamental purposes of the constitution. On this score, there are times when I find Mr. Mackintosh's tone complacent and his analysis questionable. But he

himself should have the last word here. For the book concludes with some observations on the philosophy of Professor Michael Oakeshott, which would apply, also, to the views of less sophisticated political theorists (and politicians) on this continent, as in Britain, and elsewhere. "British parliamentary democracy", he writes, "was built up by men who passionately (and, it would appear, wrongly) pursued an ideology which allowed them to emphasize some aspects of their tradition and to reject elements which they found undesirable. Our forms of government continue to change, perhaps not for the worse, but it is a pity that the thinkers and the ideologues [*sic*] sit silent while some 'intimations' are allowed to decline in favour of others."

Dalhousie University

D. J. HEASMAN

Francis Bacon: His Career and His Thought. By FULTON H. ANDERSON. (University of Southern California Press.) New York: University Publishers, Inc., 1962. Pp. 367. \$7.50.

The paradox of Francis Bacon, man and thinker, has been immortalized in the distich of Alexander Pope:

If Parts allure thee, think how Bacon shin'd,
The wisest, brightest, meanest of mankind.

Yet Pope vastly oversimplified the matter: while most "authorities" have accepted the poet's condemnation of the character, far from all have accepted his high appraisal of the intellectual accomplishments. Bacon's influence on the New Science and the New Philosophy, on Newton and Locke, has seldom been called into question, but innumerable interpretations of his personal system of thought have been made at one time or another. Some condemn the naturalist, the materialist, who on Biblical grounds believes in the divine right of kings. Others condemn the formulator of a new system of induction, which, they allege, was bankrupt from the start. Still others ridicule the scientific theorist who never experimented successfully and whose only genuine experiment, one in refrigeration, resulted in his death by getting his feet wet in the snow and catching cold or pneumonia. Students of English literature admire him for the *Essays* written in English but are apt to scorn him for writing mostly in Latin. One zany literary group even accuses him of being the author of the plays of Shakespeare. Contradictions and paradoxes of this sort could be extended endlessly.

Taking the occasion in 1961 of the four-hundredth anniversary of the birth of Bacon, Dr. Fulton H. Anderson, Professor of Philosophy at the University of Toronto and already acclaimed for *The Philosophy of Francis Bacon* (1948), set himself the assignment of interpreting anew the man and the philosopher solely on the basis of the evidence—a seemingly insuperable assignment on the work of one who had the courage,

or the impudence, to proclaim: "I have taken all knowledge to be my province." Let it be said at once that Professor Anderson has succeeded in producing a book that comes closer to making both man and philosopher intelligible than does any other book. If he may possibly seem over-apologetic of the jurist and statesman of scruples who yet was himself unscrupulous in the taking of bribes, he makes it very clear that that person was a product of his times and was doing no more than was customarily done in those times and that enemies were using unscrupulous means of humiliating him politically. The vindication, to be sure, is not on moral grounds, but it is still sufficiently adequate on purely human grounds. After all, Bacon lived in the turbulent reigns of Elizabeth I and James I.

Aside from the absurd "Baconian theory" on the one hand and the practical wisdom of the *Essays* on the other, Bacon is primarily to be assessed as philosopher and scientist. This is not easy to do because the projected *magnum opus* was never completed: only two sections of the *Instauratio Magna* were published by Bacon, *The Advancement of Learning*, as early as 1605, and the *Novum Organon* ("True directions concerning the interpretation of nature"), as late as 1620 when he was in his sixtieth year. During the score or more of years of an active political career, a long series of intellectual writings appeared, and *The New Atlantis* with its vision of Solomon's House of Wisdom, the prototype of the Royal Society, was published posthumously in 1627. Of all these works unquestionably the most important is the *Novum Organon*. Herein the weaknesses inherent in human nature, the four Idols (Tribe, Cave, Market Place, Theatre) as Bacon labels them, receive full and lucid treatment together with an analysis of the new method of induction.

"Bacon is an original and originating philosopher", the opening sentence of Professor Anderson's final chapter, challenging and controversial though it may be, constitutes the best brief statement known to this reviewer of Bacon's position in philosophy. It is a necessary synthesis culled from the knowledge of the entire corpus of Bacon's writings, something that not all of the "authorities" have taken the trouble to acquire. Professor Anderson's survey stresses the fact that, while rejecting the pure rationalism of earlier philosophers, Bacon does not rule out reason. What he is seeking, indeed, is "a true and lawful marriage between the empirical and the rational faculty"—in other words the scientific method that was to prove so fruitful in the later seventeenth century and ever since.

This new book on Bacon is well written and its material is interestingly presented. It is not intended only for the professional philosopher (who would have liked notes and a bibliography), but can, and will, prove of value to the educated general reader. It is not definitive in the sense that it will put a quietus to future studies of Bacon. Rather, and more importantly, it will stimulate further reconsiderations of that much misunderstood and much maligned man and philosopher.

University of Texas

ERNEST C. MOSSNER

East Central Europe and the World: Developments in the Post-Stalin Era. Edited by STEPHEN D. KERTESZ. Indiana: University of Notre Dame Press, 1962. Pp. x, 386. \$6.50.

In this book a number of East Central European politicians and university professors residing in the United States have reviewed conditions in their respective countries which are under communist regimes. I know personally only one of them: Dr. Ivo Ducháček, a distinguished Czech journalist, a high official in the Ministry of Foreign Affairs, and a member of the Czechoslovak Parliament before the Communist *coup d'état* in 1948.

This important and well-documented book should be read and "politically digested" by every sincere student of politics and, I would say, by every democrat whose desire is to understand the half of the world behind the Iron Curtain. I can pay attention only to a few of the more important statements of the writers. Although their analyses are mutually independent, they share identical views concerning basic issues of Communist policy, the attitude of people to Communist regimes, and the attitude of the Communist bloc to the West: "De-Stalinization, initiated by Khrushchev three years after the death of Stalin, came not from a change of heart, but from sheer opportunism. It was a shrewd tactical move . . . Khrushchev denounced the builder of the road. He did not denounce the road itself", says K. Kalnins of the Baltic States. "Although there have been changes in Communist policy since Stalin's death, the basic Communist doctrine remains hostile. Lenin's philosophy rejects those moral principles which are necessary for a cooperative society of States. To the Communists, diplomacy is a weapon of the cold war; international organizations and conferences are sounding-boards of propaganda. Deceit is the method of diplomacy" (Kertesz of Hungary). "The halt to enforced sovietization did not involve a fundamental change in the Communist line, but merely a tactical concession" (K. C. Thalheim, East Germany). "Throughout the years, following the "Polish October" of 1956, the close connection between Poland's internal situation and her relationship with Moscow remained unaltered" (O. Halecki, Poland). "The new Czechoslovakian Constitution adopted in July, 1960, resembles conspicuously the Stalin Constitution of 1936. It is more centralistic, it reduced the area in which private property can exist, and the very term 'private property' has given way to that of 'personal property'" (I. Ducháček). Other writers confirm that the so-called "de-Stalinization" and "liberation" policy of Khrushchev brought the satellite countries to closer dependence upon Moscow, not giving them more freedom from the Kremlin's policy.

Masses of people are dissatisfied and restless under the Communist regimes. They showed their resentment in various ways under Stalin, and if the situation in those countries is seemingly "calm" today, it is because people remember the ruthless suppression of the Hungarian revolution, and Western inability to help those who struggle for freedom. Yet, people long for freedom. "Czechoslovakia prior to the East German revolts and strikes in mid-1953 was the first country of the Soviet bloc to have an open

clash between workers and the regime" (I. Ducháček). "Since 1952 to 1961, 2,245,885 East Germans sought freedom in the West" (K. C. Thalheim). The same "voices of freedom" are heard from all the satellite countries. The most important fact is that not only non-Communists, but Communists themselves long for liberation from Communist regimes. "Workers joined the revolt; the Hungarian Army refused to fire on people; Communist-educated youth, indoctrinated soldiers, and workers organized and fought a revolution against Communist tyrants. The Hungarian Communist Party, which numbered about 900,000 members, almost totally disintegrated" (Kertesz). "Youth groups—the Communist hope—proved that they have responded little to the relentless ideological drive, and that, on the contrary, they resent Russification and sovietization" (L. A. D. Dellin, Bulgaria). The same reports are heard from other countries behind the Iron Curtain. "Communist indoctrination proved a total failure" (Kertesz). "This is one of the most significant and, for the free world, most encouraging lessons of the Communist experiment" (Dellin).

All authors consider Western policy towards Communism to be weak and ineffective. "In the Czechoslovak view, confirmed by events in 1956, the United States is a well-wisher but not a shaper of East Central European destinies" (I. Ducháček). "Ever since the suppression of the people's revolt of June 17, 1953, followed by the catastrophic ending of the Hungarian upheaval in October 1956, the people of East Germany, whose large majority, even today, is non-Communist, have not been so much in danger of eventually becoming Communists, as of giving up hope in the face of an apparently invincible power of Soviet Communism" (K. C. Thalheim). "Lack of Western, especially American, political and military assertiveness may leave lasting traces in the Hungarian mind, possibly helping in the long run to create a spirit of accommodation to Soviet rule" (Kertesz). "While democracy supplies citizens with profound reasons for loving liberty and hating any form of totalitarianism, it does not necessarily prepare them for the art of conspiracy, subversion, infiltration and barricade warfare—methods of fighting which the struggle against Communism may finally impose on anti-Communists" (I. Ducháček). The authors generally agree that "the United States failed to provide stimulating and exacting leadership, and that Western policy has been complacent, confused, and often even incoherent. Allied policy-making has suffered from the absence of a sense of purpose and of a long-term programme. The Western position has often been negative and defensive, generally designed to meet an immediate crisis created by the Communists."

The authors emphasize the necessity of a new attitude of the Western free world towards Communism as the international danger, and towards masses of people who suffer under its rule. "It is the West's interest to maintain the hope and vitality of the Hungarian people", says Kertesz on behalf of his country, and it is his general opinion that "Freedom cannot be isolated geographically The neutral nations bear a definite responsibility for the fate of East Central Europe". "As long as the world ac-

quiesces in the political conditions imposed on East Central Europe by a foreign power, the United Nations is no forum of free nations as conceived by Western leaders." The competition should be made "one of ideas in freedom rather than of power and living standards. The West should seek to expand freedom of information." And it is fundamentally important that "the United States and its allies must remain strong and united."

University of King's College

FRANTIZEK UHLIR

The Long Encounter: Self and Experience in the Writings of Herman Melville. By MERLIN BOWEN. Chicago: University of Chicago Press [Toronto: University of Toronto Press], 1960. Pp. vii, 282. \$5.00.

Billy Budd, Sailor (An Inside Narrative). Edited by HARRISON HAYFORD and MERTON M. SEALTS, JR. Chicago: University of Chicago Press [Toronto: University of Toronto Press], 1962. Pp. ix, 432. \$8.00.

These two books from the same university press give their readers a good indication of the direction of Melville criticism in recent years and indicate as well that the Melville renaissance that began shortly after World War I has not abated. The theme of Mr. Bowen's book is certainly of major importance to an understanding of Melville's work, and his book is sound in its general approach to what is one of the most significant ambiguities of the many ambiguities that Melville poses for his readers. It goes without saying that a definitive text of *Billy Budd* is long overdue. And since *Billy Budd* was Melville's last artistic struggle with the ambiguity of the creation and of the self, the two books go well together. "An Inside Narrative" is, obviously, about the nature of the self, and this particular inside narrative has been cited many times, perhaps without justification, as Melville's final resolution of his "long encounter".

As Mr. Bowen notes, Melville criticism has been extensive, and although he is perceptive in his examination of Melville's persistent concern with the enigma of the self, the author of *The Long Encounter* does not, as most critics of Melville do not, dive deeply enough. On the whole, Melville criticism refuses to examine *fully* the nature of Melville's sexual symbolism or the metaphorical structure of his "linked analogies". Until it does, though books on Melville pour off the presses, the works of the author of *Moby-Dick* will remain essentially virgin. *The Long Encounter* emphasizes the existential character of Melville's exploration of the encounter between the individual and "all that is set over against him—nature, mankind, and God". Melville was especially moved, Bowen rightly contends, by the antagonism between the "unknown self" and the wholly other: "Excluded as we are, from the recesses of another's being, what do we find as we turn our gaze inward, each toward that *walled* [my italics] reality of which he, if anyone, must be sole witness? An unimagined vastness, in the first place, but a vastness which

carries only a hint of that which is still to come" (p. 21). Complications continually arise, as Mr. Bowen points out, when "The inconsistencies of human nature" are suggested by Melville to be "reflections of what must by courtesy be called 'the contrasts' of the divine nature" (p. 109). And to this and the following point, Bowen's criticism is well-developed in terms of the *philosophic* probings of Melville's work: "The Ecuadorean doubloon of the 'Pequod', minted at the 'middle of the world' and nailed now to the mainmast of the ship's center, stands as an emblem of unriddled, uncommitted nature" (pp. 121-22). The sexual symbolism and its analogical relationship to the whole pattern of metaphor explicit in this observation go by without remark. Though Mr. Bowen may not be writing about Melville's symbolic structure, it is impossible, to my mind, to come to any definitive appreciation of the Melvillean dilemma or of his conception of the self without understanding just what is being nailed to what and where it is being nailed. There are many kinds of naval engagements in this watery world, and Melville was interested in them all because he was primarily interested in the initial one.

