

## Book Reviews

*Tennyson: The Growth of a Poet.* By JEROME HAMILTON BUCKLEY. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. xii, 298. \$6.95.

*Critical Essays on the Poetry of Tennyson.* Ed. JOHN KILLHAM. London: Routledge and Kegan Paul [Toronto: British Book Service (Canada)], 1960. Pp. viii, 263. \$6.50.

One of the worst things George Bernard Shaw could think of doing to Brahms was to compare him with Tennyson, "an extraordinary musician with the brains of a third-rate village policeman". Its own baleful charm makes us put up with such fatuity from Shaw, but it is curious to see how such engaging nonsense persists in the twentieth century. Harold Nicolson splits Tennyson another way, "between the remarkable depth and originality of his poetic temperament and the shallowness and timidity of his practical intelligence", but the "very unconvincing intelligence" remains, and that T. H. Huxley, who after all should have known something of the matter, should call Tennyson "the modern Lucretius", in Nicolson's view simply "leaves us agape". Put another way Nicolson's case rests largely on the familiar objective-subjective cliché: "that so subjective a poet should have been forced, however justifiably, into a perpetual straining after objective expression". Coming later upon the scene, W. H. Auden sums up both Shaw's and Nicolson's complaints, not very charitably but succinctly: though Tennyson "had the finest ear, perhaps, of any English Poet", says Auden, "he was undoubtedly the stupidest; there was little about melancholia that he didn't know; there was little else that he did". Since views like these are so common, it is small wonder that much of the scanty criticism on Tennyson should be apologetic, belligerent, simply bad.

The reader of Jerome Buckley's *Tennyson: The Growth of a Poet*, unless he too suffers the Shaw, Nicolson, Auden dementia, finds himself considerably encouraged by Mr. Buckley's prefatory announcement that his book differs "rather sharply in tone from the only two book-length critical estimates of Tennyson to appear in the past forty years: Sir Harold Nicolson's brilliant but biased *Tennyson*, first published in 1923, and Professor

Paul F. Baum's scholarly but hostile *Tennyson Sixty Years After* of 1948. It is frankly more sympathetic than either, for it rests on the assumption, which neither would allow, that Tennyson by endowment and attainment was a major poet". By majority Buckley means "dedication to the poet's calling, command of his medium, range of vision, capacity for growth, magnitude of performance, and place in a tradition as one who, consciously indebted to a literary past, in turn influences the course of subsequent poetry".

Drawing upon Hallam Lord Tennyson's *Memoir*, Sir Charles Tennyson's biography of his grandfather, and unpublished Tennyson papers in Harvard's Houghton Library, Buckley shows us Tennyson's growth in response to the ideas and events of his age. Pursuing the central biographical problem of Tennyson's desire to become "'one with [his] kind' without compromising his individual talent", Buckley reaches some refreshing conclusions. He reminds us how the unpopular forebodings Tennyson presented in the "Ode on the Death of the Duke of Wellington" must have seemed "unnecessary, morbid, and even ill-mannered" to his contemporaries; how the "Charge of the Light Brigade", though according to Tennyson "not a poem on which I pique myself", nevertheless "drew attention to a notorious blunder which those in authority must have preferred not to see perpetuated in rhyme"; how the collective indictment in *Maud* "is hardly to be reconciled with the conventional view that persists in regarding the Laureate as the complacent apologist for the whole order of Victorian society". Tennyson, like Dickens, could see what T. S. Eliot has called "the immense panorama of futility and anarchy which is contemporary history" approaching, and in his views of art, politics, and mortality he sought to present the vision of an integrated culture. The *Idylls of the King* especially, "which traces the rise of a purposeful order and the gradual catastrophic betrayal of its sustaining idealism, stands as an oblique warning, if not a direct ultimatum, to nineteenth-century England".

Another merit of *Tennyson: The Growth of a Poet* is that in sound and thorough critical examinations of the major poems, seeing as "the ultimate Tennysonian question, the problem of appearance and reality", Mr. Buckley repeatedly recognizes Tennyson's capacity for irony. Though like most critics he is more sensitive to the tragic than to the comic and satirical irony, he argues that Tennyson learned from the Apostles the value of the "comic spirit in destroying pretense and complacency"; that "St. Simeon Stylites", written shortly after Tennyson's Cambridge days, is "Browningesque before Browning, . . . the vigorous dramatic characterization of a self-satisfied martyr"; and that *The Princess* shows Tennyson's "remarkable talent for burlesque, his frank delight in the humor of concentrated language, his ability to find the ridiculous in a misplaced epical sublime". He records Tennyson's own exasperation at not being credited with the detachment necessary for irony: "The mistake that people make," said Tennyson, "is that they think the poet's poems are a kind of 'catalogue raisonné' of his very own self, and of all the facts of his life, not seeing that they often only express a poetic instinct, or judgment on character real or imagined, and on the facts of lives real or imagined."

