

NEW BOOKS

THE PROTESTANT WAY. By KENNETH HAMILTON. London: The Epworth Press; Toronto: John C. Winston Co. Ltd. ✓

This brilliant, stimulating and altogether timely book is difficult to classify. It is refreshingly and rewardingly unique. It is not a theological manual. It does not deal point by point with doctrines of the faith. Rather, in the author's own words, it is "an essay in interpretation," a book *about* theology, not a book *of* theology. It is a statement of the Protestant outlook and temper and ideal. Mr. Hamilton is forthright yet irenic, penetrating yet persuasive, profound yet delightfully humorous. He has given a definitive and scholarly statement of Protestantism as an approach to reality, as "the human attempt to express certain values within the party." It is a book to delight the heart of the theologian and quicken the interest of the enquiring layman. It is demanding and sometimes even difficult, but it is at all times richly rewarding.

The word Protestantism is described as a "group label," and after a preliminary enquiry into the relation between names and values, which is in itself a fascinating excursus in semantics, Mr. Hamilton proceeds to study the words *Protestant* and *Catholic*. These, he affirms, have grown into two near-proper names which awaken in us feelings of loyalty and hostility. But Protestantism has a meaning in history and beyond it. It may refer to the whole party viewed from a historical standpoint, or it may refer to the idea behind the party. But the idea can never be isolated from its historical expression. It is never enough to speak of the "Protestant principle," for values must take on historical forms; they are never found disembodied. Protestantism is not, as Dean Inge affirms, merely "an element inherent in all religion"; it has a definite historical reference, without which it is like "a fish out of water."

In demonstrating how Protestantism has expressed its historic convictions the author turns to the realms of belief and morality. Protestant orthodoxy is judged by its readiness to follow Gospel truth, even to the point of admitting inadequacy and error in its former protests. Protestant belief is not mere opinion: it is a personal response to and apprehension of Divine truth. The writer's altogether felicitous use of simile is excellently typified in his illustration of Catholic theology as "a box open at one end for future extension but with the rest of its length securely enclosed so that what is inside and outside cannot be doubted," and Protestant theology as "a locked door with a key beside it." For Protestantism theology has no meaning apart from its use.

It is in his treatment of doubt as an implicate of faith, that Mr. Hamilton is perhaps most provocative. "Protestant doubt is the other face of Protestant belief. Trust in saving knowledge implies a relative scepticism about all knowledge that lies outside the sphere of faith." The Protestant way is the way of *dialogue*, and this can never be based on the level of compromise. Christian theology is a dialogue between God and man; Christian ethic, the dialogue between man and his neighbour, is given meaning by the dialogue between God and the individual. The roots of faith are kept alive by dialogue and not by religious authority. Dialogue is the basis of morality, and dialogue

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extends to the right relationship of the Christian with his total environment in terms of art and culture. Through dialogue there is hope of the re-formation of the Church in which the Protestant protest is "merged in the wider protest of a Catholic Church no longer 'Catholic'." The term *dialogue* is somewhat abruptly introduced, and is acknowledged as Martin Buber's metaphor; a more precise definition would be of assistance to the reader.

Canadians in general and Nova Scotians in particular will rejoice in the appearance of Mr. Hamilton's book. The publication of this distinguished and erudite volume has brought signal renown to the theological and literary life of our country. To many an intelligent reader it should prove a most intriguing introduction to the surprisingly satisfying pleasures of truly able theological research and debate.

J. B. CORSTON.

SAM SLICK IN PICTURES, Illustrated By C. W. JEFFERYS, R.C.A. LL.D. Edited with an introduction By LORNE PIERCE. Parallel text By MALCOM G. PARKS. Toronto, The Ryerson Press. pp. xx, 205. \$4.00.

By recording accurate history with the eye, hand and heart of a skilled and sensitive artist, Charles W. Jefferys gave unique service to Canada and Canadians. Beginning with illustrations for school history-books, he brought to life the pageant of his adopted country in scenes that became as familiar and inspiring as they were instructive. But it is only within recent months that his earliest and in many ways his most interesting and effective works have been rescued from exile and probable oblivion. These are a series of one hundred and two pen-and-ink drawings that Jefferys made about forty years ago for a projected but still unpublished *de luxe* edition of the works of Thomas Chandler Haliburton. As humorist, satirist and historian, Haliburton might seem, by the sharpness and deftness of his own pen, to be sufficient unto himself; but Jefferys, who could appreciate both the strength and the weakness of his author, proved to be the ideal and even the necessary posthumous collaborator.