As Part I of *The Long Encounter* is concerned with the antagonists—the "unknown self" and the "opposing other"—so Part II is concerned with "The Meeting" and those alternatives that Melville allows his characters: "Defiance", "Submission", and "Armed Neutrality" (the last Melville's own peculiar coinage). These attitudes or strategies are often interestingly developed, though Mr. Bowen does not say much that is new. His analysis of *Billy Budd* is a good example. And since the definitive edition of this particular work is now available, it is Mr. Bowen's opinions of it that I should like to single out. Vere chooses the head instead of the heart, and Mr. Bowen is certainly correct in this analysis in terms of Melville's own metaphor. "Vere is at once Billy's accuser, his jury, and his judge" (p. 226) and, one might add, his executioner. The evidence against Billy, as Mr. Bowen notes without further comment, *is* given at the *mainmast*. And, in the end, Vere *submits*, yields to expediency, yields to that which the *good* captain might have ordinarily not condemned were he not under the delusion that he was safeguarding the very thing he was destroying through the judgment he makes. Mr. Bowen is correct as far as he goes: Vere is certainly blind to the permanence of good and innocence as others are blind to the strength and permanence of evil. In a word, seeking to be a righteous and just father, he ceases to *care* for his child. Vere gives in, of course, to the *Bellipotent*, the mother of us all. Melville's inside narrative is as far inside as one can get.

The editors of the new edition of *Billy Budd* categorize the critical approaches to Melville's final work: Mr. Bowen's critique falls obviously into the anti-Vere school of criticism. The pro-Vere school, which has increased of late, sees the Captain as a judicious and wise observer of things as they are and must be. The attempt to specify Melville's final orientation, his "testament", no matter what it is a testament of, appears to be the dominant objective of all schools.

Billy Budd, Sailor is, indeed, the long awaited definitive edition. It is no dis-

appointment. The volume includes a reading text *and* a genetic text; the various introductions and notes are extensive and invaluable. The editors make long overdue changes in the versions usually printed. Both their observations and corrections are well-taken. Such basically important alterations, involving even the title of the work and also Melville's renaming of Vere's ship, should create an entirely new wave of critical interpretations. The editors' historical survey of the text and their perspectives for criticism, combined with their account of the growth of the manuscript itself, are enough to insure this critical rebirth. It is also possible (we must hope) that Melville's symbolism will be faced with a critical frankness that has been scarce hitherto. That "Baby Budd" should be taken off the *Rights-of-Man* and impressed aboard the *Bellipotent* rather than the *Indomitable* is an emblematic resolution whose meaning should not escape even the most timid of Melville's commentators. It should be patently obvious with whom the self experiences its long encounter, and why man is nipped in the bud.

University of Alberta

E. J. ROSE

Political Control of Literature in the U.S.S.R. 1946-1959. By HAROLD SWAYZE. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. ix, 301. \$7.50.

This book is the forty-fourth in the continuing series of "Russian Research Center Studies" published by Harvard University. Like its predecessors, *Political Control . . .* aims at exposing the Fraud, Failure and Foolishness that characterize every aspect of Soviet life—in American eyes. Its purpose is to explain how Soviet writers and their works are influenced and manipulated by the Communist Party. To do this, Professor Swayze provides a kind of politico-literary chronicle for the years since 1946. At times the account is virtually day-by-day (e.g. during various writers' congresses), so that one senses the presence not only of ideas in collision but of groups of people and even individuals. He marshals quantities of well-documented data into a stirring narrative about the various slogans and debates that have agitated the Soviet literary world since the Second War. Professor Swayze's approach is tactfully business-like and mechanical; his book reads like an account of the activities of any formidable ministry in a highly bureaucratized government. He gives due weight to such items as cash awards and the Literary Fund (a Blue Cross-Social Security-Household Finance-Christmas Club package for writers) as well as to the doctrinal "in-fighting" that convulses the outwardly calm Writers Union from time to time.

Only one reservation is likely to qualify a reader's enthusiasm for *Political Control . . .* Was it really necessary, in the interest of concentrating on techniques of control, to exclude all consideration of the fundamental questions, which are: has the admitted strait-jacketing of Soviet literature paid off by inculcating "correct" attitudes among

readers? Can we fairly attribute to political control alone the admitted low quality of Soviet literature? Or rather, must we not widen our vision sufficiently to note that, except in the area of formal craftsmanship, Soviet literature remains comparable to the literature of any other Western nation? If it lacks startling forms or the exploitation of highly eccentric situations and characters, it still retains the traditional concern with human suffering and hope that have always given authority to literature. It suffers horribly from pot-boilers, but what national literature does not? As our writers are obsessed with a clumsy psychology, so theirs have a crude politics.

No doubt Professor Swayze viewed these problems as lying beyond the scope of his study. Nonetheless, it is the answers to them, or at least the search for answers, that we require for both perspective and animation in any discussion of Soviet literary practice. To lose sight of this fact is to turn every discussion automatically into a statistical exercise. Individual authors seem to behave like robots and their works begin to sound like products of computers. To the non-literary eye and ear (Professor Swayze is a political scientist) this is probably what Soviet writers and their books seem to be; but any sympathetic reader can cite abundant evidence, even from the bad Stalin-days, of a very human and a very anguished search for honest subjects and acceptable forms. Nor is the wicked censor invariably insensitive and dogmatic, as he is made to seem.

But *Political Control* . . . is a book devoid of humanity and anguish; it is a book of *facts!* What is wrong is not Professor Swayze's scholarship. That is impeccable. What is wrong is the spirit of intolerance that pervades so many recent American books on Russia (and vice versa)—the spirit of intolerance which turns every "objective analysis" into an exposé, every criticism into innuendo or ridicule.

University of Michigan

D. H. STEWART

Revivalism and Separatism in New England, 1740-1800. By C. C. GOEN. New Haven: Yale University Press [Montreal: McGill University Press], 1962. Pp. x, 370. \$7.50.

In recent years there has been a growing interest in the religious awakenings or revivals that occurred in the American Colonies in the forty years directly preceding the American Revolution. The present book is a detailed analysis of a special aspect of the Great Awakening in New England—the prevalence of separatism and the emergence of Strict Congregationalist or Separate churches and their assimilation into the Baptist denomination in the latter part of the eighteenth century. While the author limits himself strictly to New England, with one slight venture into western New York, his account is of particular interest to Nova Scotians because many of the Pre-Loyalists who settled on the vacant Acadian lands came from those areas of New England where separatism was most common. The townships of Horton and Cornwallis, for example,

were granted to some three hundred and fifty families from Windham and New London Counties, Connecticut. One of the committee that interviewed the Nova Scotia government regarding lands for these people was the Rev. Bliss Willoughby, who is mentioned a number of times in this book as a prominent "Separate". At Newport, N.S., the moderator of the town meeting was Shubal Dimock, a deacon of the Separate Church of Mansfield, Connecticut, a church which receives special attention from Mr. Goen. Ebenezer Moulton, who came to Yarmouth, N.S., and preached in many of the Pre-Loyalist settlements between 1761 and 1770, appears in this book as a very active and influential Baptist minister embroiled in many of the New England controversies over revivalism and separatism. The author, naturally, would not know that the Baptist Church which he lists at Cheshire, Mass., in 1771, had migrated to that place with their pastor, Nathan Mason, from Sackville, N.B., where they had been since moving as a fully organized church from Swansea, Mass., in 1763. (Incidentally, this Swansea Baptist Church is not included in the author's very exhaustive chart of Separate and Baptist churches in New England).

With so many direct antecedents in New England, it is not surprising to find manifestations of "revivalism and separatism" in Nova Scotia. Of course this subject lies outside the scope of Mr. Goen's book, but it follows so closely the pattern he has unfolded that it should be at least noted here. In most of the Pre-Loyalist townships, Congregational churches were established soon after the settlement was begun. These were supplied for a time by ministers from New England, Harvard men for the most part. From the first, however, there were Baptist influences and some Baptist preachers (Moulton, Round, Manning), and there are evidences of New Light or revivalist sentiments. As the isolation, poverty, and coarsening effects of frontier life began to press in upon them, the churches found themselves unable to pay their ministers or to procure replacements from New England. With the political and economic pressures of the Revolutionary War their plight became increasingly forlorn. In this situation the submerged Separate tendencies began to appear. They found eloquent expression in the exhortations and writings of Henry Alline of Falmouth, whose itinerant preaching was followed by dramatic conversions, widespread emotional outbursts, swoonings, shouting, and withdrawal from the "cold dry husks" of the religion of the older churches. At Cornwallis, Maugerville, Granville, Amherst, Chebogue, and Argyle, separations occurred, while at Liverpool the Separates took over the church building.

As in New England, the sequel to separatism in Nova Scotia was the absorption of the New Lights by the Baptists. Perhaps the most original and valuable contribution of Mr. Goen's book is the full account and explanation it gives of the gradual conversion of the Separates in New England to Baptist sentiments and their ultimate assimilation into the Baptist denomination. After 1790, there was in Nova Scotia, in the words of Bishop Inglis, "a rage for dipping." One by one, the New Light churches and itinerants gave up their practices of pedobaptism and mixed communion, and entered into fellow-

ship with the Baptist Association of Maine. By 1811 only scarred remnants of New England Congregationalism and Separates remained at Liverpool, Cornwallis, Argyle, and Yarmouth. The logic of the pure church and biblical liberalism had led inevitably to believer's baptism and closed communion, but New England Separatism bequeathed its revivalistic tradition to its successors.

Revivalism and Separatism in New England is largely based on a study of New England town and church records and on the voluminous pamphlet literature of the period. At times the local references become painfully detailed. This, of course, is necessary in order to provide a complete account of the subject. Perhaps the only serious criticism of this book is that the author chose to limit his research rather strictly to the religious aspects of revival and separation and to dismiss "non-theological factors" with scant treatment. When these include the social and economic influences of the frontier as well as the political tensions that engendered the American Revolution, it might seem, as the author notes in his concluding sentence, that "the half hath not been told." Despite this lack the book is a valuable contribution towards an understanding of the religious backgrounds of two nations.

Ursinus College

MAURICE W. ARMSTRONG

Shakespeare's Tragic Justice. By C. J. SISSON. Toronto: W. J. Gage Ltd., 1962. Pp. vi, 106. \$2.50.

The theme of justice, Professor Sisson states, is involved in all Shakespeare's tragedies. This theme can be explored most profitably as the expression of order in the cosmos. Along this much travelled road Professor Sisson conducts us. Under his guidance we traverse the four great tragedies and make occasional excursions to other plays such as *Coriolanus*. The natural expectation of the reader is that he will be given, under the guidance of such an eminent scholar and critic, a heightened understanding of the essential meaning of the tragedies and thereby become less susceptible to the lure of critical vagaries of his own or another's invention. The expectation will be fulfilled, at least in part, by readers who can treat critical buffets as mosquito bites. For example, of Hamlet we read, "Conscience indeed makes a coward of Hamlet, if it is cowardice to seek not only certainty of knowledge but certainty also of his right and duty to execute justice He can only move as an instrument of divine justice" (p. 69)—and of Iago, "Revenge, as Bacon wrote, is wild justice, and Iago could seek recourse to no other redress for his wrongs. In the course of that revenge, he succeeded so far that he led Othello into the same anarchic course of action, into the assumption of the office of righting wrongs done to him by Desdemona" (p. 44). These are examples of viable criticism: whether agreeing completely or not, one can perceive in the comments a

mature reading of the play. Elsewhere in the book we find that Macbeth is preserved as a tragic figure, and the author reminds us of some of the essential steps in Lear's progress. It must, however, be admitted that the demonstration of "tragic waste" in Macbeth seems rather conventional—Bradley brought up to date—and the treatment of justice in *Lear* is too obviously part of what any instructor tells his students when teaching the play.

