

Book Reviews

Metaphor in Hopkins. By ROBERT BOYLE, S.J. Chapel Hill: The University of North Carolina Press, 1961. Pp. xxiv, 231. \$6.00.

Metaphor in Hopkins is an interesting and often sound critique, but it raises a number of vexing problems. Father Boyle takes sharp issue with those Hopkins critics he calls "pagan" (those who often interpret Hopkins from an exclusively secular point of view) and with those critics who yield Hopkins his Christianity (that is, his Catholicism) but who do not yield him his Jesuitism. I take issue with Father Boyle, and with Hopkins criticism in general, for his, and its, inability to yield Hopkins his Romanticism. Until Hopkins criticism frankly accepts the fact that Hopkins is a Romantic poet, it will never get beyond its present self, congratulatory inertia and minor skirmishing for critical eminence. All Romantic poets are priests, and if the reader does not understand this fact immediately, it is not long before the poet tells him. The most important point about Hopkins is that he was frocked twice over. Critics of Hopkins stress his uniqueness, but nothing could be more "unique" than a Catholic Romantic. I look forward to the Hopkins book of the future, the one that will "Startle the poor sheep back;": *Gerard Manley Hopkins, Catholic Romantic* or "the origins of modern poetry recollected in tranquillity". The first step towards this monumental effort would be for the Hopkins critic to take *seriously* the fact that his poet was not a contemporary of Loyola, and that neither Hopkins nor the founder of his chosen order was of the world of St. Thomas Aquinas. Hopkins lived in the world of Dante Gabriel Rossetti, not of Dante Alighieri. Father Boyle and a few of Hopkins' other critics have an inkling that this was so, but they seem to refuse to take their own hints and develop them.

Father Boyle is an astute critic of Hopkins, but he is no theologian. And, furthermore, he is no student of Milton or Wordsworth. The reader, if he is not a complete and exclusive devotee of Hopkins, is not going to be happy with Father Boyle's comparative criticism—and he has reasons (in particular, the meaning and treatment of Mary). But, then, Hopkins critics—good or bad—share a common characteristic. It is, in fact, shared as well by critics whose general views on literature have been strongly influenced by their

reading of Hopkins. It is a rather queer and unnecessary manifestation of a critical inferiority complex which seems to force them to denigrate other poets, especially the Romantics (witness the Kenyon critics). Hopkins is often, explicitly or implicitly, "different" or "better" because the other poets are so much like one another or, even, plainly poor. This kind of attitude does Hopkins no service. It only places him in a critical vacuum and perpetuates negative comparisons. Catholic poets are not as different from non-Catholic poets as Catholic critics would like them to be, especially Catholic poets who were not always Catholics. Father Boyle does not always beat other poets over the head with Hopkins (much to his credit), and he sometimes is aware that most poets share Hopkins' approach to metaphor.

The book is patiently argued, and is based—chapter by chapter—on eight major images in Hopkins' verse, five metaphors and three similes. The examination of the eight images is controlled by the thesis that "the chronological deepening" in Hopkins' mind of the vision of the divine life in human beings is the central concern of the poet's imaginative life. The eight images, taken up in the following order, are (1) the figure of the saviour-maiden-nun of *The Wreck of the Deutschland* as church bell—the heroic breast; (2) the divine "charge" of the universe as the flame of "God's Grandeur" or the Holy Ghost; (3) "Glory" or "Shekinah", that is, grace, as an immaculate presence in the word made flesh in the Virgin Mary; (4) the Christ-heart-bird image of "The Windhover", the chivalric heart or "vital candle"—the breath of life; (5) the exaltation of peace—God's will in man—as the indwelling dove, the Holy Ghost; (6) the thread of life on spools, almost a community of prophetic suffering; (7) the "valley of shadow" in the heart or eyes of the hunting soul; (8) "The Good Earth". In his ninth and last chapter, Father Boyle attempts a summary which could serve also as an introduction to the other eight chapters. Like most books on the poet, *Metaphor in Hopkins* is an intense and provocative study.

University of Alberta

E. J. ROSE

Inside a Soviet Embassy: Experiences Of A Russian Diplomat in Burma. BY ALEXANDR KAZNACHEEV. Philadelphia: J. B. Lippincott [Toronto: McClelland and Stewart], 1962. Pp. 250. \$6.00.

In view of defections and revelations made some years ago, the unhappy professional and personal lives of the denizens of Soviet Embassies are not entirely unknown in Canada. The present account by a twenty-seven year old Russian diplomatic officer, who had the benefits of highly specialized professional and language training in the Inter-National Relations Institute and the Oriental (Language) Institute, updates earlier but less detailed information on the education of Soviet diplomats. Mr. Kaznacheev defected (the voluntary nature of his act was confirmed by private meetings with Burmese Foreign

Office functionaries) after serving for two years at his first post, the U.S.S.R. Embassy in Rangoon. In view of the author's recital of the stiff language studies demanded of Russian personnel, it was something of a shock to learn in one of the last sections of the book that as recently as the Spring of 1959 Kaznacheev was the only member of the Embassy staff facile in the Burmese language. This is a relief, albeit a delayed one, to those who felt depressed when reading the Burdick and Lederer volume, *The Ugly American*, which dwelt at length on the linguistic superiority of the Soviets in the South Asian area. That superiority, if it exists at all, is by no means as awesome as was earlier feared.

