Book Reviews

Shakespeare's Personality. **Edited by Norman N. Holland, Sidney Homan, and Bernard Paris. Berkeley: U of California P, 1989. Pp. vii, 284. $32.00.**

Norman Holland, one of the editors of this collection of essays, is in trouble and he knows it. Personality, in this postmodern age, is dead, as is any notion of an autonomous, unified author. In his introduction, Holland tries to preclude attacks on his book's project by being alternately self-effacing and arrogant-vindictive (behavior later attributed to Shakespeare by Bernard Paris). Willing on the one hand to concede the objections of deconstructionists and New Historicists that "we invent a text called Shakespeare" (2) on the basis of "our own wishes, feelings, and culture" (3), Holland on the other hand defends his authors' treatment of Shakespeare as simple case history. Conventional ego psychology, he claims, is based on neuroscientific fact; what's more, it's universal, ahistorical and (he implies) immune to criticism because "the psychoanalyst tries to interpret individuals . . . more fully than they can interpret themselves" (5).

But if personality is dead, so is Shakespeare. The bard cannot lie down on the couch and, as Stephen Orgel points out, "An analysis done without the patient, like Freud's of Leonardo, will be revealing only about the analyst" [in "Prospero's Wife," *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, ed. Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers (Chicago: U of Chicago P, 1986) 52]. Indeed, Holland's own essay, "Sons and Substitutions: Shakespeare's Phallic Fantasy" may reveal as much about the critic as it does about the playwright; tracing a pattern

of sons (and daughters) extending their father's phallic power, he finds that "in the son's virility the father's is restored" (73). In "Love, Death and Patriarchy in *Romeo and Juliet*," Kirby Farrell points out that when such power is delegated to sons and followers, "the potency of the father remains incontestable" (89). Is the critic the heroic warrior-son of "Shakes-*père*" (Willbern 229), undertaking his perilous critical adventure in order to share in and exhibit the father's omnipotence? In his essay, "What Is Shakespeare?" David Willbern freely confesses such a fantasy: "By thus idealizing Shakespeare's poetic genius, I can share in his glory while repeatedly granting it to him in a version of aggressive affection—a veneration that appropriates the god's power" (238).

What kind of Shakespeare do these critics' fantasies produce? While almost all of them agree on the deep anxiety surrounding sex and aggression that underlies the plays, they differ on its aesthetic function. Would Shakespeare have written better plays if he had been more, or less, neurotic? For feminist critics like Janet Adelman, who finds in the problem comedies a Shakespeare "incapable . . . of imagining any sexual consummation—legitimate or illegitimate—that is not mutually defiling" (157-58) and Shirley Nelson Garner, who claims that the plays show "how deeply threatening for their central male figures is the prospect of union with a woman" (149), the implication is that Shakespeare would have benefited from a lengthy analysis. Indeed, for some the art *is* the analysis: Sherman Hawkins finds Shakespeare's ambivalence about aggression resolved in the figure of the "true prince" Prospero (65); William Kerrigan contends that, with Cleopatra, Shakespeare "undoes the knot of sex disgust" (186) that has dogged earlier plays; Holland finds in the late plays male figures who "must attune themselves to nature, procreation, and the feminine" (84). For others, psychic disturbance is the source of artistic creation: Paris contends that "Shakespeare's inner conflicts had much to do with the richness and ambiguity of his art" (225); Marianne Novy finds Shakespeare's anxiety about losing his mother's love to younger siblings at the root of his imaginative identification with his rivals—and his dramatic characters (108); Richard Wheeler and C. L. Barber conjecture that John Shakespeare's financial decline engendered in his son "an intense form of object hunger" (26) which was satisfied by his art.

The problems of the biographical approach seem obvious: Shakespeare's childhood is remarkable for its very ordinariness; a great artist should have been a greater neurotic. It is not that the personal case history explains nothing—Shakespeare's dream of restoring his father's diminished fortunes may well underlie Hal's determination to validate his father's claims (Hawkins 48)—but that it explains so little about why we read Shakespeare. On the other hand, critics who find their psychological evidence in the plays are forced to see them as personal fantasies in which Shakespeare is closely identified only with the male protagonist. Female characters, as pawns in a male fantasy, are thus robbed of agency: Miranda becomes Prospero's "self-effacing side" (Paris 212), Helena "the reflection of the impossible desire for a woman who can have the powers simultaneously of Venus and Diana" (Adelman 160). Ascribing to themselves a supreme aesthetic detachment, most of the authors in this volume deny the same to Shakespeare. The "fantasy of innocent revenge" (212)—of sadistic violence without moral responsibility—that Paris claims is Prospero's and Shakespeare's may well be the critic's. The absent and elusive bard *will* be forced into presence, analysed, and normalized. Yet, as Barbara Freedman points out in "Misrecognizing Shakespeare," a powerful critique of the volume, "caught up in unmasking the other, criticism refuses to take responsibility for its own production of meaning" (246). The result is a collection of brilliantly ingenious essays which involve us in a series of dramas far from the ones that Shakespeare wrote.

Dalhousie University *Christina Luckyj*

Breaking and Remaking: Aesthetic Practice in England, 1700-1820. **By Ronald Paulson. New Brunswick, N. J.: Rutgers UP, 1990. Pp. xiv, 363. $35.00.**

Not counting his monumental *Hogarth, His Art, Life and Times* of 1971, this is Ronald Paulson's tenth book in the field of eighteenth-century English cultural studies, and in one respect his oddest. "To describe the aims of this book," he says, "is to explain its origin" (i), but he goes on only to describe its *origins*, and leaves the reader, for

whom this infelicity bodes ill, to work on "aims." These seem to lie in furthering the claim that, by the eighteenth century, the English penchant for iconoclasm (Reformation, civil war, regicide, Glorious Revolution, imported monarchy and so on) had taken over as the motor of artistic practice. Hence the title, *Breaking and Remaking*, which identifies a process in the arts that involved the demolition of established canons, the recovery of meanings that such canons repressed, and the reinvestment of the resulting "shards" (5), along with other "*infra dig*" (12) materials, in new art. The schema was so well established by 1703 that Swift could write of "modern rhymers" as blasting "The poetry of ages past, / Which after they have overthrown, / They from its ruins build their own" (30). Elaborated on, and woven elaborately through the book as these ideas are, however, the author early on equivocates about them: they are "more accurately another myth" (13), with examples that "exceed the thesis" (13); they are "a supplement to Bakhtin's myth of class-generic warfare" (13); they are simply "an occasion for a series of essays on some major works" (13). Such frankness is disarming, yet the way he argues *Breaking and Remaking* makes him often seem to be developing an all-pervading, immanentist principle.