But for many readers what I have called critical buffets will be intolerable and will preclude discovery of the merit of the work. Most of these reflect Professor Sisson's opposition to modern trends in criticism. In a somewhat cavalier fashion he brushes aside the problem of Hamlet's delay and the lack of motive for Iago's action. He denies that Macbeth is tainted with "fantastical" murder before he encounters the witches: Macbeth's crime was the outcome of a diabolical conspiracy (p. 15). In this case, however, if the reader has patience, he will find that the main point is stressed, for the author says, "that though the Devil could tempt man, yet no man might be tempted beyond his power of resistance." In other words, Macbeth *chose* evil. And it has already been shown that we are led to the central meaning of *Hamlet* and *Othello* despite disconcerting critical judgments. The contemporary preoccupation with myth seems to irritate Professor Sisson. Excessive stress on the fairy-story basis of *King Lear* leads, he contends, to interpretation of the play "in terms of cloudy symbolism". Then the scholar is called in to support the critic and cites from his research some remarkable Elizabethan parallels to Lear's division of his kingdom. But how far does a knowledge of Sir William Allen's folly (p. 80) carry us towards an understanding of *Lear*? Imagery finds no place in Professor Sisson's analysis. The student of Shakespeare who bases his estimate of Desdemona on such lines as "She's framed as fruitful / As the free elements" will probably resent this way of disposing of the play as moral allegory: "One may well boggle at Divinity in the shape of Desdemona telling fibs" (p. 29).

Professor Sisson does reflect the modern temper in trying to understand Shakespeare from an Elizabethan point of view, and we can be grateful for the help he has given us. His research does justify itself at times, for example in his instances of private justice (p. 45). But one questions whether the "judicious" in Shakespeare's audience were conscious of Macbeth's "merciful humanity as a soldier" and of Troilus' readiness, at the end of the play, to pursue "duty instead of his own private ends" (p. 88).

University of Manitoba

A. L. WHEELER

Shakespeare's Merry Wives of Windsor. By WILLIAM GREEN. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. xiv, 239. \$6.00.

William Green gives us the findings of his extensive research into the circumstances surrounding the composition and first performance of *The Merry Wives*. He

examines also the relation of the Quarto and Folio texts to each other and to Shakespeare's original version. In addition he devotes a chapter each to such details as the Broome-Brooke variant and the "Duke de Jarmany". A massive bibliography and an index will make his work useful for reference. Some of Mr. Green's speculations will doubtless be challenged, but I doubt if any of his main conclusions will be invalidated.

His investigation ranges from textual minutiae to official records, and includes in its sweep news items, court gossip, and the complexities of lobbying at Elizabeth's court. The total accumulation of miscellaneous items might well have produced lumpiness in the finished work; instead we have evidence throughout of firm control and skilful manipulation. Moreover, though he does not communicate the excitement of the chase as does Leslie Hotson, Mr. Green writes with animation. He has admirably succeeded in his effort to steer "a straight course between the Scylla of writing historical fiction and Charybdis of equating inferences with facts."

His main conclusions follow: the play was first performed on the night of April 23, 1597, the third day of the Garter Feast (p. 50); the Folio reflects the original play, with minor variations, and the Quarto is a memorial reconstruction used by a touring company (pp. 104-5); Shakespeare composed *The Merry Wives* after 2 *Henry IV* and before *Henry V*—the exact chronology is shown in a table on page 192.

University of Manitoba

A. L. WHEELER

Early Shakespeare: Stratford-upon-Avon Studies 3. Edited by JOHN RUSSELL BROWN and BERNARD HARRIS. London: Edward Arnold [Toronto: The Macmillan Co. of Canada], 1961. Pp. 232. \$4.50.

The first essay in this third volume of Stratford-upon-Avon Studies is devoted to "The Profession of Playwright" in Elizabethan times and the last essay is concerned with "The Mature Comedies". The intervening essays cover nearly all aspects of Shakespeare's early plays. A prefatory note to each chapter gives information about such matters as sources of the play or plays concerned, and lists some relevant critical works. This note together with an index to the whole volume will increase the usefulness of the book to the student of Shakespeare.

Shut off as they are from the richest diggings, these critics might be forgiven if they had nothing to show for assiduous panning but a few "colours" and the odd inconsequential nugget. But there is nothing to forgive: they hit pay-dirt, and the nuggets they find are numerous and valuable. There are some obvious reasons for their success. First, though only two of the ten essays deal specifically with theatrical performance, the authors give the impression that they have been or would be alert and responsive members of a theatre audience. This lively sense of the theatre combined with their scholarship gives pertinence and depth to their critical judgments. Another reason is

that the early plays are treated seriously: impatience or condescension is not evident; neither is special pleading. The greater artistic events that lie ahead in the Shakespeare canon are freely acknowledged—indeed these essays constitute a kind of pre-seminar on the tragedies—but Shakespeare's actual achievement in the early plays is the main concern. An outstanding example of this sensible procedure is found in Chapter IV, J. P. Brockbank's brief treatment of the first part of *Henry VI*. Again in Chapter III, though the hasty reader may at times feel uncertain of the way through a thicket of detail, Harold Brooks explains why *The Comedy of Errors* acts so well and also contrives to show how Shakespeare, by his handling of themes such as romance and human isolation and relationships, lifts the play above the level of farce.

Other chapters in the book may be mentioned or briefly characterized. R. F. Hill tries to show "the strengths as well as the limitations of the admittedly artificial language of *Richard II*." In this early play Shakespeare, instead of using simple "spontaneous" language to suggest intensity of feeling as he later tends to do, employs verbal ingenuity. Richard takes refuge behind language; Bolingbroke, the usurper, uses language with calculated effect (p. 105). John Lawlor treats *Romeo and Juliet* as a tragedy, showing how Shakespeare gave human value to the essential idea of mediaeval tragedy or *tragedie*: "that out of evil comes not good merely but a greater good." In Gareth Lloyd Evans' study of *Henry IV* the King and Falstaff are assigned their proper roles as kings and as fathers to Hal; both must "perish so that Hal may come into his kingdom" (p. 146). It is captious to complain that Hotspur does not get his due (as a character, not a symbol); it is more important to note that throughout the chapter lively analyses of detail support critical generalizations. The effect of stage-settings on various productions of *A Midsummer Night's Dream* is examined in Chapter VIII by W. Moelwyn Merchant, and the contribution of great actors to our understanding of Shylock is assessed by John Russell Brown. In the final chapter Frank Kermode argues that recent concern with the Romances has led to a neglect of the mature comedies. In these comedies Shakespeare is at his best, for he is not preoccupied with technical devices; rather he is concerned with human problems. "Unless", he writes, "we see that these mature comedies are thematically serious we shall never get them right" (p. 220). Once again scholarship and alert criticism of the dramatic technique of these plays enable Mr. Kermode to show the reader how to "get them right".

To do more than the immediate job requires is one mark of a good critic. The critics here represented deserve praise on this score, and a few illustrations should be given. Mr. Hill gives a useful account of the functions of the Shakespearian soliloquy on page 115. One of the important conditions of Shakespeare's comedy is thus indicated by Norman Sanders: "this, in effect, is what both Greene and Shakespeare are saying to their audiences: 'Mark this comedy within the comedy, watch both the players and their audience.' We are no longer detached spectators, we are drawn into the world of both comedies; we feel that we may be on the other side of the hedge" (p. 51).

And a few pages earlier the same critic utters a salutary warning against misapplied "psychology" in our study of comic characters. Again, the student who reads attentively Mr. Lawlor's essay on *Romeo and Juliet* will enter into a study of the great tragedies through the right door. Finally, while discussing *3 Henry VI* Mr. Brockbank gives us a better clue to the proper reading of the first part of *Richard III* than do many critics who have dealt with the play (John Palmer with his key phrase "moral holiday" is a notable exception): "The soliloquy given to York at *Part 2* (I. i. 209) becomes the first experiment in the form to be turned to such advantage in *Richard III*; it enlists the audience's sympathy against the 'others', exploits its readiness to take a low view of human nature and be brutally realistic about politics" (pp. 92-93). These examples must suffice. To judge by this book, Shakespeare criticism in England is in a healthy state, and so are Shakespeare studies in English, mostly Red Brick, universities.

University of Manitoba

A. L. WHEELER

Red Sun Rising: The Siege of Port Arthur. By REGINALD HARGREAVES. Philadelphia and New York: J. B. Lippincott [Toronto: McClelland and Stewart], 1962. Pp. xi, 210. \$5.00.

No operation of war is likely to be so expensive to both attackers and defenders, so filled with pain and hardship and heroism, or so ruthlessly fought, as a protracted siege. Perhaps, fortunately, the siege is by no means as common now as it was only a few decades ago, largely because the besiegers can now usually bring overwhelming fire-power to bear and so end the operation with reasonable dispatch. The fall of Singapore and Hong Kong in the Second World War are cases in point, while the successful defence of Stalingrad cannot properly be called a siege, since that city was never entirely surrounded. Offhand, the siege of the Alcazar at Toledo in the Spanish Civil War is one of the few examples of successful resistance by a beleaguered garrison that readily spring to mind.

The unsuccessful Russian defence of Port Arthur in the Russo-Japanese War of 1904-5 gave an early indication that the day of the fortress was passing. For many good reasons, however, the lesson was not learned, and less than a decade later the British and French were still placing altogether too much reliance in the ability of fortresses to resist determined attack.

An excellently researched account of the siege of Port Arthur is contained in Reginald Hargreaves' recent book, *Red Sun Rising*, one of the series of "Great Battles of History" being produced under the editorship of Hanson W. Baldwin. Hargreaves is something of an expert on siege-warfare, and readers may remember one of his previous books, *The Enemy at the Gates*, where twelve famous sieges were studied.

Although *Red Sun Rising* is perhaps not a book that will greatly appeal to the general reader, the student of military history will find it fascinating. The author gives a sufficiently detailed narrative of the campaign as a whole to make the crucial siege of Port Arthur meaningful, and he deals very thoroughly with the actual operations against the city itself. The story is a tragic one, filled with costly mistakes on both sides. Because the cowardice and incompetence of some of the senior Tsarist commanders was matched by the silly optimism of much of the Japanese tactics, the result was that Russian casualties amounted to over 31,000 out of some 64,000 engaged, while the Japanese lost close to 60,000 men, over and above the 33,000 who fell sick during the siege.

Indeed, if closer attention had been paid to the siege of Port Arthur at the time, much of the world's subsequent military history might have been forecast with some accuracy. The dogged courage of the Russian rank and file was not a satisfactory substitute for military efficiency, as the Germans were to demonstrate at Tannenberg and the Masurian Lakes a few years later. Nor could the incredible heroism of the Japanese infantry altogether compensate for the stiff formalism of Japanese tactical thinking—and neither the heroism nor the formalism were to change much in the next forty years.

Port Arthur, however, was more than an important incident in the Russo-Japanese War; it was a symbol and a portent of things to come. Its fall shook the Romanoff dynasty and helped to spark the rebellion of 1905, which led in turn, in the middle of another unsuccessful war, to the overthrow of the Tsarist regime. On the Japanese side, and throughout all Asia, the fall of the fortress was held to prove that Oriental arms had at last attained parity with those of the West. When General Nogi's victorious troops ran up the Japanese flag over the ruins of Port Arthur, Europe's colonial empires were from that moment less secure and the modern world, all unconsciously, had reached one of its great turning-points.

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D. J. GOODSPEED

The Language Poets Use. BY WINIFRED NOWOTTNY. London: The Athlone Press [Toronto: University of Toronto Press], 1962. Pp. 225. 25s.

As one may gather from the title, and I suppose reasonably expect, *The Language Poets Use* proposes immediately that there is a "language" of poetry clearly distinguishable from other utterance. Mrs. Winifred Nowottny begins by both establishing this premise and presenting her arguments for doing so. As a point of general departure she quotes Northrop Frye that "we have no real standards to distinguish a verbal structure that is literary from one that is not" (*Anatomy of Criticism*, p. 13). In part reply to this, Mrs. Nowottny suggests the provisional criterion that "a verbal structure is literary if it presents its topic at more than one level of presentation at the same time—or, alternatively,

if one and the same utterance has more than one function in the structure of meaning in which it occurs" (p. 2). Though this clearly is not an answer to all Frye meant by his statement, Mrs. Nowotny indulges it as a starting point. What she provides as a provisional criterion for literary structure she then proceeds to adopt in a particular application to poetry, and this in a "proof of the pudding" manner, as it were. We are moved quickly into the thesis of the book, which is to show that "meaning and value in poems are the product of a whole array of elements of language, all having a potential of eloquence which comes to realization when, and only when, one element is set in discernible relation with another" (p. 18). Words to this effect are repeated elsewhere in the book. As a general statement they will say nothing new to a generation brought up on the "new critics". Mrs. Nowotny's development of her thesis, however, gives a great deal of information on intricate questions regarding the poet's fusing and focussing of language elements.