By his efforts to have the drawings returned to Canada, where they have been added to the vast collection of Jefferys' paintings and drawings amassed by the Imperial Oil Company, Dr. Lorne Pierce has made far from the least of his many contributions to Canadian art and letters. The story of the migration is told in his self-effacing introduction, the Odyssey reaching its climax in a touch of absurdity that would have delighted both author and illustrator, who had eyes equally keen to distinguish the real from the ridiculous. As Dr. Pierce observes: "No better editor or illustrator of Haliburton could have been found than C. W. Jefferys. . . . These 102 drawings underline some of Haliburton's best humor and his most pointed commentaries upon men and manners. . . . They also reveal Jefferys at his very best, since, for the moment, author and artist are one and the same person." Jefferys himself wrote; "The history of a country is to be read not only in the printed records. . . . Pictorial records are. . . sometimes of greater value. . . . A tangible object cannot lie or equivocate so successfully as a word." It is a real and memorable picture of

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The works of Haliburton (many of them first editions and all with his marginal notations) from which Jefferys was to have edited and illustrated the special edition have recently come to Dalhousie's Macdonald Library from the same generous hand that manoeuvred them and the drawings back to Canada. With the books came the notes of the artist-editor for the guidance of his publisher and printer, and also the jottings and type-scripts for lectures on his author. Of the general objects of his illustrations and in particular for Haliburton, Jefferys intended:

"1st. To stimulate an interest in the story and to arouse curiosity of reader. . .therefore, for one thing, don't give away the story by always choosing the climax or denouement for an illustration. . .

"3rd. To visualize the time, place, character and costume in more detail than is possible in the progress of the story, and through them convey the general atmosphere of the work. . .

"I have therefore aimed principally at a graphic quality, have taken a frankly literary point of view. . .emphasizing. . . perhaps unduly details of costume, character and setting. For these purposes I have chosen pen and ink as the most suitable medium."

Another advantage that Jefferys might have added, even for these days of improved reproduction, is the accuracy with which line-drawing in black-and-white can be multiplied on the printed page. (The glossy prints issued separately by Imperial Oil can hardly be distinguished from the originals.)

It is more than doubtful if the projected volumes will ever be published. In any event, most readers will be grateful and more than satisfied to have the present volume, which both pictorially and editorially epitomizes the diffuseness, unevenness and more than occasional coarseness of Haliburton in a single handsome and compendious book. A running commentary of quotation, condensation and interpretation has been placed opposite the 102 illustrations by the critical skill of Professor Malcolm G. Parks of Dalhousie, who as the fourth hand in this happy collaboration brought special knowledge and skill born of an editorial experience with the work of both Haliburton and Jefferys.

C. L. B.

THE FATE OF EAST CENTRAL EUROPE. Edited By STEPHEN D. KERTESZ. Notre Dame, Indiana, University of Notre Dame Press, 1956, 463 pp., \$6.25.

No book more relevant to the fateful year 1956 could be imagined than this symposium of eighteen essays by sixteen experts, outlining American foreign policy in the face of Soviet aggression in Mittel-Europa during the past fifteen years. The melancholy record of ignorance, gullibility, good intentions, tardy enlightenment and chagrined impotence is here set forth as a warning for Western policy-makers in the present and the future. It is not by accident that the volume is subtitled: "The Hopes and Failures of American Foreign Policy."

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The contents, following a brief but incisive introduction by Dr. Kertesz, are organized in five parts: (1) "The Course of American Foreign Policy," by Robert H. Ferrell, Philip E. Mosely and Robert F. Byrnes; (2) "Creation of a Soviet Empire in Europe" (Baltic States, by Arvid Schwabe) Poland, by Oscar Halecki; Eastern Germany, by Karl C. Thalheim; Czechoslovakia, by Ivo Duchacek; Hungary, by Stephen D. Kertesz; Rumania and Bulgaria, by Robert Lee Wolff; and Albania, by Stavro Skendi); (3) "On the Periphery of the Soviet Union" (Finland, by John H. Wuorinen; Austria, by R. John Rath; and Yugoslavia, by Alex N. Dragnich); (4) "The Economic Framework", by Gottfried Haberler and Nicholas Spulber; and (5) "American Ideas for a Free East Central Europe," by Alvin M. Bentley, of the U.S.A. Committee on Foreign Affairs.

One of the most striking essays in the collection is that of Philip E. Mosely on "Hopes and Failures: American Policy Toward East Central Europe, 1941-47." On his first page he notes that "the United States, prior to December 1941, had alternately exhorted and condemned. It had not acted. It had no policy, in any effective sense of the word." And he ends his chapter with an equally melancholy statement: "By the end of 1946, against unyielding Soviet insistence on transforming East Central Europe into a closed preserve, the American Government had a heap of broken Soviet promises to point to as a reminder that hope, divorced from power, is not a policy."

Perhaps the least satisfactory chapter in the book is Mr. Bentley's discussion of "Post-Liberation Problems." He is so uncertain as to which of several forms a hypothetical liberation might take that he refuses to discuss the several conditions of the several contingencies. The Polish and Hungarian revolts of 1956 clarify the pattern and underline the urgency of the whole matter. One is glad to note that he quotes extensively from the Philadelphia (1951) and Williamsburg (1953) declarations made by representatives of the ten enslaved peoples.

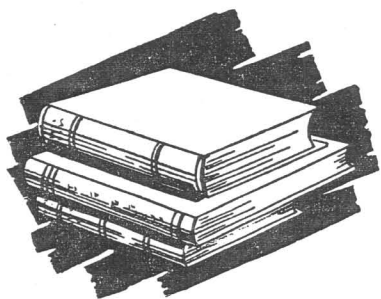
The book should be prescribed reading for all who have forgotten that blood and suffering are the price of freedom and that words do not make foreign policies. For that matter, it should be read by all who wish to understand the momentous struggle for liberty in East Central Europe.