Kaznacheev's characterizations of the flora and fauna of Burma, as well as of its sights and smells, the ease of manner and the happy disposition of the serene and gentle people, are accurate in their presentation of the Burmese atmosphere. Indeed, to one such as this reviewer who had too brief a stay in that land, the author's description of the night sounds in the Rangoon suburbs, of dogs barking, frogs croaking, strange bird sounds, and a plethora of insects, is keenly evocative. Written in a flowing, highly readable style, with frequent personal anecdotes, the volume leads the reader on from one short chapter to another, as would a novel or a mystery story. But the most sinister and Machiavellian of manoeuvres were being executed by the Soviet government in its relations with Burma—and with other countries as well. Simultaneously conducting normal diplomatic relations with the government to which the Ambassador was accredited, other elements of the large Soviet staff would be covertly dealing with organizations and individuals seeking to subvert that government. By mailing anonymous letters to local politicians, containing both true and false charges of corruption or of personal frailties of political associates and opponents alike, a continuing effort was made to keep all groups off balance, insecure, mutually suspicious, and hence incapable of the orderly conduct of the public business. Forgeries, sometimes reprinted in the press of other countries, then distributed by Soviet agents, served to keep the whole region in a state of mutual distrust.

The statements about duplication and triplication of efforts by the political, military and economic intelligence units in the Embassy staff makes one shudder to think of the comments of a Royal Commission or of a Congressional sub-committee that would turn up evidence of such profligate expenditure of public funds and manpower in a Western establishment. The depth of cynicism was revealed in the attitude of the Soviet careerists towards Burma's native idealistic Communists. They were viewed as fanatics, volatile and unreliable people with whom it would be best not to deal. Mercenary secret agents, and subsidized journalists were much more to their liking. Since considerable time was spent with these people, the ultimate but predictable result was that the Soviets were not well informed as to the realities of Burma's policies and politics.

After outlining the nature of the organization and curriculum of the training program for Soviet officials, Kaznacheev tells of his recruitment into the political intelligence

service, on an enigmatic "join us—or else" basis. Then having been posted to Rangoon, he also recounts the isolated and in-bred life of the Russian officials there. They were bored, forced to attend indoctrination lectures at their Embassy club, bedevilled with bureaucratic struggles for supremacy by intelligence, security, or Communist party cadres within their midst. They were annoyed, and careers were ruined by vicious gossip from unoccupied residents of the Russian compound. To all of this was added a basic distrust of the Red Chinese diplomatic representation in Burma, the more galling as it was necessary to preserve surface appearances of socialistic fraternalism. Moscow-Peking sparring for favourable positions from which to influence Asiatic peoples and governments began in deadly earnest in 1955. The more publicized Sino-Soviet conflicts of 1962 regarding India, Albania, Cuba, and other trouble spots, have obviously been brewing for some time. The introductory chapter recalls, for instance, that as early as 1920 Lenin had convoked a Congress of Eastern Peoples at Baku. "The Congress was a fake, its delegates imposters, but it laid the foundations of a policy which decades later bore fruit."

There is something of a bad taste left in one's mouth, caused by the defector's writing so disparagingly about his own countrymen and the Communist way of life, whether within the Soviet Union, or under the protection of diplomatic immunity abroad. There is so much of falsehood, of bribery and forgery, of corruption, of meanness, of brazen greed for power. It makes one wonder, in the face of the all-out efforts engaged in by such an adversary, if the Western world will have to fight fire with fire. *Horribile dictu!*

University of Maryland

WILLARD F. BARBER

Comic Laughter: A Philosophical Essay. By MARIE COLLINS SWABEY. New Haven & London: Yale University Press [McGill University Press], 1961. Pp. vi, 251. \$5.00.

Anyone, even a philosopher, who attempts a theory of the comic embarks on a perilous endeavour. Comic laughter is as recalcitrant a subject for rational analysis as tragic purgation. The difficulties involved have not, however, prevented repeated attempts, even though no single one has ever been completely satisfying.

Mrs. Swabey, professor of philosophy, emeritus, at New York University, presents a philosophical, rather than psychological, biological, or sociological, treatment of the subject. The premise on which she builds her whole system is quite clear-cut: "What is genuinely funny in words, character, or situation must have a logical point, drift, nub, or pertinence and yield some insight into values What is really important, in our opinion, is that in the laughter of comic insight we achieve a logical moment of truth; while metaphysically, through some darting thought, we detect an incongruence as cancelled by an underlying congruence." Near the end of the book she further points up the basic importance of a concept of value in her theory.