The book's six chapters, amounting in the end to twenty rather separate essays (*pace* the disclaimers), examine six "aesthetics," beginning with "The Aesthetics of Iconoclasm," in the satire of Swift, whose blame-by-praise irony achieves the status of an ontology (and who even self-iconoclasts in *Verses on the Death of Dr. Swift*), and in the satire of Pope and Hogarth. This is followed by "The Aesthetics of Georgic Renewal" and then "The Aesthetics of Mourning." Gray's *Elegy* represents all three: "the interface of georgic and iconoclasm and then of iconoclasm and mourning" (40). In the first stanza, what Gray does is "wipe out the lowing herd and the ploughman . . . to clear a page on which to write" (41), and what he goes on to do, "through displacement," is to render Milton himself "dead, mute and inglorious" (42), along with other poetic precursors, in a poem that "bulges" with their now iconoclasted words—a claim that those less erudite than Paulson have to take on trust.

"The Aesthetics of Georgic Renewal" is a chapter devoted almost entirely to Pope (a Roman Catholic and therefore a victim of iconoclasm), who copes with his popish predicament by adopting the model

of the Virgilian ploughman-poet who turned even ordure to productive purpose. "The Aesthetics of Revolution/Restoration" involves a breaking and remaking sequence isomorphic with the shift from "iconoclasm" to "georgic renewal." It links the seventeenth-century Caroline satirist Rochester (with his constipation) to Pope (with his crooked back) and to Byron (with his clubfoot), all three of whom respond to the stigmatized body politic by conflating it with their own bodily stigmata—while Wordsworth responds by conflating it with his amatory disillusionment among the French.

In the second half of the book we come to visual artists. "The Aesthetics of Modernity" is devoted to Hogarth—"elevating variety, liberty and subculture above unity and order" (202), troping the empty signifiers of classical sculpture in terms of an anti-heroic this-worldly "desire," contending with Burke, inverting Hutcheson, and so on (can "postmodernity" be far behind?). "The Aesthetics of Mourning" gives the opportunity for intertextual insights on Wright, linking the famous *Brooke Boothby* portrait not only to Rousseau's St. Preux but also to Gray's *Elegy* and to funerary sculpture, and thence to Roubiliac—a friend of Hogarth's whose funerary sculptures in Westminster Abbey are themselves uncovered as Hogarthian.

Throughout it all, the author's emphasis is on aesthetic *practice*, an emphasis which marginalizes the eighteenth-century civic humanist aesthetics of Shaftesbury, Addison, Hutcheson and the rest. For they, the Whiggish theorists, ignored the specificity of poems or paintings and built spectator-oriented systems, concentrating either on affective states within the observer or on the problem of judgment and taste. As for larger, ideological forces, the part they seem to play is by default—for major artists "turn up meanings repressed by the various impositions of order in their time" (14), "they stand outside the political and all other orders, and they are . . . major artists because they write or paint in this way" (14). Short shrift is therefore given in the final chapter, "The Aesthetics of Possession," to historians who see artists as "trapped in a determinist net of ideology" (246). Commensurate with this, the author also makes a new proposal, viewing the artist "as an active party to the contest for possession of the representation" (247) (for psychological "possession," that is, as distinct from physical ownership).

This intriguing theory is developed by recourse to Locke's *Second Treatise of Government,* which holds that the right to property derives from labor—and thereby invites a discourse on property in the arts where the spectators, connoisseurs, critics, owners and patrons, with their belief in the primacy of the Shaftesburian "idea" (over the maker's individual hand), are pitted against the painters or poets with their Lockean awareness of the primacy of labor. For it is *this* privacy, Paulson argues, that, in different ways, informs Pope's "georgic" concern over textual possession, Hogarth's Engraver's Act, Gainsborough's handling, Stubbs's treatment of animals and servants, Constable's creation of landscapes from his very family property, or, say, Reynolds's complex essay on "possession" in his 1771 *Mrs. Abington as Miss Prue.* One may cavil from time to time, but much of this is brilliant stuff (and congruent with the then emergent claim of artists to an elevated social status, in spite of its "hand" and "labour" terminology). The author's analysis of the Reynolds portrait in the context of Congreve's *Love for Love,* for instance, gives that artist, often seen as a confused and pompous theorist, a human face, and his work a wholly new poetic lustre. It remains to emphasize that there are many such passages, full of sparkling erudition, though they all pay homage to the canon. There is no iconoclasting of the canon here.

Halifax *Dennis Young*

***Women's Place in Pope's World.* By Valerie Rumbold. Cambridge: Cambridge UP, 1989. Pp. xvii, 315. $49.50.**

What Howard Erskine-Hill, in *The Social Milieu of Alexander Pope,* did for six men whose lives touched Pope's poetry in various ways, Valerie Rumbold has done, and more, for most of the women the poet knew. Erskine-Hill is concerned with the rank, money, politics, and religion of his six men; Rumbold deals with these aspects of her women as well, but her fundamental concern is with their gender.

Pope's attitude to women is a vexed question for both recent and not-so-recent critics, from those who see him as a benevolent champion and moral teacher of the fair sex to those who see him as a misogynist.

Rumbold addresses the question by looking at the lives and characters of the women in Pope's life, from the relatively well-known and accessible Lady Mary Wortley Montagu and Lady Winchilsea, to the familiar but shadowy figures of his mother and the Blount sisters and the active but obscure Jacobite Mary Caesar. Some were fellow poets and some were not; some appear in Pope's poems and some do not. Inevitably, Rumbold draws some of her biographical information from Maynard Mack's monumental *Life* of Pope, but in her efforts to resurrect the women she goes well beyond Mack with her use of unpublished letters and other manuscript material. Despite the immense difficulty of reconstructing the private lives of private women, Rumbold has unearthed a great deal of material, although, as she says, further work remains to be done. Laudably, she knows how far she can push the available evidence for deductions about character, despite the biographical and ideological temptations to paint complete portraits.

Rumbold is not only a biographer but a social historian and a sensitive reader of literature. She locates Pope's attitudes, as expressed in his poetry and letters and elsewhere, firmly in the context of early eighteenth-century life and ideas, revealing a man, in many ways an outsider, who accepted some of his culture's assumptions and challenged others, who was both fascinated and repelled by aggressively brilliant women, who was genuinely concerned for women who suffered wrongs but who loved the conventional, passive "softness" which allowed them to be oppressed—in short, a believably complex, humanly inconsistent person. She uses this sense of Pope's ideas and character in her discussions of the poems, which will frustrate readers who want, or think they already have, the answers to such ever-intriguing problems as the equivocal praise of Patty Blount in "To a Lady" or Clarissa's behavior in *The Rape of the Lock.* Unlike Ellen Pollack, for example, who in *The Poetics of Sexual Myth* simply assumes that Clarissa is Belinda's rival for the Baron's attentions, Rumbold looks at all the possibilities and admits the character's ambiguity (81). She also takes firm stands when they are warranted, as when she makes good sense of the final vision in *Eloisa* (100).

Besides the three poems about women mentioned above, all or part of some apparently gender-neutral works come under Rumbold's discerning eye, always with illuminating results. A glance at the end of the "Epistle to Dr. Arbuthnot," for example, finds a poignant" picture

of the crippled little poet, an inadequate male by his culture's standards, playing the role of mother as he rocks his own aged mother's cradle, "with all the gain in tenderness and eclipse of autonomy which maternity implies" (5). Even the schoolboy exercise "Ode to Solitude" reveals unexpected relationships in Pope's life and new dimensions of meaning, as the femaleness of innocent pastoral retirement is set against the maleness of property ownership and classical education (6-14). One could wish for more of such acute literary insight.