WATSON KIRKCONNELL.

THE FRONTIERS OF CRITICISM. A Lecture by T. S. ELIOT. Univ. of Minnesota Press. Pp. 20.

THE DICTION OF POETRY FROM SPENSER TO BRIDGES. By BERNARD GROOM. Univ. of Toronto Press. Pp. 284. \$5.50.

In 1923 Mr. Eliot published an essay "The Function of Criticism;" now, more than 30 years later, he has published what might be called a lengthy footnote to it, in which he examines cursorily certain tendencies that have developed since. The lecturer still sees the function of criticism as "the elucidation" of works of art and the correction of taste," but he translates this into more modern terms: the promotion of "the understanding and enjoyment of literature." There are, however, for Mr. Eliot two dangers in recent criticism: over-emphasis



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on the origins of a poem, and, conversely, over-emphasis on the critic's personal interpretation of the poem. Carried to excess, neither tendency will increase our understanding or enjoyment of the poem, for knowing all about the origins of a poem is not the same as enjoying a poem, and knowing in the greatest detail one man's interpretation of a poem is not necessarily knowing what the poet was trying to say in the poem, and highly developed impressionistic criticism can lead to the fallacy that there is only one true interpretation. Very pleasantly, if somewhat wordily, Mr. Eliot presents his thesis, illustrating it frequently with references to interpretations and misinterpretations of his own works by enthusiastic, if somewhat misguided, students and critics. The present reviewer would like to see another book by Mr. Eliot: a selection of his correspondence during the last 30 years on such matters, with his own comments on the relevance or irrelevance of the interpretations offered him and the questions asked him. Such a book would be valuable record of creative writing and criticism in a very lively and significant period.

Professor Groom's book illustrates the first danger discussed by Mr. Eliot: knowing all about the background and technical matters, whether such material really gives the reader a deeper insight into, and enjoyment of, the poem. The chief weakness of the book is the scope. How can one adequately cover the diction of poetry—not poetic diction, as the author wisely points out—from Spenser to Bridges in 275 pages? Some poets receive half a page or less—what that is fresh and significant can be said in such limits? The longer chapters, as on Dryden, are stimulating, but the present reviewer was more impressed by the author's flashes of insight into the significance of an author, rather than by the details of the diction. A first-rate teacher could conceivably use material in this book to illuminate classroom discussion of certain lines or passages in a poem. The danger of a study like this is that the reader sees a word or a phrase detached from the wider context. If the author had opened his book with the first paragraph of the last chapter, the reader might earlier have seen more clearly the ultimate aim of the work and so gained more from his study of it.

BURNS MARTIN.

PINE ROOTS. By GLADYS TAYLOR. Ryerson Press. Pp. 238. \$3.75.

Mrs. Taylor's grandparents pioneered in the Swan River country of Manitoba, an area that was opened up to settlement at the end of the 19th century. The author was brought up in the district and knows its background intimately; in this novel, she gives the reader something of the history of the Valley and the trials of the settlers from 1900 to 1920.

To any one who has known pioneering, the novel has an authentic ring. There is the little settlement at the end of steel, from which the latest settlers push off into the unknown over very bad trails, and in which various kinds of people open temporary shops to serve the newcomers. We have men, who have to leave the homestead to earn money to carry on the great adventure, and women, left in the isolation and loneliness of the small shack. Mrs. Taylor does not exaggerate the setbacks that come seemingly to every pioneering group: frost,

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drought, near starvation, death at birth and in childhood. There are the self-made joys of the community: the building of a new school, sports days, and dances. Then there is success for those who have had the courage to remain or have not had the means to escape. This side of the novel took the reviewer back 50 years to similar conditions.

It is when one turns to the more purely literary problems that one has doubts about the novel. The canvas is very crowded — almost too crowded, for the reader needs a *dramatis personae* to keep him straight with the characters. One feels that Mrs. Taylor could have written two or three shorter, simpler novels without adding much new material. Again, there is a danger of certain characters being either sheep or goats, and of a moral being injected too obviously into the story. Too much and, paradoxically, not enough is made of the queer background of Mrs. Trelawney's family in England, and at times the long arm of chance — especially with Paul Weston — is too obvious. Like all too many Canadian novels, PINE ROOTS lacks distinction of style and sophistication of treatment. To sum up, PINE ROOTS, the winner of the Ryerson Fiction Award for 1956, shows deep sincerity, knowledge of the background and the simpler types of pioneers, but is lacking in artistry and tends towards didacticism, the curse of most Canadian novels. It can, however, be read with pleasure, and holds promise of good writing in the future if Mrs. Taylor can curb her weaknesses.

BURNS MARTIN.

THE MYSTERIOUS NORTH. By PIERRE BERTON. Alfred A. Knopf, New York. 345, xv pp., illus. 1956.

There seems to be no end to books about "the North." They come from the publishing houses in a frightening stream: many of them inept, too many of them downright tedious, and, here and there, a good one. The efforts of the writers and publishers, to say nothing of the National Film Board and the Canadian Broadcasting Corporation, seem to be so tireless that most Canadians, by this time, should be familiar with the basic facts about the vast territories which spread out across the top of this country.