In philosophical discussions of the subject, disregarding minor differences, there would seem to be three theories of the nature of values distinguishable. The first views them as immediate and indefinable. The second regards them as instrumental (i.e. as means of satisfying desire or of furthering human life or of both). The third construes values always and everywhere as forms of coherence. In this essay we have defended the third view of value, which explains it everywhere in terms of systematic articulation, congruence, or harmony. Accordingly, the true, the morally good, the beautiful, and the comic are in a sense one, being all taken as forms of coherence, although differing from one another as species in ways which we shall attempt to delineate.

Mrs. Swabey's is a clear, straightforward treatment of the subject, even though she does not convey the intellectual excitement that Freud and Bergson do. This in itself does not necessarily mean her work is any less valuable. There are many perceptive insights throughout. The most interesting part of her book, however, is devoted to analyses of single works of comic genius in conjunction with an exposition of a previous philosopher of laughter: Aristophanes' *The Clouds*, Aristotle, Moliere's *The Misanthrope*, Bergson, Shakespeare's *As You Like It*, Meredith, and Shaw's *Major Barbara*.

By this I do not mean to slight the tightly-argued theory which constitutes the major part of the book. But a reader always finds a theory of the comic somehow limited or deficient. This reaction is not rational, I suspect, but a result probably of the general failure really to see and feel what is funny in the explanation of a joke which may have convulsed us on first hearing. In other words philosophy is not, on the whole, comic, which is its strength in analysing the comic, but which may also be its weakness in finally convincing us about the comic. I do not defend this attitude as at all rationally respectable; I merely note it as a form of human response, the result, I suppose of original fun.

University of Western Ontario

RONALD BATES

The Imagination in the Modern World: Three Lectures Presented Under the Auspices of the Gertrude Clarke Whittall Poetry and Literature Fund. By Stephen Spender. Washington: The Library of Congress, Reference Department, 1962. Pp.40. 25 cents.

The most telling weakness of this forty-page pamphlet may be attributed in part to its brevity and in part to the fact that the three essays here included were originally delivered as lectures at the Library of Congress (1962). The need for a great deal of compression and even omission in a work of this length, together with the simplification naturally attendant on any form of oral composition, results in what might be expected—a certain easiness of generalization and a tendency to deal with complex historical shifts of sensibility in terms of cosy antitheses. Spender distinguishes, for instance, between the

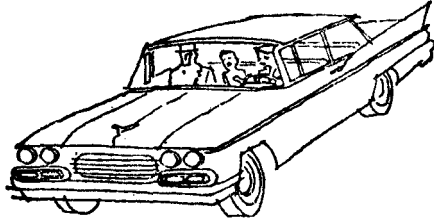
romantic view "of the imagination as center, acted upon by experience and inventing its own harmonious inner world; and . . . the essentially classical view that imagination is the power of illustrating theology, monarchy, or philosophy, dressing up, as it were, preconceived ideas about the important values of living." Of course, this is the old Coleridgean bogey, resurrected, dusted off, and propped up for one last fling. But for Coleridge it was necessary to undermine the critical foundations of what he regarded as the "prose" poetry of the preceding age, in order that his own poetry might find entry; Spender has no such justification for echoing the Romantic charge, nor does he support his contention. It is perhaps this lack of development of explication, combined with a jarring broadness of sweep—Spender ranges up and down across the spectrum of English poetry and criticism—which is the most unsatisfactory feature of these essays.

Yet, to accept him on his own terms, Spender is little concerned with fullness of treatment or precision of historical perspective. His work has a missionary character and should be viewed as a counterstatement to the enervating preconceptions of the Eliot theorists. It is Spender's opinion that the modern demoralization of poets (which is stressed frequently in Eliot's essays) is the result of a fiction—a belief that the disintegration of traditional standards, establishments, and patterns of thought and behaviour has inevitably resulted in the isolation of the poet and the disruption of the lines of communication between himself and his audience. Spender insists that this attitude attaches an unwarranted importance to the doctrinal and the institutional, and that in fact the real basis for communication rests in the poet's imaginative personalization of the contemporary "human condition", which he defines as a universal sense (whether consciously apprehended or not) of isolation in the modern world. This solution seems to involve a subtle shift in the line of argumentation. The problem is really one of technique: not *what* but *how* to communicate in the present situation or, put another way, how to convey a sense of human isolation in a literary form which itself is not exclusively private but public and available. Nevertheless, though his own statements evade this central dilemma, his case against the traditionalists is a necessary one; a modern poetry deriving from the critical assumption that in the absence of dogma and orthodox values poetic communication is impossible is obviously self-defeating. "Eliot, writing as a critic", says Spender, "easily demonstrates the impossibility of Eliot's writing *The Waste Land*." By illuminating the logical absurdity of the position occupied by many traditionalist critic-practitioners, Spender has taken a step in weakening that mood of fatalistic determinism which, if truly maintained, could lead only to the extinction of poetic creation in our age.

Dalhousie University

RONALD HAFTER

Bernard Barère: A Reluctant Terrorist. By LEO GERSHOY. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. xiv, 459. \$10.20.