The first language element of poetry to which Mrs. Nowotny gives particular attention is syntax, for "elements as diverse as syntax, rhyme and diction usually have to be considered together because of their interpenetration of one another" (p. 12). This may not come as a revelation to the habitual reader of poetry. But what Mrs. Nowotny does is to focus our attention more penetratingly on the problems involved in determining the poet's complete communication, and so enlarge our rewards by reading with all senses alert. And she does this throughout the book by examining various interpenetrations and complexities of poetry in such chapters as "Metaphor", "Language in 'Artificial' Forms", "Symbolism and Obscurity", and "Ambiguity"—the titles of which chapters may give some slight idea of the range of her concern. Everywhere she exhibits an insight that compels one to agree with the cover-jacket statement that the "book contains much fascinating detailed criticism of individual poems—of the present day as well as the past—which the reader will want to return to for its own sake." These poems represent all the "schools" of English literature from Elizabethan poetry to modern poetry—and in modern poetry with examples drawn from both England and America. Some poems—Blake's "A Poison Tree", several of Shakespeare's sonnets, the prison soliloquy in *Richard II*—she treats in considerable and illuminating detail. So full, for example, is some of her explication of lines of poetry that in the chapter "Ambiguity" she devotes four pages to the interpretation of an anonymous six-line lyric. Her most complex study is of Dylan Thomas's "There Was a Saviour", which she uses in part to present the theme that symbolic poetry is language in search of a situation. Though we may not agree with all Mrs. Nowotny reads out of Thomas's poem—for example, some of the references she suggests as forming "an 'associative cluster' in the pre-artistic mind" (p. 207)—her full analysis throws light all along the way on the thorny question of what is meant, or should be meant, by symbolism.

If there is a fault in *The Language Poets Use*, it is a tendency to too much iteration. Iteration for emphasis one can understand, but I am nudged by the suspicion that

Mrs. Nowotny sometimes appears to waver in her own mind as to the probable readers of her book. Here I would particularly call attention to the chapter on metaphor, where it seems to me some of the discussion concerning metaphor and simile and the differences between them tends to be unnecessarily repetitious and to turn back upon itself.

I have stated what appears to me a weakness in part of Mrs. Nowotny's book. Generally speaking, however, she is careful to be clear and to the point, and to avoid the obfuscation so often indulged when writing about poetry. She is at all times aware of the pitfalls of using words to explain what goes beyond words, and yet at the same time she does an excellent job of heightening our awareness of "unverbalized experience." She does not gush, but reveals a sensitive and perspicacious reading of poetry, showing clearly that language has "so many modes of affecting us that under the plainest of surfaces there may prove to be highly intricate formal relations whose effects are the more powerful for being difficult to trace back to any single cause" (p. 111). *The Language Poets Use* is not a book for the uninitiated, the seldom poetry readers who may want a quick and conclusive answer to what poetry is all about. But for those who appreciate the fineness of poetic art, the book will take a rightful place beside others concerned with our fullest enrichment. It should, indeed, set some standards for more wide-awake approaches to poetry.

University of Alberta

E. F. GUY

The American Approach to Foreign Policy. Revised Edition. By DEXTER PERKINS. Cambridge, Massachusetts: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. vii, 247. \$6.25.

The popularity of Perkins' volume, first published in 1951 and now revised up through the Cuban Bay of Pigs invasion of 1961, is well deserved. Swiftly and clearly the author discusses many questions crucial to understanding United States external relations. Is America imperialistic? How influential are business and banking on its foreign policy? What effect do morals and moralism have on this policy? What are the dominant American attitudes toward war and peace; and is there a rhythm, correlated perhaps with business cycles, to these fluctuating bellicose and pacifistic emphases? Finally, what roles have various actors on the American political scene—such as the president and the secretary of state, the Senate and party groupings in Congress, and general and segmental public opinion—played in the formulation and execution of American foreign policy? Since Perkins' study is broad in scope, from 1789 to the present and with much attention to United States relations with Latin America and Asia as well as with Europe, his answers vary considerably according to time and place. In general, however, though the author rarely paints in pure black or white, the United States is depicted in relatively light shades of grey.

The fast pace of the book sometimes obscures what I believe is a shortcoming in its mode of analysis, namely an overemphasis of supposed intentions and an underplaying of actual results. President Grover Cleveland, we read, "went further and, with a fine gesture of moral indignation, demanded of the authorities of the [Hawaiian] Islands that they restore the deposed Queen Lilioukalani to the throne. The gesture, it is true, was futile; it was met with prompt defiance. But it illustrates well enough the moralistic emphasis which sometimes intrudes itself into American diplomacy." Or again, "The skeptic may ask whether the commitments thus entered into would be faithfully observed in the world of today. . . . But whether observed or not, the striking extension of the principle of collective security has been one of the most interesting features of American diplomacy since the Second World War." And similarly, "In the middle thirties, when the League attempted to apply economic sanctions against Italy, the attitude of the United States was sympathetic, if somewhat equivocal." Since Thucydides, historians have systematically distinguished words and deeds, usually to the detriment of the former. Perkins is perhaps correct to depart from this tradition and, as the three sample quotations indicate, treat words and attitudes as facts; and his conclusions almost always appear to be judicious and reasonable. The question still remains whether in assessing a nation's foreign policy its words should speak as loudly as its actions.

Tulane University

MORRIS DAVIS

The Early H. G. Wells: A Study of the Scientific Romances. By BERNARD BERGONZI. Toronto: University of Toronto Press, 1961. Pp. x, 226. \$3.00.

H. G. Wells and the World State. By W. WARREN WAGAR. New Haven: Yale University Press [Montreal: McGill University Press], 1961. Pp. x, 301. \$6.00. Miscellany 75, Yale Historical Publications.

H. G. Wells' centenary will be upon us in 1966, and already interest in his work is reviving. Essays have been appearing, a full-length biography is in the making, his letters are being edited (those to Henry James and Arnold Bennett having already appeared), and now we have two books on him. In some ways this revival can be welcomed. His work is indeed, as Mr. Wagar contends, "primary source material" for the intellectual and social historian, especially of the two decades before the First World War, and there is a liveliness and honesty in much of it that makes intelligible the affectionate respect which Henry James accorded him. The two books under consideration here, however, though touching sympathetically on most of his work, do not bear out Mr. Wagar's suggestion that Wells will eventually come to be seen as one of the leaders of the "immortals" of this century.

Mr. Bergonzi's book is considerably the slighter of the two and, to judge from the

amount of pedestrian summarizing of plots, is intended for a reader unfamiliar with Wells' scientific romances. Mr. Bergonzi writes sensibly (though there is a silly bit of plagiarism on p. 6), discusses Wells' relationship to the 'nineties, helpfully suggests that his techniques in the scientific romances have more in common with Hawthorne's and Kafka's than with Jules Verne's, traces his development up to about 1901, and reprints a couple of his inaccessible early stories, one of them a forerunner of *The Time Machine*. He almost wholly ignores the quality of the feeling in the works he discusses, however, especially the disquieting sadism in a number of the short stories; and his account of Wells' mythopoeic activities, though sound as far as it goes, does not constitute a demonstration that the works merit serious attention. The mere presence of mythical elements, after all, is no guarantee of literary importance, as *Grimm's Fairy Tales* should remind us; and the question that Mr. Bergonzi does not answer (and which this reviewer would answer unfavourably) is whether the romances "reflect some of the dominant preoccupations of the *fin de siècle* period" profoundly or superficially.

Mr. Wagar, in his intelligent and scholarly study, examines Wells' steadily growing concern with the need for a World State (as manifested in both his fiction and his non-fiction), his recipes for bringing one about, his own activities towards that end, and the qualities that he thought such a state should possess. One could wish, occasionally, for a little more acknowledgment of the differences in tone between some of the works, e.g., *A Modern Utopia* and *The Open Conspiracy*; and it is a pity that Mr. Wagar, a historian, did not have more to say about the value of *An Outline of History*. But generally the account seems scrupulous and full, with due allowances for the shifts and inconsistencies in Wells' position and terminology. Particularly useful is the exposition of Wells' fundamental, and very late-Victorian, attitudes, especially his approach as an evolutionary biologist, with its accompanying "sense of looking at the world from some colossal height, of seeing the world—in a phrase he often used in his later years—as a human anthill. . . ." And Mr. Wagar's defence of Wells against the charge of being a simple-minded believer in the inevitability of "progress" and the innate beneficence of "science" and scientists is interesting. But the image of Wells' development that emerges from the book is depressing and damning.

There is a revealing passage in Wells' autobiography that Mr. Wagar refers to and that concerns a discussion between Wells and Conrad about how to describe a boat they were looking at. Conrad, hardly surprisingly, "wanted to see it with a definite vividness of his own"; Wells, on the other hand, "said that in nineteen cases out of twenty I would just let the boat be there in the commonest phrases possible. . . . I wanted to see it . . . only in relation to something else—a story, a thesis." Speaking of Wells' growing use of the novel from the early 1900's on as principally only a vehicle for ideas, Mr. Bergonzi (after usefully analyzing the beginning of the process) rightly observes that "the inevitable result of this misconceived attitude to the craft of fiction is that the novels in question lose their validity and interest as soon as the ideas and prob-

lems discussed in them cease to be live contemporary issues." And as one follows Mr. Wagar's tracing of Wells' ideas about World Government, one discovers that the same disposition that helped to wreck him as a novelist also increasingly crippled him in this other area too; at bottom there was a growing unwillingness to pay due attention to the particularity of *anything*, especially of people. Reading of his grandiose schemes for collective intellectual enterprises that were to save the world, one is almost led to doubt whether Wells had ever known any intellectuals or sat on any committees. And one is not surprised to see him not only ineffectual when he in fact attempted collaboration with a group, but also, ironically, spreading himself too thin and failing to appeal successfully to precisely that intellectual élite from whom, according to his own theories, the needed leadership was to come. More disturbingly, one notes the hardening of originally sympathetic attitudes ("Versatility, alert adaptability, these are our urgent needs," he wrote in 1914) into a crude impatience with the complexities of social and intellectual life. In Mr. Wagar's words,

Most intellectually honest differences of value and opinion, Wells insisted [in the mid-thirties], including the religious and philosophical differences that prevented men from reaching agreement on how to reorganize society in the face of a universally acknowledged world crisis, were "due to bad education, mental and moral indolence, slovenliness of statement and the failure to clinch issues." He had no patience with the "multitudinousness of people in these matters."

It should be added that he had always been ludicrously uncomprehending about religion, and that as early as 1902 he was contemptuous of normal political processes and was trafficking in anti-democratic ideas.

What reasons, in sum, are suggested by these two books in support of the "restoration" of Wells? Mr. Bergonzi one finds "assuming as axiomatic that the bulk of Wells' published output has lost whatever *literary* interest it might have had. . . ," except for the scientific romances and some of the comedies. (Of the comedies, *Tono-Bungay* and *Kipps* are certainly still entertaining, as is *The New Machiavelli*—the latter seeming to me his best "serious" novel.) Mr. Wagar, after a fairly damning summing-up of Wells' defects in his concluding chapter, rests his case on Wells' educative and prophetic achievements: e.g., "He conditioned the early twentieth-century minds to think in terms of catastrophe" (though in fact the awfulness of the Great War surpassed his imaginings and shook him badly), expounded the scientific attitude to the layman, and helped prepare the climate of opinion for supra-national loyalties. One can grant all this and respect Wells for it—can grant with Orwell, in his excellent essay on Wells, that "the minds of all of us, and therefore the physical world, would be perceptibly different if Wells had never existed." But Wells' approach to the problems he deals with is too abstract to be illuminating about our present perplexities, and if a real boom in his reputation should occur (with the assistance, no doubt, of Sir Charles Snow), it will be depressing as a symptom, since it will presumably entail a sympathy with his distaste for rigorous thinking,

his impatience with "multitudinousness," and, in general, his jaunty oversimplifications. However, an intelligent examination of how it was that his considerable talents could expend themselves so relatively unfruitfully could well enhance our understanding of the pre-1914 world to which he so thoroughly belonged.

Dalhousie University

JOHN FRASER

Alexander Herzen and the Birth of Russian Socialism 1812-1855. By MARTIN MALIA. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1961. Pp. 486. \$11.95.