Reports that people taking up life in lonely outposts above the Arctic circle may lack the mail service and other amenities of our metropolitan centres, that Eskimo women chew sealskin to make it more pliable, and that days and nights are unusually long, depending on the season, no longer convey whatever excitement they originally contained.

Because of the vast — and often mediocre — quantity of information about the north which is constantly assailing us, it is a welcome relief to come upon a work which is at once competent, fresh, and interesting. This is just what Mr. Berton has produced. His book combines information and entertainment in nice balance and the picture he gives us of the many places he has visited is always vivid. Wisely, Mr. Berton makes the point that "the North" is a somewhat vague term, not for one particular district but for a sprawling collection of quite different and distinct areas. And these he treats separately on the basis of trips he has made into each.

The result is a satisfactory and satisfying book.

W. G. A.



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THE BULL CALF AND OTHER POEMS. By IRVING LAYTON. Toronto. Contact Press, 1956. Pp. 49. No price listed.

EVEN YOUR RIGHT EYE. By PHYLLIS WEBB. Toronto, McClelland & STEWART, 1956. Pp. 64. \$2.75.

LET US COMPARE MYTHOLOGIES. By LEONARD COHEN. Drawings by FREDA GUTTMAN. Montreal, McGill Poetry Series, 1956. Pp. 79. \$2.00.

In Conrad Aiken's long poem "A Letter from Li Po" the poet's business is stated very well: "...For we must hear and bear/the news from everywhere: the hourly news,/the infinitesimal or vast,/from everywhere." These three poets, all Canadians and all from Montreal, have news to tell and each has an individual and special way of bearing it. At the moment, Irving Layton, the senior of the group is probably publishing more poetry regularly than any other poet in the country. This is not necessarily indicative of anything in particular, but his dozen or so books published over the past ten years have invited more than passing attention from the critics. The influences of Ezra Pound and William Carlos Williams have been pointed out by others, and if his haven't been they should be, D. H. Lawrence's. But in each new book of Mr. Layton's, what provide the excitement for me are his own spectacular fireworks, and I do not much care where he has borrowed his fuses. Let it be said that he has borrowed well, and there is nothing unfair in this surely. It is far better sport to record the shocks and tremors, to read with admiration (but just as often at present with dismay when he sets out to shock) his ironic, tender, brutal, sensitive and finely conceived poems. Mr. Layton is no quiet breeze rippling the reeds. When testy his poems are often cruel blasts in the face. When he describes nature (crows, ferns, butterflies, women) one can only stare and listen and attempt to look closer and closer at the wonder he has captured.

In THE BULL CALF AND OTHER POEMS the poet realizes a searching and arresting directness through the clever and sophisticated manipulation of detail. For example, he *must* have seen and heard a bull calf slaughtered and he has remembered everything. His title poem "The Bull Calf" is a fine one as a result.

Despite a natural tenderness, however, Mr. Layton continues to reveal, for this reader at any rate, a disturbing hardness of heart in his attacks on individuals and institutions. I do not mind the attacks particularly but rather the way he goes about them. There are many things Mr. Layton does not like. What else can one make of these lines from "The Way of the World?" "It has taken me long, Lygdamus,/to learn that humans, barring/a few saints, are degenerate/or senseless." Except himself no one within Mr. Layton's radius, and he roams widely, is permitted to harbour even the most private woe. It becomes a little tedious to come upon his swipes at organized religion in so many of his poems. Mr. Layton in labouring this particular point, for instance, is trying to prove something. Personally I do not believe he will persuade even himself.

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Indian File Series. Miss Webb brings her own special news in a group of thirty-three essentially occasional poems. Her approach to life through poetry has none of the insistence and raw directness often displayed by Mr. Layton, but rather a precise and confident, pleasantly feminine lyrical emphasis, technically brilliant. Her work has the care of some of the younger English poets writing now — Elizabeth Jennings for one. Taking the most delicate filament of an image, Miss Webb is capable of shaping it into full growth, into the most clear and perfect fulfilment for her purposes. Her poem *THE SHAPE OF PRAYER*, is an example of what I mean:

The shape of prayer
 is like the shape of the small
 beach stone, rounded smooth, but individual
 in its despair,
 skimmed on the water it skips to drown
 down with its sunken fellows, down
 in despair.
 The shape of prayer is that —
 curved and going nowhere, to fall
 in pure abstraction saying everything
 and saying nothing at all.

Hold this poem up to the light and it remains perfect.

LET US COMPARE MYTHOLOGIES by Leonard Cohen is the inaugural volume of the McGill Poetry Series whose “. . . purpose is to present to the university community and the public the work of young writers at McGill of outstanding ability.” Mr. Cohen’s poems are strong, intense and masculine. Despite his rather self-conscious approach to Jew and Gentile relations and a preoccupation with love at all hours, one senses here a brawling spirit and energy capable of writing the long poem about a Canada without flags. This I felt was particularly noticeable in his two-page poem “Ballad.” Mr. Cohen’s poems demonstrate an acute social awareness, a more than nodding acquaintance with art, prayer and love. One hesitates to offer higher praise than this. The only really serious fault I have to mention is with the format of the book. The pages are heavy, almost tired looking, with ink and except for the cover illustration the art work adds little if anything to Mr. Cohen’s message.