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This biography has been read with great interest, and it is worthy of close study. Its subject was a member of the great Committee of Public Safety and its official spokesman. He brought forward its decrees and he was the man who, so often in the most florid language, announced the triumphs of the armies of the Republic during 1793 and 1794. He survived Thermidor, but he was finally outlawed in the reaction that followed. By good fortune he escaped transportation with Collot d'Herbois and Billaud-Varenne, but he remained a refugee in hiding until Napoleon became first Consul. He lived on until 1841, being the last survivor of the Committee on which he had served with Robespierre and Saint-Just. We may well ask what kind of a man was this Jacobin Terrorist who had helped send Marie Antoinette and the Girondists to their deaths.

In the *Edinburgh Review*, in 1844, Macaulay published his famous essay on Barère. He was reviewing the memoirs which had been published the year before. In the judgment of Macaulay, which was lacking in neither clarity nor severity, Barère was beneath contempt. If worse men had lived Macaulay did not know who they were:

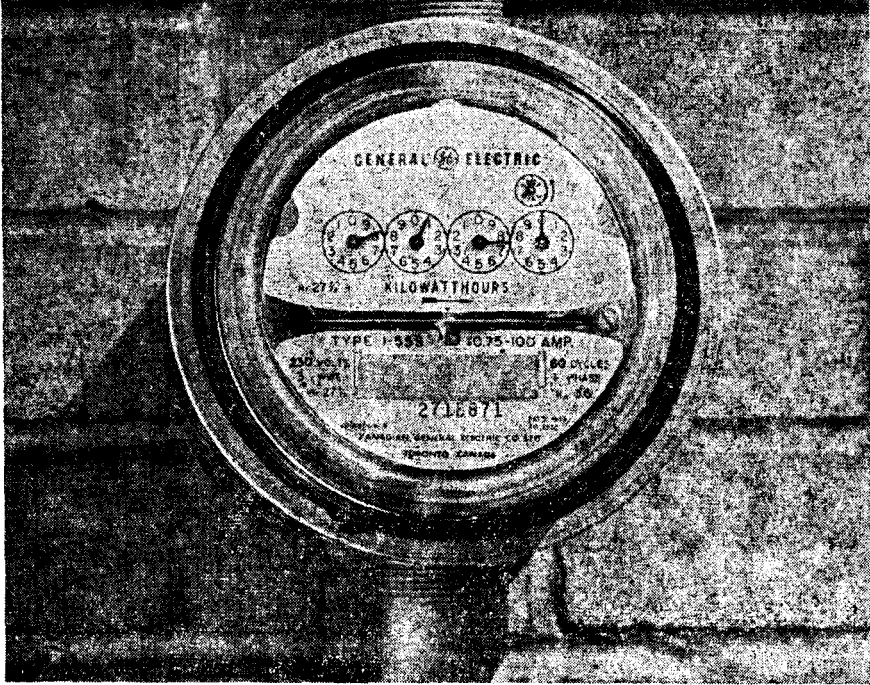
There may have been many men as cowardly as he, some as cruel, a few as mean, a few as impudent. There may have been as great liars, though we never met with them or read of them. But when we put everything together . . . the result is something which in a novel we should condemn as caricature, and to which, we venture to say, no parallel can be found in history.

The present biography by Leo Gershoy is an attempt to revise the judgment of history. What can be said in favour of the accused? After a careful and sympathetic study of Barère's life the author does not succeed in removing the charges, but he does succeed in giving us a somewhat different picture of Barère's character. Instead of being an active villain who gloried in his villainy, he is portrayed as a weak man who followed his course out of weakness and cowardice and ambition. Our condemnation may not be so severe, but our admiration for Barère has not been increased. It remains as clear as ever that he was weak and a coward, a man with deep convictions, ready to betray his friends and act the spy, prepared to flatter and to crawl, without any real talent but gifted with a certain facility both with his tongue and with his pen.

To the end of his life he remained a man of polish and charm who felt that fate had dealt with him harshly. Perhaps it had: it had raised him to a height that his character and his talents did not justify. There his weakness and lack of character were exposed for all the world to see. If this is unjust, then Barère has a case indeed.

Professor Gershoy has provided us with a scholarly and useful book, one that every student of the French Revolution will wish to read. The subject was far from heroic; he certainly was not great, but he played a conspicuous part in one of the most important periods of modern history.

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CANADIAN GENERAL ELECTRIC

The Letters and Journals of James Fenimore Cooper. Edited by James Franklin Beard.

Cambridge: Belnap Press of Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. 2 vols. Pp. xlv, 44; viii, 420. \$24.00.

Few of the many ardent admirers of the creator of Hawkeye and the *Leatherstocking Series* are aware of James Fenimore Cooper's many other significant novels; even fewer are aware of Cooper's importance as an incisive and clearheaded social critic. In his own day, Cooper's attitude was widely condemned as aristocratic and reactionary; only in the thirties did the literary historians begin to attempt to give Cooper his proper place in the history of American thought and letters. Unfortunately, their presentation of the real evidence was confined to a few scholarly books and articles of limited circulation, and even in these the documentation was often dubious, because of the restrictions on the publication of the Cooper papers.