But literary insight *per se* is not Rumbold's main purpose. Instead, she sets out to map the complexities of Pope's feelings about women and to tell about the lives and feelings of the women he knew, aims which she achieves in clear and graceful prose. Pope himself appears to be the main focus, as the book more or less follows the chronology of his life: the first women to be studied are his mother and his nurse, while the last one mentioned is his life-long friend Patty Blount, who may (or may not) have attended his deathbed. Patty necessarily appears frequently throughout the book, but for some of the others, Rumbold follows Erskine-Hill's method of an independent, detachable life story, which she places within her general framework. She succeeds fairly well, however, with the help of cross-references in the footnotes, in keeping the mixture of material, aims, and methods coherent.

This is not a book to delight deconstructionists and other ahistorical theoreticians. Because it assumes a general acquaintance with Pope's works, it is probably not a book to recommend to undergraduates struggling with the plot line of Belinda's adventures. It is not a book that illuminates the nature of satire. (For example, I would have welcomed some consideration of how Pope's avoidance of "a clear moral path" in *The Rape of the Lock* [70] could be reconciled with the usual purposes of satire.) But it is a book that both informs one about a neglected segment of eighteenth-century life and genuinely extends one's sense of the ways in which life can be related to art.

Simon Fraser University *Ann Messenger*

***The Correspondence of Robert Dodsley, 1733-1764*. Edited by James E. Tierney. Cambridge: Cambridge UP, 1988. Pp. xxxvii, 599. $90.00.**

During the past thirty years there has been a steadily growing interest in the eighteenth-century book trade, as witnessed by a whole range of scholarly productions on the subject, including biographies of famous dealers and edited reprints of books relating to the history of publishing. This development is not surprising, as the period was one of enormous advancement in production methods, printing techniques, and, above all, readership. Thanks in part to the phenomenal rise in newspaper and periodical popularity, and to the growth of the novel as a readily available form of entertainment, the demand for the printed word exceeded all previous expectations. In England alone, the reading public grew from several thousand in the first decade of the century to about half a million in the last. With a total population of six million, this figure suggests a very low literacy rate (one in twelve), but it does not take into account the fact that many of those who could read shared their talents with those who could not.

Some eighteenth-century booksellers, such as William Strahan and Samuel Richardson, were also printers, while others, like James Lackington, concentrated on the highly profitable retail and circulating library side of the business. Most of the bookseller-publishers had several irons in the fire. Dr. Johnson's father, Michael, for instance, diversified with parchment manufacture and the sale of such sundries as toys, ornaments and shuttlecocks. Richardson doubled as a letter-writer for the illiterate and, of course, as a best-selling novelist. Not all were successful. While Lackington made a fortune from his practice of selling books on an exclusively cash basis, Michael Johnson died a bankrupt. Of all the members of the trade, however, the one who stands out as the most versatile and the most prosperous is Robert Dodsley (1703-1764), whose voluminous correspondence, or as much of it as could be tracked down, has been carefully compiled and edited by James Tierney—a task that has taken him some seventeen years to complete.

From this correspondence several reasons for Dodsley's success clearly emerge: his natural canniness, which usually prevented him from gambling on the talents of a new writer but prompted him to do

business with the tried and true; his policy of turning over most of the initial risks of publication to the authors themselves; his sharing big ventures, like Johnson's *Dictionary* of 1755, with a consortium of fellow publishers as a hedge against possible losses; his engaging of out-of-town printers who were at once capable and inexpensive; and his avoiding, as far as possible, controversial works that might tarnish his reputation. As a result of these measures, and of his careful cultivation of influential allies, Dodsley was rarely on the losing side during the three decades he was in the trade.

His rise to fame and prosperity, which Tierney chronicles in his introduction, was not without its Dickensian touches. The son of a schoolmaster in Mansfield, Nottinghamshire, Dodsley was first apprenticed to a stocking weaver, then ran away to become a footman to a succession of wealthy people. Later he took to writing poems with such appropriate titles as *The Muse in Livery* and *Servitude*, catching the eye of Daniel Defoe, followed by Alexander Pope, who both encouraged him to continue writing. With a handsome subsidy from Pope he established a bookselling business at Tully's Head in London. Next he blossomed, again with Pope's blessing, as a playwright, specializing in popular afterpieces such as *The Toyshop* and enjoying a quite spectacular success at Covent Gardens in 1759 with his tear-jerking tragedy, *Cleone*, based on the life and death of St. Genevieve. At the same time he was an assiduous compiler and editor, his collections of poetry and plays by several hands appearing in successive editions throughout the century.

As he became known, Dodsley's imprint was eagerly sought by many of the leading and aspiring writers of the day, including Pope himself, Samuel Johnson, Laurence Sterne, Richard Graves, Thomas Gray, William Melmoth, Thomas Sheridan (father of the playwright), Christopher Smart, Mark Akenside, Joseph Warton, and Edward Young, the author of *Night Thoughts*. Even the great fourth Earl of Chesterfield, Philip Stanhope, who had attended the dress rehearsals of *Cleone*, agreed to sell the copyright of his correspondence, the most important portion of which, his celebrated *Letters to His Son*, was to be published posthumously under the Tully's Head label.

In addition to all his other activities, Dodsley acted as a talent scout, with a special ability, as Tierney points out, for singling out genius. When the young Edmund Burke, for example, was struggling, at the

age of twenty-seven, to make a living, Dodsley accepted the manuscript of his *Vindication of Natural Society* and, a little later, his *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, which established the author as a leading critical theorist and aesthetician. Dodsley's letter to Shenstone, dated January 20, 1759, describes Burke as "an Irish Gentleman, bred to the Law, but having ye grace not to follow it," and adds, "[he] will soon I should think make a very great figure in the literary world" (393). With his usual caution, Dodsley paid the author a mere six guineas for the *Vindication* and twenty for the *Enquiry*, but showed his faith by appointing Burke editor of the *Annual Register* in 1758. As Burke did most of the writing of this 400-page annual volume of reviews and events of the year, he became a very important member of the Dodsley team, continuing this work until the mid-sixties. Incidentally, the *Annual Register*, one of Dodsley's great successes, remained under the firm's control until 1797, and later compilers kept it going well into the twentieth century.

Prudent though he was, Dodsley, like all publishers, had his difficult moments. By publishing Paul Whitehead's satirical poem *Manners* in 1739, for instance, he incurred the wrath of the Bishop of Salisbury, Thomas Sherlock, who caused him to be tried before the bar of the House of Lords and imprisoned for a week, while the author of the piece, a scurrilous attack on several peers, escaped prosecution by absconding. This incident had the effect of redoubling Dodsley's guard against potentially inflammatory material, and may well account for the fact that, when Laurence Sterne, then a young, unknown curate at York Minster, offered him the manuscript of the first volume of *Tristram Shandy*, he showed some reluctance to purchase it, failing, as some other notables did, to anticipate the enormous popularity that extraordinary novel would enjoy. When the Dodsley firm eventually agreed to a deal with the maverick author, it had to pay a far higher price than Sterne had first requested. Even then, the novelist, now secure in his fame, retained the copyright for the later volumes, which were issued by two newcomers to the publishing business, Thomas Becket and Peter De Hondt. This was one of the few occasions when Dodsley, like Homer before him, nodded.