D. G. L.

QUEEN’S QUARTERLY. INDEX to vols. I-LX, 1893-1953. Author and subject index. Kingston, Queen’s Quarterly Office, 1956. Pp. 182. Multilith. \$2.00.

The appearance of a cumulative index to a periodical rarely arouses much interest except amongst such souls as librarians, editors and scholars. However the new index to the first sixty volumes of Canada’s oldest quarterly review, the *Queen’s Quarterly*, deserves more than passing mention. As Professor Malcolm Ross, its recently retired editor, points out in a Foreword, the index is a unique record of our emergent national culture. In covering politics, foreign affairs, and the arts and letters in Canada since 1893, the *Quarterly* has in-

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cluded the work of a host of distinguished native and foreign writers. Amongst its contributors such Canadians as Duncan Campbell Scott, Frederick Philip Grove, Ethel Wilson, B. K. Sandwell, H. A. Innis, Pelham Edgar, and many others appear. From abroad one finds Lord Dunsany, H. Granville-Barker, Edmund Blunden and so on.

The proper indexing of a periodical including subject and author headings is an involved operation. It requires careful thought and rigid adherence to the principles on which it is being compiled. Because of the wide variety of subject matter involved, much detailed sub-division and cross-reference is necessary. Happily the new index to the *Queen's Quarterly* gives every appearance of sound planning and careful attention to detail. This is a useful index, one that works, and all those involved in its compilation deserve our thanks.

D. G. L.

THE VICTORIAN POETS: A Guide to Research. Edited by FREDERICK E. FAVERTY. Harvard University Press, 1956. (In Canada, by S. J. Reginald Saunders). Pp. 292. \$6.50.

As Jerome H. Buckley, one of the contributors to this book, says, "by the early twenties, when in fact a good deal of disinterested research was in progress, the label 'Victorian' carried an almost universal connotation of disparagement." Lord David Cecil, writing in 1934 on the Victorian novelists, observed that "the bright young people of the literary world, if they mention them at all, do so with boredom and contempt and disgust." The Victorian poets generally fared no better than the novelists in the hands of the "wasteland" generation. They were said to be verbose and diffuse in style; shallow, over-optimistic, and conventional in thought; and full of commonplace morality and religiosity. Among them, if we leave the "modernist" Hopkins out of account, only Browning was offered a measure of respect for his uninhibited use of diction and rhythms, but even that respect was considerably diminished by what were considered to be his less fortunate characteristics — his "shallow" optimism and his recurring note of aspiration. The disillusioned younger minds of the 1920's were in no mood for aspiration and optimism. They went back to the more obviously disturbed and disillusioned writers of the seventeenth century and found in them a kindred spirit.

Like most hostile reactions against one's literary forebears, that of the earlier twentieth century was not very discriminating or astute. In their preoccupation with the Wasteland, many of the new poets and critics failed to remember that the same theme had been given complex and even profound examination in many Victorian poems — even in *The Idylls of the King* of Tennyson, the most commonly condemned representative of Victorian ineptitude. They did not perceive that the great Victorians also looked upon their age as a period in which old values were breaking down under the impact of scientific rationalism. They did not see that a feeling of failure and a strong sense of mutability pervaded the meditative minds of the period. They did not realize that Victorian complacency is largely a myth, at least until very late in the nineteenth century, and that instead of being complacent about their society, the Victorians were fully aware of rapid change and were fearful of the results.

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By no means all of the estimates of the Victorians written up to the 1930's were hostile. One type of appraisal was even ardently pro-Victorian — the work of writers who looked to the Victorians for guidance and inspiration in matters of religious faith. Unfortunately, these champions were primarily naïve message-hunters who confused the "message" with the art; scholarship was not their concern. As for scholarly study of the Victorians, it was carried on even in the 1920's, but in both quantity and quality it lagged behind research done in the more popular earlier periods of literature.

During the last two decades, however, a more balanced and more appreciative view of the Victorian writers has been replacing the previous air of neglect, prejudice, and misunderstanding. It seems that we are able to look once again at the Victorians without the deprecating shrug formerly so common. Even T. S. Eliot, originally, a leader in the condemnation of Tennyson, could by 1936 praise *In Memoriam* in his edition of the poet. The Victorians are again becoming fashionable. Their ways of thought and behaviour, once denounced as old-fashioned, are now coming to be looked upon as quaint; they have acquired the romantic aura that ensures attention.

The Victorian Poets: A Guide to Research is further testimony to the revival, for its critical survey of Victorian studies indicates how extensive work on the period has been over the last two decades and particularly how busily scholars have been examining Victorian literature during the last few years. As its sub-title indicates, the book is a bibliography of research on the Victorian poets. It is a critical bibliography, not simply a reference guide. Its emphasis falls on the description and evaluation of books and articles. The description is clear and concise, the evaluation fair and stimulating. It is eminently readable, for the contributors have followed the excellent plan of frequently pausing to discuss at some length certain subjects in Victorian literature before resuming their book-by-book survey of the field.