Now, in this edition, these papers are made available; and the literary executors have been most fortunate in their choice of an editor. Professor Beard has presented the materials in a most satisfactory fashion, combining scholarly accuracy and completeness with clarity and readability.

These two volumes cover only the journals and letters of the first forty-four years of Cooper's life (intelligently ignoring the first eleven); one can only hope that in spite of the costs involved, the Belknap Press may see fit to carry this project through to its logical conclusion, even though another two or three equally costly volumes may be required.

Royal Military College

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Canadian Books

The Gutenberg Galaxy: The Making of Typographical Man. By MARSHALL McLUHAN.
Toronto: University of Toronto Press, 1962. Pp. 294. \$5.95.

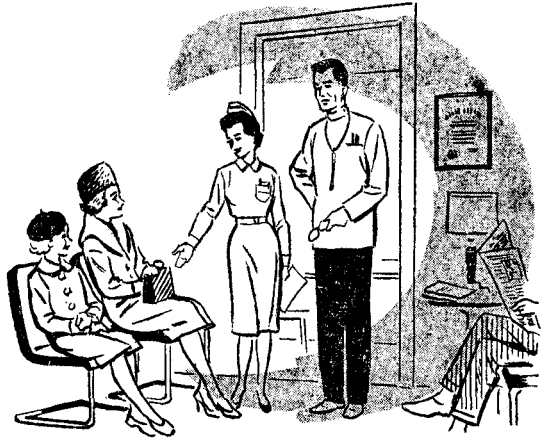
Francis Bacon warned his readers that although some books could be glanced through or read by proxy there were others that must be chewed and digested; in the same essay he wisely insisted that one should not read a book in order to contradict and confute, or to believe and take for granted, but rather to weigh and consider. Professor McLuhan's book cannot be read by proxy; it deserves to be weighed and considered; digesting it is another matter. This is a book with an astonishing thesis. Stated simply, the theme is that the development of commercial printing has had a tremendous effect on man's modes of thought and of conduct, causing, indeed, a massive transformation not just of literature but of society. The book attempts to throw light on the history of the human spirit as it has been affected by the very mechanical process that presumably shaped Professor McLuhan's own ideas and made them accessible to readers.

Professor McLuhan chooses to present his ideas in the form of what he calls a mosaic, each piece labelled with an eye-catching "gloss". In one hundred and eight short passages the author of *The Mechanical Bride* here sets forth ideas that he has also developed in a number of stimulating articles. Readers of Professor McLuhan's previous publications will turn eagerly to this new volume to see what further insights and what additional evidence he assembles to support a theory never before presented with such amplitude and persistence, namely, the theory that when man began to devise means of translating his spoken observations into written or printed characters he gained new modes of communication only at the expense of his mental freedom.

In a careful reading of *The Gutenberg Galaxy* one perceives that the author distinguishes four phases in the development of verbal communication, the first being that of a primitive, non-writing society in which verbal intercourse is wholly oral and aural. Like others before him, Professor McLuhan believes that in such non-literate society the process of thinking brings all the senses into play, but that once thought is given visible shape in writing, particularly in a phonetic rather than an ideographic

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alphabet, there is an inescapable segregation of the sense of sight, the result eventually being a fundamental alteration in the modes of thought. Even more drastic changes in the thinking process occur when that phonetic alphabet is put into print, letter by letter, in successive lines on pages of paper, by a mechanical process in which the printing press, not the writer's brain, is the dominant influence. Professor McLuhan sees human beings "homogenized" by the very nature of typography, which uses the eye and not the ear. Having progressed from speech without alphabet (the first phase) to communication by writing (the second phase), and from there to communication in print, society is now moving—so Professor McLuhan believes—into a vastly different electronic mode of communication (the fourth phase), which has already begun to impose new kinds of thinking because computers are forcing man's thoughts into dimensions hitherto undreamed of. On this fourth phase of what Hamlet called man's "capability and godlike reason" Professor McLuhan is now preparing another volume.

Meanwhile, what of the present volume, which concentrates on "the print phase of alphabetic culture"? There will be many who will find this a brilliant formulation of daring ideas; many others will be exasperated by the unnecessary repetition of its few basic ideas and by its quite unforgivable style. "That book is good in vain which the reader throws away", said Samuel Johnson. Many readers who have intelligence enough to find Professor McLuhan's ideas arresting and significant will simply not endure his language.