Tierney's book provides some fascinating facts and figures about the publisher's transactions. During his twenty-five years at Tully's Head,

at least 468 first editions were issued, and 135 others bore the Dodsley name as "seller." Every two weeks, then, a new Dodsley title emerged from the press. The bulk of these publications comprised poems, translations of the classics, sermons, and plays. Books on government, public affairs, politics, science, and medicine were also prominent in his lists. Novels, with some notable exceptions, such as Johnson's *Rasselas*, and Sterne's masterpiece, were surprisingly few. Dodsley's own volume of moral aphorisms, *The Oeconomy of Human Life*, went into many reprintings and was probably his all-time bestseller.

Following a visit to Tully's Head, Laurence Sterne made the Shandean remark that he was "mortgaging his brains to Dodsley." The same sentiment might have been expressed by many another author. On the whole, however, as his letters abundantly testify, the publisher dealt honestly and fairly with his clients. Sensibly enough, he paid less for unsolicited manuscripts, such as Samuel Johnson's *London* (ten guineas) and *The Vanity of Human Wishes* (fifteen guineas) than for the work of authors who had "arrived": Thomas Gray, for example, received forty guineas for his two odes, *The Bard* and *The Progress of Poesy*, and Edward Young two hundred pounds for *The Centaur Not Fabulous*. For a full-length play Dodsley's standard payment was one hundred pounds. The largest sum he ever offered, however, was for William Melmoth's edition of Cicero's *Letters* in translation (six hundred pounds), though his successor, James Dodsley, was later to beat his elder brother's record when, in 1773, he consented to pay Eugenia Stanhope fifteen hundred guineas, in six instalments, for the correspondence of Lord Chesterfield, her late father-in-law.

Tierney notes (29) that no fewer than 113 (approximately twenty percent of the total) of the works published by Robert Dodsley went through multiple editions during his lifetime. Among these were Johnson's *London* (five editions), Mark Akenside's *Pleasures of Imagination* (six editions), and Thomas Gray's *Elegy Written in a Country Churchyard* (eleven editions). But all of these were exceeded in popularity by Edward Young's *Complaint*, or *Night Thoughts*, which reached twelve editions. We are not, unfortunately, given precise details of the press runs for each of these items, though we do know that they varied from 250 to 3,000 copies a time. In keeping with Dodsley's faith in the public taste for classical authors, the Cicero *Letters* enjoyed a *first* printing of 3,000.

Of the 270 letters to and from Dodsley reproduced by Tierney, nearly one-third (87 to be precise) were exchanged with the poet and celebrated gardener, William Shenstone, who co-operated closely with Dodsley in the compilation of his collections of poetry, and assisted him in the writing of the Epilogue to *Cleone*, over which the publisher-playwright spent an inordinate amount of time and care. One of the reasons for this virtual obsession was Dodsley's determination to ensure the success of his tragedy at Covent Garden, which meant winning the hearts of the ladies in his audience, at whom the play and the Epilogue are chiefly beamed. He also wanted to prove to David Garrick, who had refused to stage it at Drury Lane, that he had committed a gross error of judgment. The red-hot exchange of letters between Dodsley and Garrick, reproduced in this volume, shows that the humble bookseller of Tully's Head could muster formidable forces in support of his play and win. *Cleone* played to full or near-full houses for thirteen consecutive nights in December, 1758, and the playwright attended every performance, weeping copiously but unashamedly over the fate of his saintly heroine.

Tierney has taken Dodsley-like pains to ensure that his edition of the letters is as complete and accurate as possible. To this end, he has provided all the supporting apparatus any reader could wish for, including a chronological catalogue of the individual items, an alphabetical listing of correspondents, showing the number of letters to and from each one, a copy of Dodsley's will, abstracts of his publishing agreements, a useful appendix giving the provenance of all the autograph letters and citations of the major printed versions of them, and a record of the yet untraced correspondence. This work, which is the third in the impressive series of Cambridge Studies in Publishing and Printing History, is well up to the standard of the first two. Unless some hitherto unopened bank vault or some private collector's hoard yields further Dodsley treasures in the future, this will undoubtedly remain the definitive text.

Dalhousie University *James Gray*

***Sterne's Fiction and the Double Principle.* By Jonathan Lamb. Cambridge: Cambridge UP, 1989. Pp. xii, 161. $14.50.**

It might be said that *Sterne's Fiction and the Double Principle* (another study in Cambridge's eighteenth-century series) ranges well beyond Sterne. Readers are taken back to the Book of Job (also the subject of a recent Lamb essay on Sterne in *Eighteenth-Century Studies*), *Don Quixote*, the associationist theories of Hartley and Hume, Hogarth's *Analysis of Beauty*, Longinus, and last but not least, Montaigne.

To make his discussion of Sterne's aesthetics and techniques more digestible, Lamb breaks each chapter down into four or five titled subsections. The first chapter concerns scepticism and the double principle. In chapter two, "Originality and the Hobbyhorse," Lamb concentrates on the notions of singularity and imitation with reference, of course, to Sterne's witty "plagiarism" from Burton on the subject of borrowing. The third chapter is devoted to associationism. Chapter four involves "Hogarthian outlines" and a careful comparison of the "laddered stockings" episode in *Don Quixote* and LeFever's story: "The story of LeFever is like the episode of the laddered stocking because it manages to incorporate a remarkably subtle critique of reading into a narrative which provides an exemplary object, as well as a dramatisation, or the preferred response" (98-99). In chapter five, Lamb discusses the Shandean Sublime, and here he offers insight into how Sterne's rhetorical figures "exploit difference—basically the difference between nature and art" in the presentation of violent subject matter.

The first question a prospective reader will have about this book is what exactly is "the double principle"? Lamb soon explains that the term comes from Addison's *The Spectator* (Nos. 411-21). According to Lamb, Addison's papers on "'The Pleasures of the Imagination' . . . provide Sterne with a compendious theory of double effects, all originating in a set of sceptical propositions remarkably like those shared by Hume and Sterne" (26). Lamb's expressed purpose is to examine "the rhetorical impact (as opposed to the intentional line) of Sterne's texts" (3).

To document these double effects, Lamb analyses the ideas of singularity, imitation and copy, and applies enough rhetorical terms to make his readers scurry for their handbooks. "Pleonasm" and "hendiadys" are two of these that Lamb claims "stimulate the alternation

between resemblance and difference that allows the same words or characters to be represented to the mind 'either as Copies or Originals'" [*Spectator* No. 414 (51)]. Later we are introduced to "hypallage"—the transposition of natural relations of two elements in a proposition (e.g., "apply the wound to water" for "apply water to the wound"), "asyndeta"—the practice of leaving out the conjunctions between coordinate sentence elements (e.g., "smile, shake hands, part"), and "aposiopesis"—a sudden breaking off of a sentence as if one was unwilling to continue. Lamb's analysis of Sterne's fiction, however, is certainly not mechanical or simplistic.