Still, despite cautionary disclaimers, that is the treatment "Locksley Hall" gets once again. Buckley finds no comedy in the poem or its hero: "To the end he remains untouched by the comic spirit that would have made credible his rejection of Byronism and assured his genuine conversion."

John Killham's anthology, *Critical Essays on the Poetry of Tennyson*, a collection of previously printed articles with an introduction in which Killham reviews modern Tennyson criticism, undoubtedly represents some of the best work done on Tennyson: and perhaps that is a rather melancholy reflection. Essays like Arthur J. Carr's "Tennyson as a Modern Poet", arguing that "At some crucial points Tennyson is a modern poet, and there are compelling reasons why we should try to comprehend him", and H. M. McLuhan's "Tennyson and Picturesque Poetry" reveal a charitable desire to admit Tennyson to a select modern club by showing that, if he is not actually Joyce or Eliot, he is at least a deserving relative. Cleanth Brooks in "The Motivation of Tennyson's Weeper" shows that, in spite of himself, Tennyson is not below the notice of a "new critic": "Tennyson is perhaps the last English poet one would think of associating with the subtleties of paradox and ambiguity", but luckily, ". . . Tennyson was not always successful in avoiding the ambiguous and paradoxical; and indeed, in some of his poems his failure to avoid them becomes a saving grace." Eliot himself enters this cautious company with what seems an almost ungentlemanly brashness: "Tennyson is a great poet, for reasons that are perfectly clear." For all one's reservations, however, these are stimulating essays, and given the lingering prejudices about Tennyson's status and achievement, their somewhat patronizing air is at least understandable. After reading them, nevertheless, one rejoices in re-reading critics willing, like G. M. Young in his characteristically fine essay on "The Age of Tennyson" and F. E. L. Priestley in his "Idylls of the King—A Fresh View", to meet Tennyson on his own ground with scholarship, grace, and intelligence.

University of Alberta

R. D. McMASTER

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*The Struggle for Democracy in Latin America.* By CHARLES O. PORTER & ROBERT J. ALEXANDER. New York: The Macmillan Company [Galt: Brett-Macmillan Ltd.], 1961. Pp. 215. \$1.50 (paper).

No clue is given anywhere in this little volume to the identity of the authors, other than the fact that one of them was elected to the U. S. Congress in 1958 "in spite of Trujillo's best efforts" to the contrary (p. 155). It is therefore difficult to assess their qualifications for writing about Latin America, or the viewpoint from which they approach their subject. They would, however, appear to be passionate devotees of "the great American way of life", and therefore perhaps not easily able to appreciate variations therefrom in other countries. It is significant that they should have chosen to dedicate their book "to Frances

R. Grant", who, we are told (p. 190), "heads the Inter-American Association for Democracy and Freedom", and "who for three decades has aided the struggle for democracy in Latin America". Rather than an American woman, would it not have been more imaginative to select an outstanding Latin American democrat, such as ex-President Jose Figueres of Costa Rica, whose outstanding part in the struggle receives scant attention from our authors?

The purpose of the book is clearly set out in the Introduction (p. 8). It is to inform public opinion in the United States of what has been taking place in Latin America, particularly in the last twenty years, in the hope that that country may now use "its prestige and power to advance democracy in the neighbouring countries to the South . . . not by intervening in the internal affairs of the Latin American nations . . . but by never losing an opportunity to show its fraternal solidarity with those countries which possess democratic regimes . . . by never again making the mistake . . . of going out of its way to praise and flatter dictators and to extend economic and military help to their governments . . . and by helping the development of a sound democratic atmosphere in the Latin American countries by a wide-gauge program of economic cooperation".

This purpose is certainly admirable and timely, and it is reasonably well carried out in the essay that follows. After a rapid survey of the forces which have been active for and against democracy in Latin American history, the core of the book consists of a somewhat more detailed account of the "recent democratic victories" of the last six years in six republics, starting with the fall of Peron in Argentina, and of "some remaining tyrannies" in four others (Trujillo was still in power when the book went to press). This is the more satisfactory and more interesting half of the book, giving the reader an opportunity to identify the leading figures in Latin American politics in the last generation and to clarify the individual characteristics, fortunes, and political systems of half the countries of the area.