The life of Herzen is an ideal subject for any biographer and his life, like the main currents of his nation's history, is neatly compartmentalized. *My Past and Thoughts* is his great autobiography, composed over a period of fifteen years and conveyed in a language of rare power and beauty. In its majestic sweep it has been compared to *War and Peace* and the comparison is not invidious. It remains one of the outstanding biographies of all time.

Of capital importance in the intellectual life of Herzen was his entry to the University in 1829 at the age of seventeen. Universities were relatively new institutions designed in Herzen's words to facilitate the advancement of the "lazy, the ignorant and the rich". Yet since the Decembrist uprising the wind of change had blown over the university at gale force. New academic blood had been infused into it. It cannot be called, in the words of his biographer, "an island of democracy". The sons of workers were not to be found in its lecture halls, nor were the sons of serfs. University democratization was, like "the great upheaval", to await another century. But it is noteworthy that it became increasingly peopled with members of the lower gentry and the sons of civil servants—the latter a product of Tzarist expansionism and bureaucracy whose interests clashed with that of the autocracy.

Herzen's university years were not "creative" but rather preparatory and formative. His life's mission was "to study, study, write—fame", a mission that he achieved. Moreover in the boiling intellectual and conspirational cauldron that was Moscow University he came into contact with the leading luminaries of his time.

At first hand he came to understand the autocratic power of a bureaucracy that produced "an artificial, uneducated class, able to do nothing, except to 'serve', knowing nothing but bureaucratic red tape . . . and sucking the blood of the people through a thousand hungry, unclean mouths." "What monstrous crimes are obscurely buried in the archives of the villainous, immoral reign of Nicholas. We have been accustomed to them, they have become daily affairs, become normal, noticed by no one, lost in the frightful distance, silent, stifled in the mute back-waters of chancelleries or suppressed by the police censorship."

Herzen was abreast of all these formative ideological and literary currents of his time. But what proved of decisive import was the second exile. Henceforth there could be no compromise with the ruling powers. Their destruction must be total and irrevocable. It had moulded a passionately dedicated enemy of the autocracy, yet his radicalism did not manifest itself—as with the case of the founders of scientific socialism—in a rigorous search for the mechanics of social change. Economics continued to play second fiddle to Herzen's socialism.

Exile did not break him. It was in this period that he broke from his religious moorings and came into contact with Hegelian thought which he exuberantly described in a celebrated passage as the "*algebra of revolution*; it frees man to an extraordinary degree and leaves not a stone upon a stone of the whole Christian world, the world of traditions which have outlived themselves". Like many of the young left-wing Hegelians he regarded philosophy as a vehicle of action, and in its Hegelian forms "German philosophy comes out of the lecture room into life, becomes social, revolutionary, takes on flesh and consequently a direct efficacy in the world of events." It is this unity of thought and action—of their dialectical interpenetration—that defines the radical Russian intelligentsia in the nineteenth century.

Yet despite his virulent onslaughts on private property as "an odious thing" he was unable to come to grips with the object he so passionately indicted. The class struggle, as Malia points out, was seen in exclusively ethical terms. His sentiments are those of an aristocrat waxing moral about bourgeois money-grubbing much more than of a socialist condemning private property as the prime source of inequality and exploitation, and hence represents a critique of the bourgeoisie from above rather than below.

Between the years following the suppression of the revolutions of 1848 and the Crimean war he wrote his major contributions and elaborated a theory of an indigenous Russian socialism founded on the peasant commune—the *idée maitresse* of the later Narodniks. It was never an integral part of his doctrine to present revolutions, as Marx did, as "the locomotives of history". But as a sensitive spirit whose flesh had savoured the knout he knew that there could be no compromise. Domestic repression at home and monstrous interventions abroad was the prison empire's only policy. Herzen nourished few illusions of the autocracy's ability "to transform itself" although like many of his generation he overestimated the power of the revolutionary wave yet burningly aware that a policy of repression simply accelerated the process of radicalization. His full life proved it.

Ecole Nationale du Droit et d' Administration, Léopoldville FREDERICK F. CLAIRMONTE

From Mankind to Marlowe: Growth of Structure in the Popular Drama of Tudor England. By DAVID M. BEVINGTON. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. viii, 310. \$8.10.

Present-day interest in theatre and in the Tudor theatre should be well served by this scholarly study of the popular plays acted by small itinerant troupes for about a century before theatres were established in London.

Dr. Bevington's approach *via* conditions of performance enjoys the initial advantage that it is based on scrutable evidence rather than on a critic's interpretation of dark symbols. Since the number of actors in a troupe on tour rarely exceeded six, doubling was called for in all but the major roles; Lupton's *All for Money* gives thirty-two parts to four actors. The number of persons on stage at any one moment and so the use of grand scenes were restricted. Minor characters and groups of them were progressively suppressed in favour of new ones, and actors alternated between good and bad characters, needing to be versatile in talents as well as beards. By 1603, twenty-four plays had been published with advice as to how roles could be distributed among a small number of players. This feature and its consequences at once distinguish such plays from those requiring larger casts such as were available in the boys' and the established London adult companies. Further, any play so constructed as to allow it to be performed with a small cast and doubled and suppressed roles may be a candidate for the category, as is Skelton's *Magnificence*. Thus the surviving repertory of the popular drama can be investigated, along with its possible influence on amateur, academic, and other professional circles, even where we do not have details of troupes and itineraries. The basis of identification is easier to grasp and define than the acting patterns proposed by T. W. Baldwin for the repertories of the larger companies, although, as Dr. Bevington observes, the final value of Baldwin's studies cannot yet be established.

Older history and criticism of Tudor plays depended largely on matter, themes, and styles, with whatever structure could be glimpsed on these grounds. The resulting classifications such as interlude, romance, chronicle history, though still useful, are indeterminate, and perhaps for this reason as much as any other the criticism of the earlier Tudor drama seemed for some years to have ebbed. Even Rossiter's reviving study in 1951 remained in the old frame of reference. Dr. Bevington's grouping refines the older classifications by showing how the persistent casting structures worked with and against the thematic. In interludes the well-known thematic linear structures of Temptation, Fall, and Regeneration and the symmetry of the Psychomachia were put in action by doubling, suppressing, and alternating roles. Earlier, the comic scenes of vice issued in spiritual defeat; in later plays such as *The Longer Thou Livest*, where victory of the good had ceased to parallel defeat of the bad, the scenes of vice produced sequences of spiritual destruction or "homiletic tragedies." As chronicle or romance matter was adapted, as in *Horestes* or in *Common Conditions*, though the abstractions had become

social types and parts of their contexts, the roles continued to alternate and be suppressed, and the structure was on the way to supplying the later sub-plot whose scenes and characters still alternated with those of the main-plot. Some of this, if not new, is freshly seen when considered in connection with practical casting structure.

Dr. Bevington attempts to show some possible influences of the structure of the popular plays on Marlowe's plays. Here we may be more cautious in consent, because the *necessity* of reducing the cast to the minimum is not apparent. Yet however many were the players, the popular casting structure appears to persist, at least vestigially. Dr. Bevington seems on strong grounds when he points out that sequential and alternating *Tamburlaine* requires a hard core of major figures and groups of minor figures who are suppressed, and *Faustus*, also symmetrical and alternating, exhibits sequential spiritual defeat in conjunction with appallingly comic depravity, in the tradition of the homiletic tragedy. One may disagree with details in the interpretation of these plays without refusing to see traces of earlier structure.

Dr. Bevington speaks of the form of the popular drama as showing "an inner logic and consistency." Though it is necessary to distinguish between aesthetic and scientific form, the critical playgoer is likely to be alerted to the virtues of the sequential, symmetrical form by reading Dr. Bevington's analysis. The book contributes to criticism of the drama as well as to history of the theatre. Earlier strictures against the episodic play, still echoed in Bakeless's condemnation of the "faulty structure" of *Tamburlaine*, have been giving way before thematic analyses such as those of Duthie and Kirschbaum, and Dr. Bevington's structural analysis adds much to rehabilitate the sequential play in its own rights. As he points out, the scene in *Common Conditions* in which the Vice is elected as captain is puzzling until recognized as traditional. Explanations are not excuses, and such a play need not be highly regarded; but it is perhaps less "crude and ridiculous" and bears a closer relation to the serious history play than Ribner has allowed.

Dalhousie University

SYDNEY MENDEL

A Preface to Chaucer: Studies in Medieval Perspectives. By D. W. ROBERTSON, JR. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. xviii, 519. 118 plates. \$12.00.

Chaucerian criticism is all too frequently coloured, or even directed, by attitudes, conventions, and prejudices that are entirely foreign to Chaucer and the mediaeval world. In this tastefully produced book, Dr. Robertson has succeeded in providing the serious student with a coherent and convincing series of studies of mediaeval attitudes. The introductory chapter is followed by studies of the principles of mediaeval aesthetics, late mediaeval style, literary theory, and mediaeval doctrines of love. The illustrations from manuscripts and

of sculpture, architecture, paintings, and other works of art are attractively and clearly reproduced.

In his preface Dr. Robertson expresses his regret that it proved impossible to present, as he had originally intended, a systematic exposition of Chaucer's major poetic works, and that the result has been a deductive approach, thus making it probable that some of his unconventional interpretations may not seem to be in keeping with their Chaucerian context to those accustomed to other methods. No regrets are necessary; the reader is constantly stimulated by the consistency of the approach, the impressive arrangement of ideas, and the pertinence and scope of references. That the reader should be in agreement throughout cannot be expected—the scope of the studies precludes this; that he should be compelled to reconsider his own position from time to time is inevitable.

This is a very good book, and worthy of the serious attention of students of the mediaeval world.

University of King's College

ALAN G. CANNON

English Literature, 1660-1800. A Bibliography of Modern Studies. Edited by GAVIN J. KOLB and CURT A. ZIMANSKY. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962.

Volume III: 1951-1956, pp. ix, 573. \$10.20.

Volume IV: 1957-1960, pp. 575-1133. \$10.20.

The excellent bibliography compiled annually for *Philological Quarterly* is here reproduced in book form. The work is an invaluable aid to all scholars of the period, providing an indexed reference to scholarly and critical articles and reviews published in the ten-year period 1951 to 1960 inclusive.

The bibliography is conveniently arranged and well indexed according to author and subject. An interesting and useful feature of the work is the inclusion of reviews of major works as well as brief comments on many of the other items listed.

It is in many ways disturbing to find that two thick volumes are required for a bibliography covering ten years' work on one period of English literature. It is obvious that the annual bibliography has shown a steady growth in size, forcing one to realize that the difficulties of keeping abreast of recent scholarship are increasing. Two of the six sections into which each annual bibliography is divided are devoted to works on background material—Political and Social Background, and Philosophy, Science, and Religion. Whether or not such sections should be included in a bibliography of English literature is a question that could be debated at length in any gathering of professors of English; for example, it might be difficult to justify the inclusion of titles such as *The Brewing Industry in England, 1700-1830* or *A History of British Livestock Husbandry to*

1700 or even *English Bank Note Circulation, 1694-1954*. It is apparent that English Literature, 1660-1800, can be a very comprehensive study.

Dalhousie University

A. R. BEVAN

Politics in the Poetry of Coleridge. By CARL R. WOODRING. Madison: University of Wisconsin Press, 1961. Pp. xi, 270. \$6.00.

I must first declare my interest in Professor Woodring's subject. Having in part toiled through these files of newspapers, scattered manuscripts and badly edited texts, I must declare also my admiration for the life that has been breathed into these bones. The writing is sinewy, with a pleasant personal irony that befits one who is also a student of Lamb. The political poems of Coleridge have never been put in the centre before, and if they strike one as relatively clownish, it is better that they be understood for what they are and not considered as nothing. A large part of Coleridge's apprenticeship as opposed to his schoolboy verse comes under scrutiny, and all who have felt faint-hearted about this good third of Coleridge's output will find this book their necessary angel. Professor Woodring discovers to us the historical context, that awareness of the personal life as well as the political environment of Coleridge, which is the only light against which these poems can be seen. To learn how the young Coleridge threw Pity against Power, sought for heroes in the present rather than the past, and created a verse capable of exploring his dilemma through a political focus is a proper foundation for understanding the English Romantic poets. When they bestrid the ocean, if one foot was supported by the imagination, the other was upheld by impassioned politics, and the sense of betrayal associated with these poets in their later years acknowledges this double foundation.