There are nine chapters in the book, each by a different scholar. An excellent introductory chapter surveys research on the period as a whole. Tennyson, Browning, Arnold, and Swinburne receive the fullest individual treatment, a chapter being devoted to each of them. Hopkins, who has held special interest for the poets and critics of our century, is also discussed at length. Treated in some detail are E. B. Browning, Fitzgerald, and Clough. The long chapter on the Pre-Raphaelites is an admirable study of the movement as well as a critical bibliography. The later Victorian poets—Patmore, Meredith, James Thomson, Hardy, Bridges, Meynell, Henley, Stevenson, Wilde, John Davidson, Francis Thompson, Housman, Kipling, Lionel Johnson, and Dowson — are surveyed in the concluding chapter.

The Victorian Poets is a book that should always be within easy reach of anyone, scholar or layman, who has more than a casual interest in the Victorians.

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SAMUEL SMILES: AND HIS SURROUNDINGS, By AILEEN SMILES. Published by Robert Hale Limited, London, 18 shillings.

This timely book, the family life of Samuel Smiles, 1812-1904, the Scottish author of "Self Help", is written by his granddaughter, Aileen Smiles, the niece of Mrs. Isabella Beeton.

To one brought up on "Self Help," in the day of Mutual Improvement Clubs, Mechanics Institutes, Board Schools and Parish Councils, the memory of the "Sheffield Reformers"; among the coal-pits and their frequent explosions, the calico-bleaching fields of the West Riding of South Yorkshire, Miss Smiles's book is a carry-back to early adolescence. And it is a happy reminder that the life of the working man has improved almost beyond recognition, but "the fathers have eaten a sour grape and the children's teeth are set on edge."

Samuel Smiles, then a medical doctor, with degrees from Edinburgh and Leyden, visited Sheffield looking for work. The "Sheffield Reformers" included James Montgomery, editor and hymnwriter, and Ebenezer Elliot, the Corn Laws Rhymer. Smiles described Montgomery as a "pale, thin old man" Miss Smiles's quality of kindly reminiscence shows in her comment: "No wonder he looked pale and thin. He was accustomed to jail and had been there twice for publishing articles denouncing ordinary customs of the day — slave labour, state lotteries, employment of child chimney-sweeps."

We sing today in our churches. — "Hail to the Lord's anointed" but do not know what social conditions were less than a hundred years ago when Montgomery wrote this as a Sheffield Editor, among the heavy industries of Steel and Coal.

Samuel Smiles was a worker. All his heroes were workers, some of them county aristocrats, like Dud Dudley, who first used coal to smelt iron instead of charcoal; Benjamin Huntsman, the Sheffield watchmaker, the inventor of cast-steel; Henry Bessemer, James Nasmyth, and others of the illustrious engineers, who succeeded against great difficulties through hard work. In later years it was the fashion to sneer at Smiles as an example of the *bourgeois* element of the Victorian population, the middle classes who worked for a living. He did and was proud of it. His strong appeal to the Englishman was his advocacy of common-sense, honesty and thrift. In the current "BBC. 'Listener'," Harold Nicolson banteringly writes that the general use of the word "highbrow" is welcomed by the bovine sort of Englishmen as it lets them out of pretending interest in aesthetic accomplishments that require use of energy in thought.

Smiles led no narrow life, being in turn a doctor, a newspaper editor, a railway secretary, an insurance executive, and one of the most widely-read biographers of Victorian times. But chiefly the men whose lives he wrote and in whose behalf he used his journalistic talents and great influence with learned societies and governments, were poor toil-worn geniuses.

Thomas Edward, the naturalist, of Banff, kept his wife and family by cobbling — "Puir Tam the Cobbler," whose magnificent head made a sensation hung on the line at the Scottish Academy. Robert Dick, a baker, but also a poet and geologist, scattered spores about Caithness, so that it would be becoming beautiful "long after he was singing alleluias with the angels." Sir Roderick Murchison, Director General



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of the Geological Survey, told the Meeting of the British Association of this remarkable baker whom he described as "earning his daily bread by hard work, obliged to read and study by night, and yet able to instruct the head of the Geological Survey . . . and a profound botanist. I found, to my humiliation that he knew infinitely more of botanical science than I did."

Smiles delighted to tell of pioneers, men of the mettle of the Steph-ensons, Watt, Davey, Trevithick, Smeaton, Nasmyth, Bramah, Fourdrinier, Babbage, Brunel, the Rennies and the Telfords.

"Lives of the Engineers" 1861 is — apart from the uniqueness of "Self-Help," translated in his own lifetime into seventeen languages, the work for which Smiles became known to fame. It is best remembered among English-speaking peoples and the many nations they have now become, whose literature, art and science is native and yet inherited. The heroes of this book built ships, ports and docks, light-houses, bridges, railways, highways, the world over and around. How many eager, bright-eyed boys and girls, of how many races, in how many lands, from Tropic to Arctic and Antarctic Zones, have been inspired by engineering ambition since our Roman legacy culminated in the year of the Diamond Jubilee, which Samuel Smiles, then 75 years old, attended by special invitation. His granddaughter quotes from his letter of description of the ceremonies, written in what she affectionately, and very pardonably terms "Victorian Ecstasy . . . placed behind Sir Frederick Leighton and alongside Whistler" with a splendid view of the Queen on her Coronation Throne, in the midst of her blooming family.