Just the opposite may be said. Lamb's own prose often reads like spontaneous thought, which is fine because the thinking is quick and sharp albeit difficult at times to follow. Pursuing the double principle does lead, inevitably perhaps, to mirrors-within-mirrors. What keeps the whole together is the author's extensive knowledge of Sterne. Lamb draws from Sterne's letters and sermons and certainly adds to our understanding of the exquisite techniques employed in *Tristram Shandy* and *A Sentimental Journey*. All scholars working on eighteenth-century fiction will find it useful reading, and Sterne scholars may consider it the most comprehensive critical study of that author's work to appear in years.

Dalhousie University *David McNeil*

***Swinburne and His Gods: The Roots and Growth of an Agnostic Poetry*. By Margot K. Louis. Montreal & Kingston: McGill-Queens P, 1990. Pp. 256. $34.95.**

Rather than impose on the reader another biographical study, Margot Louis plunges right into an analysis of the poetry, and *Swinburne and His Gods* is all the stronger for this approach. Dividing her study into two sections—"Sacred Elements" and "The New Gods"—Louis reveals in the first part Swinburne's astute often belligerent attitude toward religion after he lost his once firmly-held Anglicanism at Oxford. For Swinburne Romanticism becomes a substitute for Christianity. He deifies the Great Whore not only because of his personal devotion to

"Our Lady of Pain," but also because he has to incorporate the demonic element into the new deity; hell must be, not merely married to, but integrated with, heaven. In the Christian tradition, Louis explains, the soul is the bride; the mind is the bridegroom, and Swinburne's androgynous god-whores at once embody and exaggerate this inconsistency between the two traditions. Thus, influenced by Sade in his early works, the poet exploits demonic parody and makes the Eucharist a sacrament not of love and union but of violence and division.

In this perverted vein Louis gives a masterful analysis of the language in *Atalanta in Calydon* wherein she explores the division between word and object. Swinburne's pessimism in regard to language seems to match his pessimism in other respects. Louis finds no less than four types of Eucharistic imagery in Swinburne's work, and proceeds to explore Eucharist as conspiracy, as murder, as cannibalism and as vampirism. Swinburne's secularization of the Eucharist, indeed his blasphemous perversions of it, constitute a radical attack on Victorian sensibilities.

But, if in his early works Swinburne attempts to express the painful communion between the communicant and that cruel energy that organizes the world, from the mid 1870s to the mid 1880s he tries to make Eros or sensual love the sacrament that will restore harmony to the individual and to the world. From the strange gods of his early works, to Eros, on to the Republic of Man, and then to Apollo himself, Swinburne exploits the Eucharistic image, but in the end, all stable systems disintegrate and Swinburne abandons those patterns of thought which were the direct result of his High Church training.

In the second part of her study, Louis examines Swinburne's choice of the radical tradition of Romantic prophecy to develop a new mode of poetry that mingles didactic allegory and creative myth. This prophetic mode enables him to develop a new creed of self-sufficiency, a new theory of poetry, and a new poetic language, which come to fruition in *Songs of the Springtides*—a work in which the poet pays homage to Shelley and Victor Hugo—and in *Songs before Sunrise*, in which he adopts the tradition of Romantic political verse. Swinburne's technique is parody: "Glory to Man in the highest! for man is the master of things" (100). But Louis demonstrates that in a transitional poem like "The Garden of Cymodoce" the art of Swinburne's later poems becomes evident. Although concluding on a note of triumph, in

its plunge downward to darkness, the poem moves us to the agnostic world of *Astrophel.* At the end of his career, Swinburne turns every divinity into a nonce-god—a god created only for the moment.

Louis's study of Swinburne's revisions of the elegiac traditions from 1867 on (and of the elegy itself) is particularly fine; equally so is her location of Swinburne at the centre of a Romantic "agnostic myth-making." But she is insistent that his poetry cannot be read as a chart of ascent or decline either on the moral or aesthetic level. Rather, Swinburne's poetry should be studied as a connected series of brilliant experiments in the highly complex theories of Romantic art.

Mount Saint Vincent University *Martha Westwater*

Socialism and the Literary Artistry of William Morris. **Edited by Florence S. Boos and Carole G. Silver. Columbia: U of Missouri P, 1990. Pp. 177. $25.00.**

Perhaps no nineteenth-century socialist was less the caricature of the Marxist than the modernist artist, writer, and businessman, William Morris. This may explain why so many of his later advocates have sought to distance him from the socialist tradition and, alternatively, why his most distinguished biographers—E. P. Thompson and Paul Meier—have sustained such lengthy discussions of the unique marriage of Morris's utopianism and Marxism. For Morris the struggle for socialism was inseparable from "the education of desire" and the "making of socialists."

Thompson, in particular, provides a detailed exploration of Morris's historical practice, his study of the Morris movement from romantic to revolutionary being an in-depth reconstruction of the movements, mobilizations, and schisms of the Victorian Marxist milieu in which Morris was immersed. His revised 1977 edition of the Morris biography is the touchstone for the essays in this collection. Boos and Silver have assembled ten short articles, sandwiching them between a brief introduction and a concluding appreciation of Joseph Riggs Dunlap, a librarian-scholar who did more than anyone to further Morris studies in the United States.

These essays present a "textual" Morris. Less interested in how Morris crossed his own activist "river of fire," relatively unconcerned with his socialist campaigns, the various commentators explore chapters of Morris's literary and artistic undertakings. But they break from convention in premising their comment on the socialism of Morris, rather than, as is so often done in aesthetic writing on him, distancing the political Morris from the artistic Morris. The result is a short, but highly useful, book that, whatever its internal contradictions, contributes to the effort to see Morris, not as some bundle of oppositions, but as an understandable whole.

There is copious comment on *News From Nowhere*, and *A Dream of John Ball* comes in for a fair bit of analysis. More idiosyncratic is the essay by Lyman Sargent on Morris and the anarchist tradition, a slightly strained attempt to present a theoretical peaceful co-existence between Morris's professed Marxism and his leanings to collective anarchism. On one level this is a non-issue: Marxists and anarchists have historically been quite close in their understandings of what the post-socialist order would look like, as evidenced in Lenin's *State and Revolution*. Yet, on another level, there is a substantive issue here, which Sargent's textual analysis skirts. Where Marxists and anarchists have always differed is over the question of how one gets to utopia. As Alexander McDonald shows, in an interesting exploration of Morris's highly critical response to Edward Bellamy (and as is implied in Darko Suvin's innovative discussion of Morris and the counter-project of science fiction in the 1880s), this question of utopia was central to Morris's concerns.