The other half of the book, which attempts to treat with the area as a whole, suffers from certain defects. First, it is impossible to write simultaneously about a score of countries as different from one another as Costa Rica and Paraguay without a certain "bitsiness". Secondly, the authors in their determination to make short shrift of anything undemocratic give virtually no consideration to the vital role of Communism in the current history of Latin America ("Communism" does not even figure in the extensive 7-page index). Thirdly, their failure to relieve the utter blackness of their account of the brutal dictatorships, e.g. of Trujillo in the Dominican Republic or of Perez Jimenez in Venezuela, with even a passing mention of the material progress which they brought to their respective countries, confirms earlier suspicions that they are writing a political manifesto rather than objective history. Fourthly, their conclusions regarding United States policy in the area are surprisingly unoriginal, vague, and unimaginative.

However, even this section of the book contains some interesting passages, such as the analysis of the factors which led Latin America to develop autocratically while North

America was evolving democratically (pp. 9-11) or the United States' misinterpretation of the significance of military strong-men in recent history (p. 188).

There is no denying the central thesis of the book that "the need for recasting the whole policy of the United States toward the Latin American countries is urgent" (p. 208). A democratic revolution of profoundest significance, which began with the fall of Peron in 1955, was sweeping over the whole of Latin America when it was interrupted by the Castro regime which introduced the Communist antithesis into the Western Hemisphere for the first time. Yet the number of Canadians who have even been conscious of this revolution is insignificant. Insofar as Canada has an important role to play in the immediate future, both in her own right and as "honest broker" between the United States and Latin America, it is important that public opinion in this country also should become better informed. To that end, this book has a contribution to make.

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H. L. PUXLEY

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*Economic Liberalism and Underdevelopment.* By FREDERICK CLAIRMONTE. Bombay: Asia Publishing House, 1960. Pp. 334. 40s.

This book, by a member of the Economics Department of Dalhousie University, is about the problems of the rapid industrialisation of underdeveloped countries. It is a translation of the original French edition (*Le libéralisme économique et les pays sous-développés*, Geneva, 1958).

It is widely recognized by the politicians of the West, as well as by Mr. Khrushchev, that the present world struggle may be won short of war by whichever side eventually gains the support of the developing nations of Asia, Africa, and South America. What is likely to be decisive in the struggle is not diplomacy or military intervention or the mere quantity of economic assistance but rather who one's friends are and whether they are those who can carry out fundamental reforms with wide popular support in their own countries. Everyone knows how often already the Americans have lost, thanks to their ill-chosen friends. Dr. Clairmonte studies the conditions of rapid economic growth in such countries and shows how inapplicable are the economic orthodoxies of our North American society—whether the old liberalism or the newer (Keynesian) methods of stimulating and controlling economic growth. "The reason for this is that the economic models of orthodox theory shirked the real issues, both practical and theoretical, which arise in countries where *per capita* income is stationary or falling or rising so slowly and from so low a level that there is little likelihood of growth becoming cumulative without a radical transformation of the economy" (p. 238).

In his first chapter Dr. Clairmonte shows that classical economic analysis was not originally a universally applicable scientific doctrine but presupposed certain political,

scientific, and technical conditions as well as an existing accumulation of capital and an economy developed beyond that of competitors. It was in fact the form of economic nationalism that suited the rising manufacturing class in Britain of the early nineteenth century. The supposition on which it was universally valid they easily granted—that Britain was divinely appointed to be manufacturer for the rest of the world. The author brings this out by showing that the Manchester gospel was unconvincing to those in a weaker position, such as the new American republic or the disunited German states. In the latter appeared the first theorist of economic planning, Friedrich List, who, as against the abstract economics of Ricardo, showed how the whole reality, within which the subject matter of economics is one aspect, is the nation, that economic motivation and growth can only be understood in the whole context of national life. List's economics bore fruit in the protected, state-fostered industrialisation of Germany. "One of the greatest pitfalls confronting the professional economist is the cult of objectivity" (p. 320), that is, the limited objectivity which overlooks the historical context within which alone economic activity occurs. The price of this "objectivity" is plain enough in Canada: political decision is left to "practical men who believe themselves to be quite exempt from any intellectual influence" but "are usually the slaves of some defunct economist" (Keynes)—men who when it suits them evade responsibility by leaving economic policy to the economists and again when it suits them ignore their advice.