Though I must quarrel with some details in this book, my carpings come not from irritation, I hope, but from an enthusiastic response. The newspaper editors for whom Coleridge wrote are men of shadow, but we can understand more of their activities than Professor Woodring allows. Stuart, for instance, the editor of the *Morning Post*, may, as Professor Woodring suggests (p. 6), have "cared more about what the poem said, about the content that could be paraphrased, than Coleridge did", but there is no evidence that he tried to persuade any of his poets (and they included Southey, Mrs. Robinson and Wordsworth besides Coleridge) to change their style to suit him. There are only two known occasions when Stuart censored Coleridge's verse, and on both occasions it was because of too patent abuse of public figures. Stuart had a preference for squibs, but, as he paid by the column, his poets tended to run to narratives, translations, and blank verse meditations, all well padded with prefaces and explanatory notes. There is evidence certainly that when Stuart first took Coleridge as a contributor in 1797 he did hope to get political squibs from him, but an advertisement of April 17, 1798 makes it clear that by

then he had decided to make a virtue of necessity and build up the literary side of his paper. Many of the poems Stuart published had no political focus at all, and his failure to recognize this accounts for Professor Woodring's forced interpretation of "The Raven" and his claim that the raven refers allegorically to Charles James Fox (p. 133ff.). Thus Coleridge not even once celebrated Fox in verse; that he did not is interesting, but, contrary to Professor Woodring, I think too much can be made of this point (p. 113), and I wonder why in his discussion here Professor Woodring should speculate about Coleridge's failure to include George Dyer in his Pantheon, surely a very unlikely candidate for eminence.

About Benjamin Flower, the editor of the *Cambridge Intelligencer*, we know even less than we do about Stuart. There is no evidence that Coleridge communicated with him after early 1789; the few poems of Coleridge and Wordsworth that Professor Woodring finds in the *Cambridge Intelligencer* in 1800 (there are some in 1801 and 1802) are simply reprinted from the *Morning Post*, a common enough practice. Should not the footnote here (p. 16), incidentally, refer to pages 266-7 rather than to page 269? Another point: it is always presumed that Coleridge "whittled indifferent paragraphs" for the newspapers (p. 24), but we should in honesty recognise that we have simply no idea how many he wrote nor what they were like. Does the evidence really allow us to accuse Coleridge of planning an adverse review of Godwin's *St. Leon* (p. 105); the few notes that survive in the Gutch Notebook are merely observations that mingle praise and blame. Miss Coburn's suggestion that these were jottings later used in a conversation with Godwin, on January 11, 1800, seems the more plausible. Perhaps it is the need to compress that gives rise to such problems in Professor Woodring's interpretations; thus, Beddoes is described as a "philosophically Germanizing influence", and one would like this idea to be explored. It is important to realise, for instance, that Beddoes was strongly prejudiced against Kant and so probably encouraged Coleridge to be naïvely superior to the German philosopher before his own travels of 1798-99 (p. 106). It is not true that the Rugby manuscripts are all in Coleridge's hand, though Professor Woodring has made good use of these misedited texts (p. 109). Professor Woodring is the only critic to attempt an explanation of Coleridge's newspaper signature "FRANCINI", used on January 3, 1798 (p. 124), but he is surely finding wit there too tendentious even for Coleridge when he sees in the signature Coleridge's reference to himself as author of "Kubla Khan" (the link is that Francini was the name of the family that held the office of "Intendant General of the Waters and Fountains of France"!)). It is true, as Professor Woodring notes, that Coleridge did not publish two stanzas of "The Devil's Thoughts" until 1834 (p. 149), but it should be known that they are included in the original 1799 manuscript of the poem which is in Southey's hand. A nuance can be added to Professor Woodring's discovery that Coleridge's signature "Gnome" comes from "The Sylphid" of January 4, 1800: this essay and the whole series of "Sylphid" essays were written by

Coleridge's poetical colleague on the *Morning Post*, Mrs. Robinson. Professor Woodring's suggestion that it was perhaps Davy and not Coleridge who sent the notorious skeltoniad attack upon Mackintosh to the *Morning Post* in December, 1800 seems hardly tenable (p. 152); though Stuart in his reminiscences forgot a great deal, he did remember the shock of receiving these splenetic verses from S.T.C. S. J. Pratt was guiltless of being an "honest piece of prolix Dullity and Nullity", at least as far as Coleridge was concerned; it was one Towers whose only fame is to have merited this (p. 154). The motto "*Vix ea nostra voco*" surely does not apply to Coleridge's "Tranquillity" in spite of the poem's newspaper appearance with this epigraph. It properly belongs to and also appeared with the Sapphic lines translated from Stolberg which appeared in the *Morning Post* two days before "Tranquillity"; it seems probable that Coleridge sent both poems to the newspaper in the same packet, and that the wrongful use of the tag is simply evidence of the kind of confusion incident to newspapers (pp. 188-89). The first part of Coleridge's signature on March 8, 1798 was Nicias, not Nicius (p. 230). Finally, Professor Woodring's treatment of Coleridge's epigrams is too slighting. There is evidence, in 1802 for instance, that Coleridge sought to bunch groups of these poems together so that their effect would come from accumulation and variety. "Take 'em all together", said Lamb, who understood Coleridge's aims, "they are as good as Harrington's."

King's College, University of Durham, Newcastle-upon-Tyne

R. S. WOOLF

Suffering and Evil in the Plays of Christopher Marlowe. By DOUGLAS COLE. Princeton, New Jersey: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. x, 274. \$7.20.

Paul Tillich in *The Protestant Era* observed that the Renaissance "was a step toward autonomy, but still in the spiritual power of an unwasted medieval heritage." Criticism in the past tended to focus its attention on the drive toward autonomy, seeing Marlowe in its own image, as a sort of forerunner of nineteenth-century romantic individualism. Recent criticism has been trying to redress the balance by stressing the influence of traditional thought upon Marlowe, and this book makes a useful contribution to the modern effort to relate Marlowe to his historical context. Professor Cole devotes more than a quarter of his book to a discussion of pre-Marlovian drama and its treatment of the themes of suffering and evil, and this preliminary investigation enables him, in some instances, to offer valuable insights into Marlowe's own plays.

The merits of Professor Cole's approach are most impressively demonstrated by his observations about *The Jew of Malta*. He has an interesting discussion of the Jew in Elizabethan drama, pointing out that the Jew had a figurative as well as a literal significance, becoming "the dramatic symbol of such Christian moral evils as greed, egoism,

infidelity, and worldliness" (p. 134). He cites, for example, the words of the Judge in *The Three Ladies of London*: "Jewes seeke to excell in Christianitie, and Christians in Jewisness." We are thus able to see that the Elizabethan interest in the Jew, as evidenced for example by Marlowe's play and *The Merchant of Venice*, is essentially to be understood as a consequence of the rise of capitalism and the new merchant class. It has been noted that Barabas is treated more and more farcically as the play progresses, so that in the upshot the Jew emerges as a "stupendous caricature," as T. S. Eliot put it. Professor Cole offers the most satisfactory explanation of this phenomenon that I have encountered, interpreting Barabas in terms of the "medieval comedy of evil," which derives in the main from the metaphysical view that evil is fundamentally a privation, a lack of being, so that it is, in the last analysis, "impotent and vulnerable," and therefore "laughable" (p. 15).

One major reservation should be made. While we may agree that the traditional view of Marlowe's work needed to be modified, we must beware of swinging too far in the opposite direction. Professor Cole, for example, several times observes that Marlowe's vision of suffering and evil is essentially the same as that of orthodox Christianity. But to lay too much stress on Marlowe's theological training and on the orthodoxy of his views is as dangerous as to identify him with the Nietzschean Will-to-Power; indeed, it is more dangerous, since it is a good deal harder to imagine a theologian writing *Tamburlaine* than it is to imagine a romantic rebel writing *Doctor Faustus*. If the nineteenth century interpreted the past in terms of its own individualistic traits, we must not commit the opposite error of drawing the teeth, as it were, of our more rebellious and colourful writers, in order to render them as timid, virtuous, and "other-directed" as ourselves. It is, surely, oversimplifying to regard Marlowe either as an exponent of orthodox theology or as a monster of self-assertion and megalomania. In order to write *Doctor Faustus*, one certainly has to be Doctor Faustus; but to write the play, and in particular to *have written* it, one also has to be a good deal more than Doctor Faustus. A play, in other words, is neither a sermon nor a manifesto of individualism, but is, inevitably, a drama in which opposing forces are matched, or a dialectical process in which the thesis and the anti-thesis are included in the synthesis.

Dalhousie University

SYDNEY MENDEL

The Sino-Soviet Conflict, 1956-1961. BY DONALD S. ZAGORIA. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962, Pp. xii, 484. \$10.00.

The volume under review is devoted to the Sino-Soviet dispute from the time of the 20th Congress of the Soviet Communist Party in 1956 to the 22nd Party Congress in 1961. The account is carefully reasoned and fully documented, and the motives of the prin-

cipals are analyzed and weighed in detail. The first differences of opinion between the two powers became manifest during the period of the now celebrated 20th Congress when the Chinese Communists refused to criticize Stalinism to the same extent that Khrushchev did. In their caution, the Chinese were not motivated by any excessive devotion to the memory of Stalin but by the fear, amply justified by future events, that such a massive attack would loose the forces of "revisionism" and undermine the whole system. In 1958 began the dispute over the Chinese communes; it was paralleled by the conflict over the merits of peaceful co-existence which was brought to a head in 1960, causing the issue of the communes to recede into the background. As is well known, the Chinese were the proponents of the "tough line" toward the west and toward the "bourgeois" nationalist leaders of Asia and Africa. The 22nd Congress, held in October 1961, constituted in effect another stage in the Sino-Soviet drama; Albania was the ostensible target, but it was easy to perceive for whom the criticism was intended. The 22nd Congress brought "neither split nor solution".

According to Zagoria, the present situation is one of a "partial break". Although he considers the conflict serious, he "cannot foresee" a total break. There are "rational limits" to the conflict and the struggle will take place "within the confines of a common commitment to Communism" (p. 22-23). It is here that one feels compelled to disagree. True, the author allows for the elements of irrationality in any totalitarian system, but he does not appear to give it much weight in this case. Yet, is it not possible that irrationality might take the two parties beyond the rational limits? The Communist record of the past forty-five years is replete with elements of irrationality and conflict. The Soviet purges in the 'thirties offer an outstanding example: the fact that all the participants in this struggle had a "common commitment to Communism" could not prevent one group from liquidating another. In royal Bulgaria in the thirties, Stalinists and Trotskyists were both severely persecuted and subjected to torture by the police, yet when placed in the same prison compounds they fought each other with the degree of violence entirely unmitigated by their commitment to identical ideological objectives. If the Communists could not, as underdogs, compose their differences, it is not unreasonable to suppose that they would be even less able to do so when their power and prestige is at stake.

In his analysis of Communist motives, Zagoria overestimates the importance of ideology and is so preoccupied with the unravelling of Communist strategy as to lose sight of common sense factors. It is astonishing that he repeatedly refers to Soviet Communism as a revolutionary movement and to Khrushchev and the Soviet leaders as "revolutionaries" who "view the world in terms of class conflict" and "imperialist oppression". That Khrushchev exploits revolutionary movements in non-Communist countries for his own ends is clear enough; but to ascribe to him a revolutionary mentality is to accept his own description of himself, which is at variance with sociological reality. Khrushchev and his associates represent a ruling class whose ruling-class outlook has been

sharpened by the experience of almost half a century of power. The data published for recent party congresses make it clear that at least ninety per cent of party leaders are men of substance, wealth, education and status, and that the age structure of the leadership has changed drastically since 1924 in favour of old men. It is manifestly erroneous to attribute to such men the kind of outlook and zeal possessed by the Russian Marxists of the pre-1917 period. This, however, is the error committed by the author and by many others belonging to the same school of thought. It makes for a rigid approach to the Soviet regime, by assuming that this regime does not fundamentally change, and it only serves to magnify our own fears. It forgets that Khrushchev's main preoccupation is staying in power; that ideology takes a subordinate place in his motivations; that he too is subject to fears and nightmares at the magnitude of his problems. Thus stripped of the aura of ideology and cut down to size, Khrushchev will seem a far less formidable opponent and can be faced with greater confidence.

University of British Columbia

S. Z. PECH

Le Morte Darthur: The Book of King Arthur and his Knights of the Round Table. By SIR THOMAS MALORY, Knight. Modernized in spelling and punctuation by A. W. Pollard. New York: University Books, Inc., 1961. Pp. xxxix, 530. \$15.00

One may legitimately ask why and with what reading public in mind this book was published, for it is a book of unfulfilled promise.