Lawrence Lutchmansingh introduces the volume with a discursive attempt to link this issue of utopia to Morris's art. Among the most theoretically poised—it draws on Jameson, Baudrillard, Lukacs, Habermas, Soper, and Jacoby—of the articles in the book, it argues for Morris's archaeological socialism, suggestively pointing out how Morris mined the medieval past to draw out a notion of the craftsman ideal that could symbolically redress the debasement of work in order to elevate labor to the centre of civilization once again. Morris's attempts to use song to this same end are the subject of Christopher Waters' revisionist and highly positive assessment of the socialist chants penned by Morris. He points out that these songs were not simple adornments of, but important components in the world-wide battle for socialist

collectivity, the lyrics finding their way to Knights of Labour and populist newspapers in the 1880s and 1890s, and to Omaha's Women's Socialist Union at the turn of the century.

This volume is an important contribution to the extensive writings on Morris. For too long that writing has taken place within separate spheres, with aesthetics and politics ideologically divorced from each other. *Socialism and the Literary Artistry of William Morris* serves an invaluable function in bringing the romantic and the revolutionary in Morris back into a shared focus.

Queen's University *Bryan D. Palmer*

***Irish Emigration and Canadian Settlement: Patterns, Links, and Letters*. By Cecil J. Houston and W. J. Smyth. Toronto: U of Toronto P, 1990. Pp. 370. $45.00.**

In less than a decade there has been a flowering of scholarship on the dynamics of Irish emigration to Canada, as witness the works or editions of essays of Akenson, Elliott, Toner, Punch, O'Driscoll, Wilson, and Mannion. While these authors have dealt for the most part with regions or provinces, the present authors, already well known for their pioneering work on the development of the Orange Order in Canada, have set themselves the task of providing an overview and synthesis for the entire country, as suggested by the book's title. They are to be commended for their skill and industriousness in undertaking this task. The question is whether the amount of research already achieved, though impressive for certain areas, is sufficient to justify the undertaking of a composite work such as this one right now.

The book is divided into three parts. The first documents the source regions of the emigrants in Ireland, the historical patterns of movement, and the emigration process; the second examines the settlement patterns in Canada, looking at land grants, landscape adaptation, and social and religious institutions. Finally, in the third, the authors present three collections of emigrant letters, in an attempt to personalize and complement the preceding treatment.

In their attempt to provide us with an overview of the current state of research, the authors do not furnish us with anything appreciably new, at least insofar as the pattern of Irish emigration and settlement in Atlantic Canada is concerned. Here they are dependent on the work of others, and in general the first component of the book is very much a summary of what is already known. (However, their work on the Tormentine Peninsula, New Brunswick and Quebec is new and valuable.)

One of the key findings of the book is that the port of Derry was crucial in channelling the emigrant flow. The authors emphasize how vital was the port's timber trade—with Saint John and Quebec particularly—in facilitating the outflow of people to those points. As a result Derry's role now has a comparable status, in our understanding of the regional concentrations of emigration in the north west, to that of Waterford in the south east. But though this enhances our appreciation of the regional nature of emigration in Ireland, the authors do not recognize that Canada itself was not unified in terms of its regions until after the mid-nineteenth century. Therefore, Irish emigrants coming to British North America before mid-century (and here the authors confirm the findings of others that the majority of Irish had arrived by that time) were coming to a country which lacked political, cultural and economic unity, and this presented them with problems of adaptation and integration, which need to be explored more fully.

Additionally, the authors present some valuable, new compilations of statistical data, which will be of great service to future workers in the field. The series of letters appended give much of the preceding detail a human face and are helpful in documenting the emigration process at a personal level. It is unfortunate, however, that they relate to the experience of the Protestant Irish only, that they are not regionally representative (Atlantic Canada is not covered), and that, for the most part, they are concerned with the later period of emigration, rather than its formative phase before mid-century.

The specificity of the letters points to a more general criticism of the book is its lack of case studies of estates in Ireland from which we know significant numbers of emigrants came. The estate records of the Gore-Booth and Palmerston families of Sligo (the latter in the Hampshire Record Office), for instance, and material relevant to Derry-Donegal-Tyrone warrant mining in this respect. We need to appreciate

more what the situation of tenants, whether small farmers, cottiers, or laborers, was on an identifiable number of estates relevant to the Canadian emigration experience before we can generalize about patterns, motivation, and social composition.

These observations aside, the book offers a stimulating and elegantly written and produced account of the Irish emigration experience, and it adds significantly to the burgeoning body of literature on this subject.

University of New Brunswick *Thomas P. Power*

***Stephen Leacock: Humour and Humanity*. By Gerald Lynch. Kingston and Montreal: McGill-Queen's UP, 1988. Pp.xiv, 197. $24.95.**

Considerable pressure to publish falls on the heads and shoulders of young faculty. Young would-be academics must now give papers at conferences, publish them, and try to put a book on the shelf in the first three years of their academic careers. And three years is all most young academics have to prove themselves. Their initial contracts are usually up for renewal by then.

There is thus pressure on the young academic to make his/her thesis publishable. The actual audience for a thesis is initially quite small: half a dozen people at most (a supervisor and an examining committee). Later, others in the field will also want to read it. But in order to transform a thesis into a saleable book, the manuscript must be made to appeal to a wider audience. Gerald Lynch's *Stephen Leacock: Humour and Humanity* reads like a thesis and leaves one wondering why it did not receive enough stringent criticism to accomplish the transformation from thesis to book.

Gerald Lynch is very capable of delivering his ideas in a livelier form. He has done so in the "Afterword" to the New Canadian Library edition of *Arcadian Adventures with the Idle Rich* (1989), and in "Mariposa versus Mr Smith," in *Studies in Canadian Literature* (1984) and "Religion and Romance in Mariposa," in *Stephen Leacock: A Reappraisal* (1986). Students who are encouraged by these pieces to seek out the book will not find the experience of reading it very

pleasing. In order to reach the extended analysis of *Sunshine Sketches* and *Arcadian Adventures* they must wade through two turgid and lugubrious chapters.

The two opening chapters of the book present us with Leacock the tory-humanist and Leacock the kindly humorist. Lynch's perception of Leacock is developed from Leacock's extra-literary utterances (most published well after 1912 and 1914). He then relates the later Leacock to the earlier fiction: "To view Leacock's best work in isolation from his Tory-humanist norm and his theory of humour is to require much presumption on the part of the reader who would extrapolate and apply standards of judgment"(38). So his strategy is simple: "establish the views of the man, then go 'back of the fiction'" (3). Approaching Leacock in this manner is now much simpler for the "ambitious" Leacock critic. The discussion starts in the after-life of the fiction where Lynch locates Leacock cosmically eyeing the world. What we are offered is an out-of-fiction experience. Leacock is gift-wrapped and the package is stamped "TORY-HUMANIST."

So it is somewhat of a relief to find Lynch eventually much more pragmatic about the experience of reading his chosen fictional texts:

> Mariposa does not obviously provide an absolute moral norm. The moral norms of the book can be induced only after a careful consideration of the events portrayed, after an appraisal of what motivates its characters, and after a thoughtful assessment of the narrator's relentlessly ironic commentary. (72)

Indeed, when Lynch focuses on glossing specific details of the text that lie "back of the fiction" (98, n.11) he is very interesting. However, he does not offer the reader much in the way of an immediate context for the fiction he proceeds to discuss at length.