Granddaughter Aileen concludes her story of "Granpa": "He is buried in Brompton Cemetery. I went there to find his grave, and to my astonishment found it. The grass was long, but there was the big plain stone:

'Samuel Smiles, Author of "Self-Help" still perfectly readable.'

F. W. GRAY.

IVORY TOWERS IN THE MARKET PLACE. By JOHN P. DYER. The Bobbs-Merrill Co.; in Canada McClelland and Stewart. \$3.50.

Despite an occasional descent into educationalese jargon, this is an excellent book about an important topic. It is scholarly without being staid and realistic without being raw. The enthusiasm it reveals is well-tempered, and a welcome touch of humour emphasises the sanity of the writer's attitude to a very controversial subject. This reviewer, if ever he visits Tulane University, will certainly not leave without a visit to Dr. Dyer, who is the Dean of the University's evening college.

A remarkable phenomenon which has manifested itself in North America during the last fifty years has been the increased and increasing demand for more formal education. Young people are staying on longer and longer at school; adults crave evening and summer school classes. It is increasing wealth that has made this possible. That wealth has been the result of improved methods of manufacture or transport or improved means of exploiting our natural resources; and

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improved economic conditions in turn have shortened weekly hours of work, have lengthened holidays and made it unnecessary for girls and youths to go to work as early in life as used to be the case. How to use this free time is the problem, and the answers of course are many and various. But a surprising number of people have answered by saying "We want more education." As Dr. Dyer points out, a variety of motives lie behind this answer. But he feels that a real human need for further personal development is at bottom the most potent force, and he feels that this need must be met by a liberal or liberalising education.

The need is present and it is not going to diminish or disappear. Willy-nilly we have to devise ways of meeting it. Dr. Dyer describes what the university evening colleges in the U.S.A. have done and are doing; he describes the type or types of students they serve; he outlines their development in the last half century; he examines their relationship to the present day universities and to the communities they serve. He explains the role he thinks they should play in the educational scene. He does not hide their problems nor whitewash their shortcomings. He feels that they now have an established and important part to play in North America education. One can only say that vigorous and down-to-earth advocacy is very persuasive.

A. S. MOWAT.

THE GILBERT-HARDING QUESTION BOOK. Devised by W. H. MASON.
Ernest Benn; in Canada, McClelland and Stewart. \$2.50.

Gilbert Harding is a quizmaster and repository of all knowledge on the B.B.C., a kind of British counterpart of our own James Bannerman. He merely lends his name to this book and writes a short preface. The book itself was devised by W. H. Mason who is Senior English Master at the famous Manchester Grammar School.

The book is aimed at those who are fond of puzzles or radio programs like the I.Q. Tournament or "Now I ask You," and it strikes the bullseye or near it. No adult should shy away because it is stated to be for the twelve to fifteen year olds. Because it was prepared for British readers, the Canadian reader naturally finds it disconcerting at times. There is nothing about baseball or hockey, though plenty about cricket; the English Civil War gets a whole page to itself while the Riel Rebellion is not even mentioned; and although there is a question about maple sugar, there is never a word about the maple leaf. But it is good for quiz-addicts to be disconcerted, and the different frame of reference is one of the attractions of the book.

I found the questions varied, lively and entertaining. A few of the drawings do not reach the same high standard. The drawings on page eighty-eight show a surprising lack of knowledge about sailing vessels; and surely a senior English master should never have allowed the figure on page forty-eight to pass for Chaucer's Wife of Bath.

A. S. MOWAT.



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BOOKS IN BRIEF

WHITE JACKET. By HERMAN MELVILLE. Grove Press, New York. 376 pp. \$1.45.

Melville's famous account of his voyage from the Pacific, around the Horn, to Boston in the frigate *United States*, which proved to be an effective indictment of flogging and other methods of naval discipline at that time, has been republished by Grove in its Evergreen Series.

WORLD ECONOMIC SURVEY 1955. A United Nations Publication. 201 pp. \$2.00.

The first half of the book is devoted to the postwar decade and the second half to developments in 1955. Many charts and tables contribute to its value as a reference work.

THE ADMINISTRATION OF HEALTH INSURANCE IN CANADA. By MALCOLM G. TAYLOR. Oxford University Press, Toronto. 270 pp. \$5.00.

An examination of the various existing schemes by an authority who has acted as consultant to several provincial governments, professional associations, and health insurance agencies.

SOCIAL CONTROL. By JOSEPH S. ROUCEK AND ASSOCIATES. D. Van Nostrand, Toronto. 603 pp. \$7.50.

A second edition of the work published by Dr. Roucek in 1947 and containing a chapter on Television and revised chapters on Public Opinion, Propaganda, and Motion Pictures.

DEMOGRAPHIC YEARBOOK 1955. United Nations. 781 pp. \$8.50 cloth, \$7.00 paper.

This massive publication, the seventh in the series which began in 1948, is devoted primarily to results of population censuses between 1945 and 1954. Like earlier books in the series, it contains a rich store of statistical data and will prove to be a most useful reference work.