The book is presented in an attractive binding, although the two end-papers are needlessly lurid and not in keeping with the more restrained colours of the cover itself; the text (presented here just as it was printed for the Medici Society in 1920) and the introduction are printed in an excellent type-face although that of the glossary and index is somewhat crabbed and irritating, and that of the four pages of advertisement at the end entirely out of keeping with the rest of the book.

That the introduction is admirably brief, and chattily and discursively written, and that in it John C. Wilson informs the reader that the original spelling (reproduced in Vinaver's edition) is quite unreadable, seem to indicate a general reading public whose interest is merely in the story, and who will consequently be interested in an edition which is, as the blurb informs us, unexpurgated. However, this class of reader is more likely to be irritated than helped by an edition which by merely modernizing the spelling necessitates further elucidation which here is provided in a glossary where the necessary assistance is not only separated from the body of the text but for which no cross-references are provided in the text.

The publishers have rendered a service to any who wish to have a copy of Pollard's modernized *Le Morte Darthur* and are unable to obtain one of the earlier editions—now

no longer readily available—or to those who wish to have a book with a “classical appeal” in a beautiful binding on their shelves. They could have done much more.

University of King's College

ALAN G. CANNON

Art and Scholasticism and *The Frontiers of Poetry*. BY JACQUES MARITAIN. A new translation by Joseph W. Evans. New York: Charles Scribners' Sons [Toronto: S. J. Reginald Saunders], 1962. Pp. 234. \$5.00 (U.S.).

Scholastic philosophy was for Maritain, as for James Joyce, an aesthetic discovery in itself. Maritain first presented his discovery of scholastic precision and inclusiveness to his readers under the title “The Philosophy of Art”. The scholastic definition of the imitative faculty as offering a dramatic enactment of nature itself *in sua operatione* came most acceptably to the 1920's. The age of mathematical physics was quite prepared to approach art, not as a visual representation of any recognizable surfaces, but as a live model, as it were, of processes not otherwise to be apprehended or experienced. The re-discovery of scholastic definitions, already familiar to readers of *The Portrait of the Artist as a Young Man*, came like the re-discovery of the letters of the alphabet as plastic and sculptural forms by Bracque. Maritain's rehearsal of scholastic definitions similarly recovered for aesthetic thought and language a kind of sculptural and tactile firmness and richness that was new and exciting. Comparable novelty and relevance today attaches, not to the observations of Aquinas so much as to the archetypal dramas of Ovid's *Metamorphoses* as they were assimilated by Dante and Joyce and Eliot and St. Jean Perse.

Maritain's familiarity with the work of the symbolist poets and the painting of his time provided him with a sensibility that gave him access to scholasticism, not as an historical, but as a contemporary, mode of awareness. The present volume stresses this fact by combining the study of scholastic aesthetic with his essays on contemporary poetry and art.

Professor Evans has made a fine translation that brings a wide range of Maritain's essays into a unified style.

St. Michael's College, University of Toronto

MARSHALL McLUHAN

The French Shore Problem in Newfoundland: An Imperial Study. BY FREDERIC F. THOMPSON. Toronto: University of Toronto Press, 1961. Pp. 216. \$4.75.

This is No. 2 in Canadian Studies in History and Government, edited by Kenneth McNaught. In character it might be described as strictly academic and a first-class thesis for the doctorate, carefully compressed for publication, though nobody seriously interested

in the subject will find it dull and pedantic. As an objective account of a series of highly complicated diplomatic interludes it is, of course, in remarkable contrast to the one-sided history of that zealous Newfoundland patriot, Judge Prowse, on which, to some degree, scholars are still dependent for information on the subject. There is a set of useful maps, indispensable to the book, and an extensive bibliography.

The appearance of a Russian fishing vessel in the Bay of Fundy in 1962 excited no memories of the great place of the North Atlantic fisheries in the history of international diplomacy. In the eighteenth century such interlopers might have been the recipients of more than a polite protest, for the spirit of monopoly ruled. Old and New England together almost completely succeeded in expelling the French, but France held by diplomacy what she could not hold by arms. For citizens of the Atlantic Provinces, it is, perhaps, worth recalling that at a time when France was reconciled to the surrender of Canada she would fight on for the fishery, and that the Duc de Choiseul said he would rather be stoned in the streets of Paris than consent to the entire loss of the great industry on which the livelihood of thousands of French families depended.

The French Shore problem commenced in 1713 when, at the peace of Utrecht, French fishermen were allowed to make use of the beaches along an arcline of the coast from Cape Bonavista to Pointe Riche. The right was confirmed at Paris in 1763. During the negotiation of the Versailles Treaty in 1783 the French were in a strong bargaining position, insisting on an exclusive right to fish along a portion of the specified coast, and the British, not wishing to lose face, made a declaration of agreement "not to molest." This inflated compromise laid the basis for the persistent expansion of French claims to rights along the treaty shore. During the late nineteenth century French nationals were actually constructing and operating lobster canneries.

All through the century the uncertain situation made an additional irritant to the shaky Anglo-French relationship, particularly at times of greatest tension. It was seriously considered by some observers that the Newfoundland trouble alone could bring about war between the two nations. The Americans, who also had treaty rights off Newfoundland, provided an additional complication. After Confederation, Canada played no friendly part, serving as "a step-sister" to the Newfoundland Cinderella. Colonial politicians adopted bellicose attitudes, urging Britain to measures that would, if carried out, shut the door to negotiation in France's face and bring about a showdown that could result, at best, in a humiliating diplomatic defeat for one side or the other. Skilfully developed by Mr. Thompson is the theme that Newfoundland politicians, driven by an alert and belligerent public opinion on the French Shore problem, brought their country the more rapidly along the road to self-government.

The affair came to a conclusion in 1904 amid the sunshine of the *Entente Cordiale*, when France abandoned her extreme claims and received territorial compensation in Nigeria, Gambia and Iles de Los. Throughout the entire study, which must have been a difficult one, Mr. Thompson maintains a remarkably balanced narrative, handling with

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Canadian Books

The Canadian Journal of Lady Aberdeen, 1893-1898. Edited with an Introduction by JOHN T. SAYWELL. Toronto: The Champlain Society, 1960. Pp. lxxxiv, 517, xvi. Free to Members.

Professor Saywell and the Champlain Society have performed an invaluable service by publishing the major portions of Lady Aberdeen's *Journal*. It is a mine of information on Canadian politics and society from the pen of an acute observer. The Conservative administrations which followed the death of Sir John A. Macdonald have been a particularly blank spot in Canadian political history. Lady Aberdeen's detailed comments shed much light upon the period, especially the Prime Ministerships of Sir John Thompson, Sir Mackenzie Bowell, and Sir Charles Tupper.

The early eighteen-nineties were crucial years in Canadian history. The national policies of Macdonald Conservatism had failed as yet to produce the expected prosperity. Instead, a depression which had prevailed in varying degree since the mid-eighteen-seventies continued to blight the Dominion's hopes, sending many of its immigrant and native-born to seek their fortunes in the great Republic to the south. The early confident government of Macdonald had given way to years of discouragement. At the same time there was a recrudescence of racial and religious antagonism stemming from the Riel affair, and culminating in the bitter Manitoba school question. In many ways it seemed that the country had lost its sense of purpose and direction. As usual in such circumstances the voices of the faint-hearted were heard urging some form of union with the United States as the only solution.

It is this troubled period that the *Journal* illuminates. The Countess and her husband, the Governor-General, travelled the length and breadth of Canada many times during their stay, and the character and condition of the various regions are reflected in the copious notes that she made. It was not merely the obvious that attracted her attention. The *Journal* contains a wealth of comment upon Canadian society, high and low; upon political and religious attitudes; and upon social conditions, including even those problems occasioned by the growing industrialization and urbanization of eastern Canada. Professor Saywell is undoubtedly correct in regarding the *Journal* as ". . . the most important published document for the period."

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An intelligent and warm-hearted woman, the Countess of Aberdeen was an indefatigable worker for good causes. During her stay in Canada she was one of the principal founders of the National Council of Women, and, almost single-handedly, the founder of the Victorian Order of Nurses. It is interesting to note that the most bitter opposition to the V.O.N. came from the doctors, who ranged themselves solidly against the idea. The doctors proved to be no match, however, for this able and aggressive woman, and her project was implemented with results that fully justified her noble vision. It was similarly characteristic of the Countess that on her first trip to the West she was so struck with the bleakness and isolation of pioneer life on the prairies, that she immediately set to work and successfully organized a flow of good books and periodicals from Britain to Western Canada.

Professor Saywell's Introduction to the *Journal* threads its way through the tangled political history of the period in lucid and readable fashion. It was a period in which the Conservative Party was confronted with charges of corruption in government, a disheartening depression which challenged its economic policies, a chronic leadership problem, and a fierce controversy generated by the Manitoba school question which engulfed all other public issues.

The role of Lord Aberdeen in the problem of leadership was of crucial importance, and if there is any criticism to be made of Professor Saywell's account it is that he tends to side too readily with the Governor-General. While recognizing the strong Liberal partisanship of the Aberdeens, and their intense prejudice against Sir Charles Tupper, Professor Saywell scarcely gives sufficient weight to these factors in the sorry record of events from 1894 to 1896.

Admittedly there was a jealous and feuding Cabinet at the time of Sir John Thompson's death in 1894, but this hardly justifies Professor Saywell's view that the Governor-General performed a useful service for the Conservative Party by doing ". . . what it could not do for itself", namely, choose a leader. It seems more than probable that it was precisely the partisanship and prejudice of the Aberdeens that was largely responsible for foisting the "fussy and decidedly commonplace" Mackenzie Bowell on the Conservative Party as Prime Minister, and keeping him in office during the troubled times that followed, while excluding the able and dynamic Tupper until the eleventh hour. The *Journal* gives ample evidence of the Aberdeens' marked preference for Laurier and the Liberal Party, and their unreasoning dislike of Tupper, whom they regarded as a corruptionist to be kept from office at all costs.

These, however, are matters of interpretation upon which there may be valid disagreement, and they in no way detract from the fascinating content of either the *Journal* or Professor Saywell's Introduction. Both historian and layman will find pleasure and profit in this volume, which contains not only a good index but a most useful biographical dictionary.

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The Diary of Simeon Perkins, 1790-1796. Edited with an introduction and notes by CHARLES BRUCE FERGUSON. Toronto: The Champlain Society, 1961. Pp. xxliv, 477, xv. Free to Members.

We now have the third in a series which will run to five volumes in all, covering the whole period of the Perkins diary from 1766 to 1812.

The first volume (1766-1780) was printed by the Champlain Society in 1948. The late Dr. Harold A. Innis, of the University of Toronto, edited the material and added a brief introduction and rather sparse footnotes. Dr. D. C. Harvey, Archivist Emeritus of Nova Scotia, prepared the second volume (1780-1789), which was issued to members of the Society in 1958. In the foreword to this volume Dr. Harvey wrote an excellent summary of Perkins' life and times, and Dr. C. Bruce Ferguson added generous and useful footnotes.

The gap of ten years between the issue of these two volumes was unfortunate for all people interested in the colonial history of Canada, particularly in that of Canada's first English-speaking province. Microfilm copies of this remarkable and voluminous diary are kept in the archives at Ottawa and Halifax, but naturally these are available only to people who can travel and stay there for their studies. Publication by the Champlain Society means that the best meat and bone of Perkins' record will be available, not only to individual members, but to subscribing libraries across Canada and in many other parts of the world, from London to Sydney, Australia, and from Uppsala, Sweden, to Honolulu. It is gratifying to see the third volume issued within four years of the second, and we hope to see the fourth and fifth within much shorter intervals.

In the third volume Dr. Ferguson, who succeeded Dr. Harvey as Archivist of Nova Scotia, has done the entire work of editing, writing the introduction, and adding the careful footnotes which reveal so much about the people and places mentioned in the diary. It covers the period 1790-1796.

For those who are unfamiliar with the subject, Simeon Perkins was one of the many New Englanders who settled in Nova Scotia in the years immediately following the British conquest of Canada. He came to Liverpool, N.S., when it was a raw and poor little fishing village, and in the course of his lifetime saw it rise in population and commercial importance to a position second only to that of Halifax in the province. He was a busy merchant, lumberman, shipbuilder and farmer. He was a devout supporter of the Congregational, and later the Methodist church. His sense of public duty placed him in such various offices as Colonel of the Queens County militia, member of the Nova Scotia Assembly, Justice of the Court of Common Pleas, and town clerk of Liverpool—to name only some. These public activities interfered greatly with his business affairs, so that he never became rich, as some of his neighbors did. In his personal nature he was as simple and unassuming as his name itself.