Lynch's view that the Mariposans do not need Josh Smith and that the six middle sketches intentionally contrast Smith and the Mariposans will be read with interest, as will be his story-by-story analyses, by undergraduates hungry for good critical entanglement with these texts. But our reading pleasure does not continue uninterrupted for long: too often Lynch overdoes a bright idea (89-90, 98-99) and too often the discussion is marred by excessive summary. Too often, Leacock the Tory-humanist is wheeled in to save us becoming confused:

> The confusion between theory and practice dissipates somewhat when Leacock's tory-humanist orientation is recalled and he is understood to be viewing the vanities and hypocrisies of his characters—and intends the reader to view the same—from a "sublimely humorous" height. Or, as Leacock writes in a different context, "To express the situation in Irish, the more you think of its future, the less you think of it." (38)

Leacock's views on society and politics prior to and during the writing of *Sunshine Sketches* and *Arcadian Adventures* remain somewhat shadowy. Instead, the second chapter is devoted to a search for Leacock's "satiric norm" (38). We are presented with Leacock's own views on the development of humor, Leacock on Dickens, Leacock's notion of the "superself," and Leacock on the divine perspective of humor—none of it rivetting or particularly well written:

> There is in Leacock, the tory humanist, a decided strain of, to borrow D. M. R. Bentley's coinage, "Tory transcendentalism" . . . "Tory transcendentalism" relies on his connotative use of diction which is suggestive of the magical; substantiation depends also on the associations which he establishes between humor and enchantment, enchantment and love, and love and the super-self. (51-52)

After many pages of this kind of prose the book shifts to the fiction: "His all-encompassing humorous vision readily perceived and took full measure of the Smiths and Drones and Fyshes and Boulders of his fictional landscapes" (56).

I opened this book with high hopes, having read the three shorter and much livelier pieces by Gerald Lynch mentioned above. Not that there are not bright moments and some clever readings. Not that the book is without an overall view of the relationship of Leacock's two fine short-story cycles: "Religion and Politics in Plutoria" reaffirms Lynch's contention that in *Sunshine Sketches* and *Arcadian Adventures* we have an extended work of fiction:

> "Mariposa" and "Plutoria" suggest a paradigm for all of Leacock's fiction. His humorous pieces can be located along a continuum between "Mariposa" and "Plutoria"(7) . . . "L'Envoi: The Train to Mariposa" should be viewed as the pivotal chapter of an extended work of fiction that begins with the preface to *Sunshine Sketches* and concludes with the masterfully humorous closing scene of "The Great Fight for Clean Government." (172)

Unfortunately, the first part of this quotation is on an erratum sheet and in time might well fall out of the average library copy. Yet it is a key sentence in a book marred by too many vestiges of the thesis: "As chapter one has shown," "As the above passage further demonstrates," etc. Almost every page offers an example of an argument that could be tightened or of style that could be improved. Even though the book is only 197 pages, it could profitably be shorter. The omission of a bibliography is particularly disappointing. I was left wondering about the way things are in academia today and how this book could have been so much better.

Acadia University *Richard A. Davies*

***The Heliotrope and Other Stories*. By Ana Maria Matute. Translated by Michael Scott Doyle. New York: Columbia UP, 1989. Pp. 103. $25.00.**

It is within the context of Franco's authoritarian regime that Ana Maria Matute, one of Spain's most distinguished writers, has produced her short stories and novels. Born in 1926, she belongs to the generation whose childhood and youth were marked, politically, by the transition from freedom to repression. If censorship of the press was absolute in the Franco era, censorship of fiction was capricious and irregular; and protest, not against the regime but against an equally authoritarian society, became possible. Ana Maria Matute's protest is expressed in her portrayal of adolescence, the period of transition from the innocence and freedom of the child to the burden of the knowledge of guilt.

For Matute's adolescents, losing their innocence means discovering their own capacity for evil, an evil they have already observed in the adults around them. In *The Heliotrope Wall and Other Stories*, first published in 1968 as *Los muchachos* and considered one of Matute's finest works, evil and violence dominate the seven stories, but the reader feels their intensity only retrospectively as the adolescent protagonists come to understand the meaning of events foreshadowed from the beginning. Confusion due to the lack of communication

between the generations compels the young to make what sense they can of circumstances. Incomprehension leads to catastrophe at the end of every story; in several of them, the adolescents are themselves, to their astonishment, the perpetrators of murder. In others, the protagonists are victims seeking their own destruction, two of them in connection with an unrecognized sexual awakening which leads to rape and death. Yet the stories are not morbid in tone but by turn hard, lyrical and humorous, with a wry, unsentimental tenderness that underscores the injustices suffered by the young.

Two of the stories concern mythical protagonists. The three successive incarnations of Ferbe, in "The King of the Zennos," represent a Messiah figure, condemned to death by the generation he has come to save, but also capable of causing the death of others who love him. Ferbe, the mythical "King," incidentally, seems to inhabit the island with its pogroms described in *Primera memoria*, Matute's greatest novel. And in "Do Not Touch," Claudia, the nonchalant devourer (when her eyes are dreamy) of transistors and light bulbs, a chair and four boyfriends, is transformed—perhaps—into the goddess of a cannibal tribe. The only story told from the point of view of good, middle-class parents and husband, this one is also the funniest.

Matute reserves her acutest criticism for the upper class, those formerly affluent families, always self-indulgent and now decayed, in which parents with their pre-Civil War "modern" attitudes are neglectful of their offspring and their estates. Juan in "The Heliotrope Wall," and the girl narrator of "A Star on the Skin" belong to this class and suffer from the confusion of the old and new attitudes. These, the first and last stories of the book, best display Matute's understanding of troubled adolescents torn by their craving for affection not offered by their parents and by their own inability to fulfil their parents' emotional needs, and deeply disturbed by their first unacknowledged sexual longings.

The title story conveys the confusion of the fourteen-year-old protagonist through a subtle use of narrative techniques. By means of free indirect discourse, and focalization through the adolescent Juan's eyes, the story gives the illusion of a first-person narrative. However, there is often a puzzling use of an unattributed "he" which might refer to any one of the three boys in the story. The lack of syntactical clarity reflects the boys' states of mind, induced, it seems, by the smoking of

the "new cigarettes, the ones with sweet poison" (17) that make them dizzy, the ones intimately linked to their obsession with the constellations of the stars. New emotions stir in Juan: does he desire his mother's friend . . . or his friend's older, delinquent brother, Galgo? Nothing is clear: actions and feelings are exacerbated by the lush decadence of the flowers "of a disquieting purple color" (3) on the river bank, by the house of assignation in the popular grove and by the heliotrope wall itself, symbol of forbidden sexual delights. Nothing is clear except that Juan's actions must inevitably lead to death, an ending rendered terrible and beautiful through a lyrical vision which is both Juan's and the narrator's. Matute is at her best in this splendid, complex tale, and her book, excellently translated by Michael Scott Doyle, is a fine example of the high standard of short-story writing in the Hispanic world today.