Perhaps one should not cavil at typographical flaws in a work purporting to show how man's utterances are controlled by typography, but a book issued by the University of Toronto Press should not contain such misshapen forms as "follwed", "matematical", "rediculous", and "Cleridamas" (for "Theridamas"), nor such unintelligible sentences as a certain one on page 121 and another on page 242. It is fair enough, moreover, to insist that so discontinuous a text should have a proper index. Without an index how can one find again the author's references to "oral typography" or to the theatre? The Bibliographical Index merely lists the 191 authors from whose writings Professor McLuhan quotes. The only other "index" merely assembles in their printed order the 108 chapter headings—"glosses" they are called here—which serve perhaps to attract a roving eye but hardly draw a sensitive mind to look (for example) at a section developing the notion that "The increase of visual stress among the Greeks alienated them from the primitive art that the electronic age now reinvents after interiorizing the 'unified field' of electric all-at-onceness". Too many of these summary statements resemble the alluring headlines of a popular magazine, and it is startling to see in large boldface type the assertion that "Schizophrenia may be a necessary consequence of literacy" and that "Bacon's Adam is a medieval mystic and Milton's a trade union organizer".

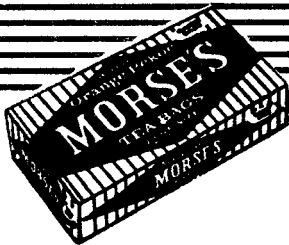
A more fundamental flaw in *The Gutenberg Galaxy* is its abundance of jargon. Professor McLuhan does not invent such words as "quantification", "reify", "individuating", and "organological"; these are all in ordinary dictionaries. But the relatively simple

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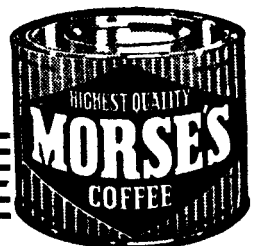
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view of a long-continued process of change in man's modes of thought is set down in terms that are sometimes baffling, more often annoying, because so many of them are strange coinages current only in certain upstart disciplines. Why does a professor of English allow himself to use such horrible words as "desacralize" and "painterly" and "outer" (as a verb)? These abominations make one think of A. P. Herbert's *What a Word* or the babblings of the lawyer at Vittoria's trial in *The White Devil*. Prophets speak in tropes and paradoxes; professors should speak forth their thoughts in language "such as men do use". Professor McLuhan sometimes writes with the most admirable lucidity. In particular spots his prose style shows up well alongside passages quoted from H. J. Chaytor and E. P. Goldschmidt; too often he writes like a man who has read nothing but second-rate textbooks in sociology.

No complaint should be raised against the subsidiary themes introduced to support the central thesis of *The Gutenberg Galaxy*; these range from the punctuation of Shakespeare's plays to the development of nationalism, and they all bear some relation to the central theme. The audacious and exciting main idea of the book fails to achieve maximum impact mainly because that idea is not presented with gathering momentum but with repetition of the whole idea, variously and excessively supported by long quotations from other printed books. Practically every one of the 108 short "chapters" incorporates substantial passages quoted directly from Harold Innis, Siegfried Giedion, Father Ong, Alexis de Tocqueville, or one of the many others named with scrupulous honesty in the text and in the Bibliographical Index. This procedure inevitably gives the work the appearance of fragmentation, as though Professor McLuhan had deliberately designed his own book to demonstrate one of the regrettable effects of Gutenberg technology. One has the feeling that the many pieces in the mosaic could have been printed in almost any order.

It is questionable, moreover, whether printing as a device for recording and distributing man's thoughts can actually be regarded as primarily responsible for the regimentation and impoverishment of man's thinking. It does not require the support of Pope's *Dunciad* to establish the fact that print, "with its uniformity, repeatability, and limitless extent", can give wide distribution and something of perpetuity to verbal trash as well as to what Milton called "the precious life blood of a master spirit". As to the notion that the use of print forces man to think lineally, each word representing a discrete moment of experience, why not recognize that this procedure is not limited to print? Is it not a fact that words spoken aloud and received through the ear also achieve their impact one by one? Wordsworth's Leech-gatherer had a feeble chest and his words came feebly, but "each in solemn order followed each"; there was no other way. Not even a professor of English can utter two words at once, however swiftly he speaks. All verbal communication is lineal, whether spoken, written, or printed; and in all modes the effect is cumulative.

Another point is this: if thinking changed when thinkers became conscious that

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their words would be printed on pages multiplied a thousand or ten thousand times, can the change not be best demonstrated by a study of numerous particular examples of words whose meanings have been affected by the influence of the printing press? Professor McLuhan might well have given more space to semantics.

One tests a book by considering what it does to unprejudiced readers. Certainly *The Gutenberg Galaxy* makes one think about a vast number of ideas, and it drives one to look again at *King Lear*, at *The Dunciad*, at *Finnegans Wake*, and at many another important work. No book is a bad one if it does these things more than any other recent book known to me. *The Gutenberg Galaxy* is undeniably a curious work, though to say that is not to disparage it; Thomas Carlyle wrote curious books, none the less powerful because his style is distracting. If a work has genius, Dryden said long ago, it will force its own reception in the world. *The Gutenberg Galaxy* has genius in it, and no intelligent person will ignore it.

McMaster University

R. M. WILES

The Revolt of French Canada, 1800-1835: a chapter in the history of the British Commonwealth. BY HELEN TAFT MANNING. Toronto: Macmillan Company of Canada, 1962. Pp. xx, 426. \$7.50.