All these affairs, public and private, enabled him to observe, and to note down



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in his diary, the various facets of life in Liverpool and the neighboring villages. At the same time he noted the working of the government at Halifax, especially as it affected the people of the coast and countryside. Foreign affairs, as they reached him in rumour, or in old newspapers carried by Liverpool skippers, were noted carefully also; so that we have regular glimpses of the world background as well as this microcosm on the Nova Scotia coast.

Volume Three deals with a time in which great changes, notably that of the French Revolution, began to affect the world. The wars which sprang out of that revolution were to continue, with one brief pause, through the rest of Perkins' life. In this volume he notes (for example) the machinations of Edmond Genet in the United States, with a swarm of French privateers operating from Boston and other American ports, and the immediate effects upon Nova Scotia shipping and trade, the hurried drilling and arming of the militia, and the rebuilding of forts and batteries at Liverpool and elsewhere on a coast that had not heard a hostile shot since 1783. It was a preview of the War of 1812, which Genet tried so hard to promote before its time. Much sooner than that (as will be seen in the future Volume Four) it led to a small but daring fleet of Liverpool privateers, carrying the war to French and Spanish trade in the West Indies and along the Spanish Main.

Perkins' diary is filled with the colour and movement of his time, and Dr. Ferguson has done a first-rate job in letting that be seen.

Liverpool, N.S.

THOMAS H. RADDALL

The Conspirators. By D. J. GOODSPEED. Toronto: The Macmillan Company of Canada, 1962. Pp. xii, 252. \$5.00.

Major Goodspeed's book is a discussion of the *coup d'état* as a political weapon of increasing importance in the modern world. War has become so suicidal that only psychopaths or ignoramuses are likely to venture into it when the odds are less than overwhelmingly favourable. But war also serves useful purposes which we cannot ignore, for it unites healthy communities by stimulating patriotism and it shakes to the core stagnant societies in which power has remained too long in the hands of a small group of dispensers of patronage. Revolution, once begun, is a destructive and irrational chain-reaction, but the *coup d'état*, aimed by a small minority at the vital centres of power, may supplant an unpopular government by another which has the superior virtue of being unknown, and this without much bloodshed. The increasing integration of planned societies to which we look forward should make war progressively more unthinkable and *coups d'état* the most probable instrument of change.

The bulk of this volume gives a detailed description of six *coups* of the present century, three successful and three unsuccessful. These make interesting and exciting

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reading in themselves, though they have the disadvantage, as against fictional thrillers, that one knows the outcome before they start. Most of them have the additional fault that one finds it difficult to sympathize with either the murderers or the murderees. But these are case-histories and not entertainment. At the end of each *coup* there is a discussion of the action, after the model of the tactical exercise, and at the end of the book there is a general theory of the *coup d'état*.

The rules of the *coup d'état* are the rules of war. The action may be as simple and direct as the assassination of King Alexander Obrenovich of Serbia or as devious as the seizures of power by Lenin and Mussolini. In the first case the king himself had prepared public opinion to assent to, or even to welcome, the crime; in Russia and Italy it was necessary to mould public opinion against the government and to divide the opposing forces by propaganda and promises which would not and could not be fulfilled. In Dublin in 1916 and in Berlin in 1920 the planning was mystically muddled, the moment ill-chosen, the objective in many ways obsolete. The leaders of these *coups* were as varied as their attacks. Some, like Mussolini, seem to have been driven by an unprincipled hunger for importance; others, like Padraic Pearse and Von Stauffenberg, by a romantic tradition of patriotism; Lenin by a dedication to revenge masked by a determination to prove right his youthful ideal of Marx's infallibility in spite of all the facts that history was piling up against it. Idealists and gangsters, they shared the conviction that the end justified the means, and one cannot deny that success often lay along that road.

For the student of history or politics this well-written and well-documented study is a valuable piece of analysis, and for anyone not planning a *coup d'état* of his own it is still an exciting dark-lantern view into some murky passages in human affairs. But how far have these *coups d'état* true historical significance? Major Goodspeed notices that the objectives of the failures were achieved later, while the objectives of the successful failed later. The victors in the attack must be more able than the leaders of the government entrenched in power, but, once in the saddle, the new leaders will find a social situation that dictates its own remedies, and they must accept this or hide themselves in the dust of war. Richard III reached the throne of England by a *coup d'état*, but he looked backward towards an obsolete past and failed; Henry VII reached the throne in the same way, but he used his new power to destroy what was left of the feudal past and prepared the way for a mercantile future. A *coup d'état*, only less than a war, accelerates change by rupturing custom, but it is historically significant only if it paves the way for a needed change in society.

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Indian Rock Paintings of the Great Lakes. By SELWYN DEWDNEY and KENNETH S. KIDD.
Toronto: University of Toronto Press, 1962. Pp. viii, 127. \$4.75.

This little book is a report on four summers' study of the Indian Paintings found on rocks beside rivers and lakes in Ontario and northern Minnesota. There is a short introduction and then the body of the work is divided into two sections: the larger part is the narrative of the quest, and this includes commentary on methods of painting and an interpretation of the pictures; the last fifteen pages by the second author set these paintings against their anthropological background. The book is beautifully illustrated with coloured photographs, neat sketches, and occasional maps.

The paintings belong to the nineteenth century and to an undefined period earlier, suggested, without evidence, to be a thousand years. The value of the paintings is historical rather than artistic, for these Indians had not outgrown the generalized phase in which art, religion, and emotion are inseparable while an audience is entirely secondary. Many pictures are of food animals, and these are probably sympathetic magic to win success in hunting. Horned elves, eared rabbit-men, and dinosaur-like Great Lynxes are invocations and propitiations. Shaking-lodges and canoes probably record great emotional moments in life such as magic and war.

There is much to praise and little to criticize in this work, though I could have sacrificed some of the narrative in exchange for an alphabetical list of sites and a chronological grouping to support the claim of age. It seems a little archaic to assert, as on p. 46, that "it would be ridiculous, of course, to assume even the most tenuous of cultural links" between Ontario and Siberian rock-paintings, when the pictures of moose and bison showing their hearts, the strange composite animals, and the conventionalized canoes are, like much of the fishing equipment, almost indistinguishable from those of Scandinavia as shown in Kuhn's *The Rock Pictures of Europe*. The unity of boreal man is nearly as obvious as the local differences.

This book is a valuable contribution to prehistory, giving glimpses, which pots-and-pans archaeology so largely misses, of the emotional world of these semi-nomadic animists canoeing their eternal round through a land in which every familiar rock had its spirits and where survival depended upon ritual magic and the propitiation of divine animals.

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Books in Brief

Rainbow in the Rock: The People of Rural Greece. BY IRWIN T. SANDERS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. xiii, 363. \$9.00.

This is a full study of Greek village life by an American sociologist who has spent many years in the Balkans. Its five sections—"Survival", "Land", "Family", "Community", and "Change"—cover the subject in detail, but Mr. Sanders' decision to supplement the objective research procedures of the social sciences with a good measure of personal interpretation makes the book more colourful and entertaining than the average sociological treatise. As a superior kind of travel book as well as a scholarly study, it wisely avoids the specialized language which so often annoys the plain reader in the social sciences.

The Travels of the Infante Dom Pedro of Portugal. BY FRANCIS M. ROGERS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. ix, 424. \$9.00.

Travels before the sixteenth century—the golden age of exploration and discovery of which so much belongs to Portugal—usually contain an inextricable blend of fact and fantasy of which the best-known exemplar is "Sir John Mandeville". A fascinating link between the myths of Mandeville—both author and travels—and the hard facts of Hakluyt and Purchas, is the Spanish fantasy of around 1500: *The Book of the Infante Dom Pedro of Portugal Who Traveled Over the Four Parts of the World*. The present work is "a rather lengthy *explication de texte*" of "a narrative which has appeared in at least one hundred and eleven editions across the centuries—59 in Spanish, the remainder in Portuguese translation." Besides sources and literary and textual criticism and a complete translation, this scholarly edition affords an interesting discussion of a transitional period in man's knowledge of the world and his thoughts upon it.

John Fiske: The Evolution of a Popularizer. BY MILTON BERMAN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. viii, 297. \$9.00.

This Harvard Historical Monograph (XLVIII), based on unpublished manuscripts and letters as well on Fiske's works on history and philosophy, and the subject of a doctoral dissertation, argues that Fiske's posthumous reputation as a popularizer does less than justice to his influence on his contemporaries.

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Emerson's Plutarch. By EDMUND G. BERRY. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. ix, 337. \$6.90.

This study, by the Professor of Classics at the University of Manitoba, is the first examination of Emerson's attitude towards Greece and Rome, and particularly towards Plutarch, whose moral essays were an important influence upon Emerson's thought and style.

Canadian Society: Sociological Perspectives. By E. BERNARD R. BLISHEN, FRANK E. JONES, KASPAR D. NAEGELE, JOHN PORTER. Toronto: Macmillan Company of Canada, 1961. Pp. xiii, 622. \$7.50.

A stout collection of articles by Canadian sociologists and social anthropologists which is intended primarily for students in Canadian universities who have hitherto had to rely, according to the editors, on textbooks in which the greater part of the illustrative data concerns the United States. Here, in contrast, is "representative material on Canadian sociology". The many authors represented are too numerous to name individually, but the scope of the collection may be judged by its section headings: "Canadian Society: Some Reflections", "Population", "Kinship", "Work", "Authority and Political Behavior", "Religious Traditions and Institutions", "Social Stratification", "Cultural Variations", "Deviance."

Symmetry and Sense: The Poetry of Sir Philip Sidney. By ROBERT L. MONTGOMERY, JR. Austin: University of Texas Press, 1961. Pp. 134. \$4.00.

Much of Sidney's poetry used to be read, partly under the influence of the Romantics, as autobiographical and confessional. In recent years the trend of criticism has changed, and *Astrophel and Stella* for example has been studied (by Hallett Smith and others) as an objective work of art in the context of Renaissance literary principles. This new book on Sidney continues the modern approach, studying the rhetoric of the poems and so concerning itself with Sidney's art rather than with his personality or his love affairs. Sidney's poetry deserves more attention than it usually gets nowadays, and Mr. Montgomery's book will help the reader to focus on what is really important in it.

Family Growth in Metropolitan America. By CHARLES F. WESTOFF and others. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. \$12.00.

This detailed statistical study of "fertility variables" is dedicated to the 1,165 American couples, with a second child in September 1956, on whose families it is based.

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Historical Directory of New Brunswick Newspapers and Periodicals. BY J. RUSSELL HARPER. Fredericton: The University of New Brunswick, 1961. Pp. xxii, 121. \$5.00.

This useful check-list names 461 titles alphabetically by place of publication and title with a brief forward by Desmond Pacey, and an introduction of "random highlights" by the author.

The Politics of Oil: A Study of Private Power and Democratic Directions. BY ROBERT ENGLER. New York: The Macmillan Company [Galt: Collier-Macmillan Ltd.], 1961. Pp. vii, 565. \$7.50.

A study of the oil industry, originating from research on the "tidelands oil" controversy, as an examination of "the nature of corporate power and its impact upon American political assumptions and institutions."

The University as Publisher. Edited by ELEANOR HARMAN. Toronto: University of Toronto Press, 1961. Pp. vi, 161. \$3.50.

The University of Toronto Press celebrated its Diamond Jubilee by publishing a handsomely produced collection of papers—many reprinted from the "house organ" of the Press—by the Director and several members of his staff. The book is an appropriate memorial to the development of scholarly printing and publishing in Canada during this century—a development in which the University of Toronto Press has taken a leading part in both quantity and quality.

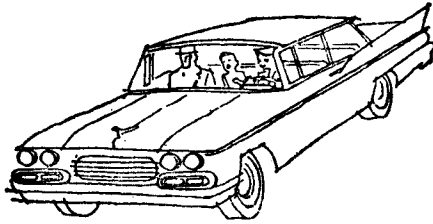
University College, Ibadan. BY J. T. SAUNDERS. Cambridge, at the University Press [Toronto: MacMillan Company of Canada, Ltd.], 1960. Pp. viii, 224. \$3.85.

The second Principal of the College traces its founding from the beginnings of Western education in Nigeria. An informative text is supported by photographs and by appendices giving the College Ordinance and other "Calendar" information.

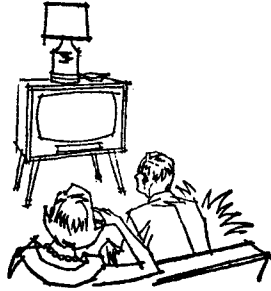
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