University of British Columbia *Marian G. R. Coope*

In Brief

***The Chignecto 'Connexion': The History of Sackville Methodist/United Church, 1772-1990.* By Peter Penner. Sackville, N. B.: Sackville United Church, 1990. Pp. iv, 192.**

In this work, Peter Penner, Professor and Head of the History Department at Mount Allison University, has contributed markedly to what is known about Maritime Methodism and its imprint on the United Church of Canada. While his study has a local geographic focus, it is set within a wide milieu and draws a picture which illuminates both the subject and its context.

The Chignecto 'Connexion' deals primarily with the period from 1772 to 1925. It begins with a description of the Wesleyan Methodists of Chignecto, proceeds to examine the Methodist Society of Lower

Sackville and the emergence of the College Church, and concludes with an assessment of the challenges which the church faced at the turn of the century. The closing section brings into view the character of religious and ecclesiastical life in the United Church in Sackville since 1925.

In the introduction, Penner poses the questions he aims to address. Has the Methodist/United Church in Sackville been a significant church? Did it become dominated by the academic institutions, emerging as a servicing church rather than as a Christian community with a self-generating dynamic? Did the congregation merely reflect the Conference? In dealing with these questions, the author's approach is variously, episodic, anecdotal, biographical, statistical and analytic. The combination makes for sound argument and forceful conclusions.

Among the things of which we learn here are: the virtues and the vices of the formidably influential Sackville business families; the criticism of pew rentals; the way in which a class meeting operated; the conversion of C. F. Allison; the periods of revival; the hymns composed and sung; the debates about evolution and biblical criticism; the cultural flowering of the clergy; the economics of parish support; the pivotal contributions of women; ministerial etiquette; the concern for children; the change in priority from personal to societal salvation; the debate between connexionalism (mutual support) and congregationalism (individualism); the anxiety about amusements; and the interplay between conservative, liberal and neo-orthodox theology.

The Chignecto 'Connexion' draws on important source material, including *The Wesleyan* and *The United Churchman.* The book is thoroughly documented with footnotes, appendices, maps and pictures, and serves to illuminate a telling chapter in the religious history of the Canadian Maritimes.

Atlantic School of Theology *Gordon Macdermid*

***Redeeming Eve: Women Writers of the English Renaissance.* Elaine V. Beilin. Princeton: Princeton UP, 1987. Pp. xxiv, 346. Paper, $14.95.**

Redeeming Eve surveys five generations of women writers of the English Renaissance in an attempt to determine how the Renaissance concept of woman influenced them. The text is organized into three sections, each designated by an architectural metaphor from Christine de Pisan's *Cité des Dames.* The first, "the sturdy foundations," examines pious works; the second, "mighty towers and strong bastions," discusses writing that experiments with persona and genre; the third, "lofty walls all around," deals with mother's advice books and defences of women.

The first and third sections are less successful than the second. In part this is due to the inclusion of some very bad poetry. As well, many of the writers dealt with in these two sections limit themselves to pious writing, a genre many modern readers find somewhat insipid. The second section, with its account of writers who explore new forms and find "heroic woman an increasingly significant focus" (152), is the most engaging. Included here are discussions of Elizabeth Cary, the playwright, "a lady of most masculine understanding"; Joanna Lumley, the first *person* to translate a Greek drama into English; and Mary Wroth, "the first English woman to write a romance and a sonnet sequence."

However, Beilin does justify including all of these writers in one volume. For the work of each of the writers who broke new ground and created unconventional female heroes "participates in the attempts of women writers to restore the spirituality and redeem the virtue of their sex" (208) no less than that of those conservative writers who restrict themselves to "pious meditations" or to "the vindication of women's Christian virtue." In short, the subject matter of each group ultimately reinforces the traditional concept of the virtuous woman, the *redeemed Eve.*

Still, not all of the texts examined here will prove of interest to literary scholars. Feminist scholars and social historians, though, *will* find Beilin's work a useful introduction to the woman's literary tradition in English.

L. B.

***In Two Minds: Guesses at Other Writers*. C. H. Sisson. Manchester: Carcanet Press, 1990. Pp. 296. $18.95.**

Under the pressure of academic deadlines, the rush to keep up with new publications and authors, or in the flutter of desperation that can arise in the face of all that one *would like* to read, one can forget that reading should be, above all, a pleasure. C. H. Sisson's *In Two Minds* is both a meditation on and exercise in the pleasures of reading and of making the acquaintance of other minds—some centuries old, some in translation. Sisson's essays range widely through the canon, from writers he has translated (Dante, Virgil, Horace) to those who have deeply influenced him (Pound, Yeats) to European writers (Du Bellay, Vauvenargues, Czeslaw Milosz, Heine).

"The real task of the reader, as of the writer," Sisson argues, "is to pick up a few of the threads of the web of meaning in which he stands, in his particular time and place." Sisson attempts to understand his subjects as writers shaped by their cultural and historical contexts, but also to meet them as individuals worth knowing, and this is the strength of his book. The value of these essays lies less in their critical insights than in Sisson's approach to these writers. Respectful but informal, it provides a personal and engaging view of writers one is familiar with and a tantalizing introduction to those who are unfamiliar or one has not read deeply. *In Two Minds* is an exercise in the attitude one brings to reading and criticism, and, moreover, a reminder that reading provides, first and foremost, the pleasure of one mind's encounter with another across the barriers of time, space and language.

G. F.

***The Second Season of Jonas MacPherson*. By Lesley Choyce. Saskatoon: Thistledown Press, 1989. Pp. 156. Paper, $14.95.**

The Second Season of Jonas MacPherson is a richly-textured evocation of the landscape and the people of Nova Scotia's eastern shore. Through a series of episodes—some of which deal with events in the present, but most of which take the form of dream-memories—we are introduced to the important personalities in Jonas MacPherson's life.

Unsurprisingly, most of these personalities are considerably eccentric. More interestingly, they sometimes move beyond eccentricity into the realm of the magical. Unfortunately, this treatment can be somewhat strained and stereotypical, as with characters such as the fanatical evangelist Muriel Cree or the mystical MicMac Joe Allen Joe.

Choyce is more successful with his "down-to-earth" eccentrics, such as the visionary old woman, Nora, or the stubborn fisherman, John Kincaid. Jonas' memory of his youthful friendship with John Kincaid and their attempts to resurrect a decrepit old boat one year is one of the best things in the book—a wonderfully accurate portrayal of an adolescent relationship.

One of the other pleasures of this book is Choyce's eye for the bleaker charms of Nova Scotia's coastline:

> I remembered a barren hill of rock outcropping, a church larger than all the houses of the village combined. A brazen graveyard on the top of the hill with a gaudy painted crucifix.

Each chapter in *The Second Season of Jonas MacPherson* is a self-contained unit, with the whole loosely held together by the unifying theme of Jonas' life story. But the relative thinness of the linking narrative and the unevenness of of the "stories" prevents this work from ever really pulling together as a novel.

Halifax, Nova Scotia *Siobhan McRae*