It is an interesting coincidence that Helen Taft Manning's volume should appear in the same year as *Pourquoi je suis Séparatiste*. Both books deal with the same theme—a minority's sense of failure and grievance, and its conviction that justice cannot be obtained within the existing constitutional framework. The belief that biculturalism was impossible in Lower Canada led to the futile rebellion of 1837. The same belief has led some present-day French Canadians to advocate the same ultimate solution—separation of the two cultures.

Professor Manning has done Canadians and Canadian history a very considerable service by her study of the roots of French Canadian nationalism. Her broad knowledge of British colonial policy enables her to portray this seminal period from Canada's past against the essential backdrop of imperial history. At first sight the precise limits of her period of interest may appear unusual. Canadians would commonly choose the years 1791 to 1837 to mark the rise and fall of the experiment of the Constitutional Act. But the author explains that 1800 is a better point of departure because it was only about that date that French Canadians became aware of the political potentialities inherent in the new constitution which had forced a representative Assembly upon them. The terminus of 1835 is chosen because it marks the victory of the "revolt" and the start of that drift to rebellion. Between those two dates stands the watershed of 1828-1831, the era of good feeling when biculturalism still seemed a political possibility.

Until 1828 Lower Canada had endured or enjoyed a series of governors of very

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diverse character. The Anglophile Sir James Craig came close to tyranny with his "reign of terror" against political opponents; Prevost, the Francophile, alienated the English group in Lower Canada; Sherbrooke managed to preserve a balance between French and English; but the authoritarian Lord Dalhousie moved step by step backwards to the "tyranny" of Craig by exercising the prerogative power after the fashion of Charles I. After 1828 governors were little more than agents of the British government, trying to carry out a policy of compromise—a policy which at least had the virtue of consistency. Ironically that policy came too late, for the leadership of the French party had passed from the great constitutionalist Pierre Bédard to the emotional orator Louis Papineau, who allowed himself to be pushed into rebellion.

Two basic considerations underlay the revolt of French Canada. By 1800 the "Two Solitudes" were already a social fact in Lower Canada, even if French and English did continue to associate politically for some years to come. Equally important, Lower Canada like the other colonies was searching throughout this period for that will-o'-the-wisp, a system of responsible government. Unlike other colonials, however, *les Canadiens* saw in responsible government not an end but a means, the means to *survivance*. In the nineteenth century French Canada was the Ireland of North America, where a minority inspired by the slogans and the ideal of European nationalism struggled to maintain its cultural heritage. As in Europe the forces of nationalism appeared to have been defeated by mid-century. The struggle continues today for the French, yet at times it is overshadowed by the struggle of the Canadian "minority"—French and English—to preserve its own culture against the onslaught of the "majority" culture of the United States.

Professor Manning's book deserves to be read by Canadians. The story of French Canada's revolt a century and a half ago contains the key to understanding the separatists of today. It also mirrors in miniature the search for the larger Canadian identity. But this is more than a rewarding book. It is an enjoyable book because the author's easy style and descriptive powers give back the lie to any who still believe that history, especially Canadian history, must be dull.

Carleton University

JOHN S. MOIR

Parsons and Politics: the Role of the Wesleyan Methodists in Upper Canada and the Maritimes from 1780 to 1855. By GOLDWIN FRENCH. Toronto: Ryerson Press, 1962. Pp. xi, 303. \$6.00.

From the beginning Canadian Methodists shared a mixed inheritance. John Wesley's religious and social message was crystal clear—a Methodist who took no interest in his fellow man would not see God; but the founder's political philosophy was ambiguous, tending towards "political quietism." In the Maritime Provinces the conservative elements in the Methodist tradition seem to have predominated. "What", asked William

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Black, "have the ministers of Christ to do with the administration of civil government?" Instead the preachers emphasized the need to prepare for eternity and insisted that loyalty and obedience to established authority was part of the preparation. "Were all men Wesleyan Methodists . . . all would love old England, venerate her laws and honour her Queen." "It was recognized of course that individual Methodists had a right to advocate or reject political reform, but the general emphasis on stability and loyalty suggested that those who resisted change were better Christians than those who worked for it." Only in defence of Mount Allison did Maritime Methodists become involved in politics. They were determined to keep higher education Christian and worked hard for state support of their denominational academy. This tendency to co-operate and rely upon the government may have some relationship to the fact that the Maritime Methodists remained in a state of tutelage and dependence upon the British Wesleyan Missionary Committee until after 1855.

In Upper Canada the situation was much more complicated. There were bitter rivalries between the American and British representatives of Methodism. The Wesleyan missionaries disapproved of the emotionalism and the independent ways of the Canadian brethren and hinted that disloyalty and republicanism lurked within the Conference. These charges were hotly denied by the Canadian Methodist leaders, particularly by the "Ryerson triumvirate", William, John, and Egerton. Nevertheless, the Canadians found themselves involved more and more in the political controversies that centred around the disposition of the clergy reserves and the control of higher education. While the Methodists claimed that they had "but one object in view . . . equal religious rights and privileges among all denominations", their influence undoubtedly aided the Reformers in the early years of the struggle for responsible government.