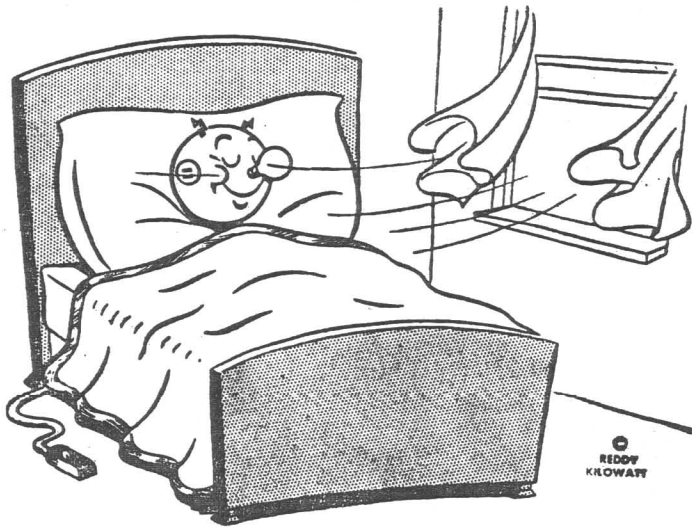
UNKRA IN ACTION. United Nations. 30c.

A striking pictorial presentation of the work being carried out by the United Nations Korean Reconstruction Agency.

TREASURY OF WORLD LITERATURE. Edited by DAGOBERT D. RUNES. Philosophical Library, New York. 1450 pp. \$15.00.

The production of such a work as this recalls Dr. Johnson's comment on a woman preaching: it is like a dog walking on his hind legs; one does not expect to see it done well, one is amazed that it should be done at all. In fairness to Dr. Runes, who is surely one of the busiest writers and editors of our time, this is a remarkably successful anthology in view of the formidable challenge he accepted. It is a sampling of the world's literature from every culture which left any permanent record: hundreds and hundreds of selections from all ages and all lands. The writers range, in alphabetical order from Aeschylus to Zweig and include not only the great names of the Western World but those with such exotic names as Kagaw Kageki, Jayadeva (Sanskrit poet), Li Po, Muhammad Iqbal (Indian poet), and Jalal Ud-Din Rumi (Persian).

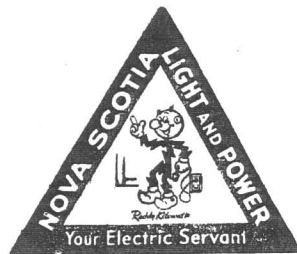
As is to be expected some of the selections are necessarily arbitrary but the scope of the work is truly staggering.



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HALF HORSE HALF ALLIGATOR: The Growth of the Mike Fink Legend. Edited with an Introduction and Notes by WALTER BLAIR and FRANKLIN J. MEINE. University of Chicago Press (in Canada, University of Toronto Press). 289 pp. illus. \$5.00.

Television viewers all over North America are familiar with this robust figure as "King of the River," but Fink's period as a keelboatman was only one of three chapters in a vigorous life which inspired storytellers to make him the figure of many tales — including grotesquely tall ones. The editors have set out to collect these tales which make up the Mike Fink legend and have gathered together a fascinating array of folklore, bolstered by their own notes. A detailed bibliography completes the work.

ARCTIC LIVING. By ROBERT JACK. Introduction by Vilhjalmur Stefansson. Ryerson Press, Toronto. 181 pp. illus. \$4.00.

A vivid description of the life on this little Arctic island, forty-five miles north of Iceland, by a Scot who served there as an ordained minister of the Lutheran Church of Iceland. Mr. Jack will make you feel that you now know this all but unknown island, although he may not convince you that it is the ideal place in which to live.

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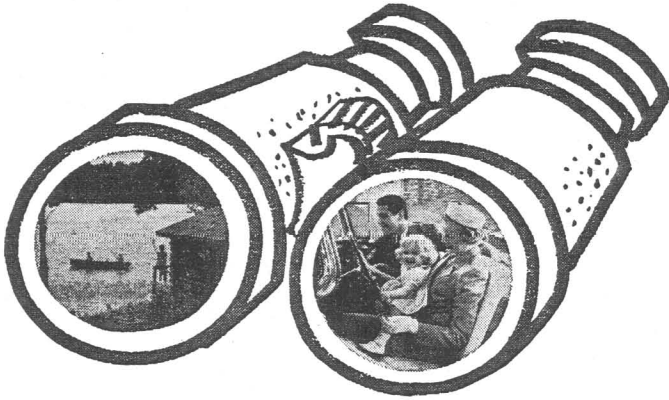
BIRNBAUM, HENRY. **THE SIMON PASSION.** Fitzgerald, Georgia, Olivant House, 1955. 50 cents.

EATON, CHARLES EDWARD. **THE GREENHOUSE IN THE GARDEN.** New York, Twayne Publishers, 1955. \$2.75.

GEIGER, DON. **UNEXPECTED TRUCE.** Los Altos, Calif., Round Table Books, 1956. \$2.50.

OBBERG, MAXINE. **I SHALL BE I.** New York, Exposition Press, 1956. \$2.50.

PRATT, LENORE A. **BIRCH LIGHT.** Toronto, Ryerson Press, 1956. \$1.00.



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