Professor French is extremely thorough and judicious in shifting the evidence regarding Methodist political vacillation at this point. He does not accept oft-repeated statements and traditions at their face value, but probes for deeper motives and issues in this very complex situation. Ryerson (although the author admits that he was "sly") emerges not as a real reformer but as a "liberal-conservative" carrying on a three-front battle with Anglicans, Reformers, and British Wesleyans in an attempt to find "genuinely Canadian answers to Canadian questions." One senses the dawn of Canadian national self-consciousness in Ryerson's words to the Special Conference of 1840—"Is not a conference of British subjects assembled in Canada as much a British conference as one assembled in England? From whatever part . . . a man may emigrate, when he settles in Canada are not all his interests Canadian? . . . CANADA is . . . HOME . . . and any attempt to excite feelings from the *place of their birth* against those who have been born in the place of their adopted residence is unpatriotic, unchristian and unnatural."

To the ultimate question, "What was the real contribution of the Methodists to the emerging Canadian society", the author gives no pat answer, but perhaps the nurturing of a "liberal-conservative" rather than a "radically social" philosophy might approach

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his conclusion. In the long run Methodists judged all their commitments in the light of the one essential fact—man's need of salvation. This was the point of all their political and educational effort. As a young minister put it, "Study without prayer is arrogance, prayer without study is fanaticism."

Parsons and Politics requires close reading. It is excellently documented, and solidly based on the extensive manuscript collections in the United Church of Canada Archives. The author's objectivity and deep understanding of both the religious and secular issues involved combine to make a book which is convincing and thought-provoking, especially in the areas of church and state relationships and the development of the Canadian mind.

Ursinus College, Collegetown, Pa.

MAURICE W. ARMSTRONG

Das Romanwerk Hugh MacLennans: Eine Studie zum literarischen Nationalismus in Kanada. By PAUL GOETSCH. Hamburg: Cram, de Gruyter & Co., 1961. Pp. 140. Paper, Dm. 14. 50.

Mr. Goetsch's book is among the first fruits of a series of scholarships awarded by Mr. Alan Coatsworth of Toronto to allow German students of English to study in Canada, and it is welcome evidence of how well the author, one of the first visitors, profited from his stay.

Mr. Goetsch takes the sub-title of his book very seriously. In order to understand an author, he maintains, we must understand the tradition in which he writes. Accordingly he has prefaced his analysis of Hugh MacLennan's novels by a lengthy account of "literary nationalism" in Canada, stressing in turn the years of hope following Confederation, the dejection of the first decades of the twentieth century, the determination to do whatever could be done under given, if not very favourable, financial and sociological circumstances in the period between the wars, and, finally, the growing sense of identity and of Canada's proper role in the world that mark the literature of the present.

The outline is probably too long even for a German reader who may well know nothing of earlier Canadian writing. But it guides Mr. Goetsch to a full understanding of why MacLennan still felt it necessary, in *Barometer Rising* and *Two Solitudes*, to make Canadians aware of themselves and their country by a careful portrayal of significant scenes and events. It also confirms Mr. Goetsch's claim that, to a greater extent than anyone before him, MacLennan has here successfully extended his setting beyond narrow regional limits, and dealt with problems affecting the whole country.

The Precipice, Mr. Goetsch thinks, was an experiment that failed. In *Each Man's Son*, however, MacLennan develops a skill in individual characterization which represents an important step towards the fulfillment of *The Watch That Ends the Night*.

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In this novel, he holds, Canadian fiction came of age. MacLennan is now sure enough of the national background to take it for granted and to devote himself, on the one hand, to personal—psychological and religious—problems, and, on the other, to social and political questions of international importance. The novel is “a successful and independent contribution to present-day literature.”

Mr. Goetsch's work bears marks of a doctoral dissertation, above all in a plethora of quotations from authorities, for the most part Canadians who have written about MacLennan; and at times we regret the absence of original judgments. Yet, especially in his concluding chapter, “Main Features”, he has insights and an objectivity derived from his European standpoint. He shows refreshingly little of the often expressed fear that MacLennan theorizes too much to allow his scenes and characters to emerge convincingly. He notes not only similarities between the Canadian and recent American novelists, but interesting differences. Finally, we are glad of his confirmation that MacLennan's deliberate traditionalism in structure and characterization is not a species of Dominion time lag, but a legitimate expression of the novelist's hope for the future, his belief in the possibility of positive action by men who are free to decide their course.

The care and coherence with which Mr. Goetsch analyses the whole of MacLennan's work makes his book valuable to any reader. It is gratifying also that this second major attempt—the first was Professor H. B. Boeschstein's essay, “Hugh MacLennan, ein kanadischer Romancier,” which appeared in the *Zeitschrift für Anglistik und Amerikanistik* in 1960—to interpret MacLennan to a German audience is so sympathetic and well informed.

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