The first advocates of economic liberalism confidently predicted that it would bring universal prosperity and world peace. Until the 1914-18 war many were satisfied that these predictions were coming true. Even after a second still more disastrous war the liberal faith remains dominant in the United States. Dr. Clairmonte's argument, however, is that the unstated assumptions of liberal economics have been exposed in subsequent history to the point where, taken by itself, the doctrine is hopelessly inadequate to modern conditions. It is only held to from a nostalgia for a vanished security by those who have lost the capacity to act reasonably in the present. The author is profoundly conscious of how dangerous this ignorance is in the class who chiefly control the political policies of the West.

Dr. Clairmonte shows in three chapters how the dispute between List and the Manchester school has been decided by history. In the first he examines the economic history of India in the 19th century. One might expect the same benefits to that country from economic liberalism as to Britain itself. In fact, however, there was little difference between the policies of liberal governments towards India and the old mercantilism of the East India Company. Traditional Indian industries were destroyed by deliberate government policy, and India was reduced to a supplier of raw materials and consumer of British manufactures. The results were disintegration of Indian society, increasing poverty and insecurity of the masses, more frequent and destructive famines. The point of the argument is that in India the other side of liberalism was disclosed: it is economic freedom—and so seemingly cosmopolitan—but also the means of extending the particular

interest of the ruling power—and so in fact restrictive mercantilist.

The following chapter considers the less extreme cases where the governments of underdeveloped countries remained nominally independent and the intrusion of developed Western powers took the form of investments. It might be expected that this would prove a mutually beneficial arrangement: countries which could not themselves supply the capital for industrial development received it from the more prosperous, which for their part required foreign investment to avoid a decline in the profits from accumulated capital. In fact, foreign investments nowhere (unless in North America) led to a developing economy but rather to disruption of the existing social order, to subversion of governments, and to hatred of the native population towards their supposed benefactors. The case which Dr. Clairmonte treats most fully is China, where the outcome of it all is most obvious and most disastrous for the West. These results were not accidental but what must happen where private interests, and foreign interests at that, were stronger than the native governments and thus destroyed the source of unity and discipline, corrupting private and public morality. That Western countries have survived nearly two centuries of pluralistic society and the subordination of the state to particular interests is to be explained by differences in the earlier traditions of these countries.

In his last chapter Dr. Clairmonte studies the effects of the same liberal ideas in the changed world since the recent war. Some authorities continue in the opinion that the operation of the objective price mechanism was indeed disturbed by the wars, but that the laws of classical economics only await the return of political stability to resume the place they had in the nineteenth century. Why should not the *pax britannica* be replaced in our time by a *pax americana* with a similar free international economic order? Because meantime, both in developed countries and in the underdeveloped, the idea has become effective that economic activity should subserve the general well-being of a nation and that the power of the state should be used as needed to this end. This idea is in the strongest conflict with a specialization of nations economically into manufacturing and supplying of raw materials where the prosperity and indirectly the political control of the weaker is in the hands of the economically dominant. In the underdeveloped countries the demand for restoration of a native political power and appropriation of the benefits of Western civilization in a unified and directed way is the primary historical fact. No aid to these countries will attach them to the Western alliance unless we learn to accommodate our economic habits of thought to this reality.

If, as the author concludes, the future is with the planners, is not the struggle already lost? Not unless we are incapable of acquiring better historical sense. That the political order is prior to the economic and regulative of it is the older tradition of the West. In some respects this tradition is better preserved on the other side of the Curtain than on this. If, as we believe, we are the heirs and defenders of the tradition, it is already very late to pay attention to it and to learn the place of reason in practical affairs. It is,

however, the camel and the needle's eye for our "practical men" who have power to understand what reason and history have to do with their decisions.

This book has the exceptional interest that belongs to studies in the social sciences that are at once scientific and practical in the best sense. The style is often careless and inappropriate, and sometimes the main lines of the argument are obscured rather than illustrated by an excess of references. At some points the theoretical discussions might have been fuller. The author's method, however, is historical, and he provides an abundance of the most pertinent and interesting historical facts to support his conclusion. The defects are minor.

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J. A. DOULL

*The Plays of T. S. Eliot.* By DAVID E. JONES. Chicago: University of Chicago Press [Toronto: University of Toronto Press], 1960. Pp. xiv, 242. \$4.00.

For the reader thoroughly familiar with Mr. Eliot's plays and dramatic criticism, this book has little to say that will be very fresh or very exciting. But Mr. Jones's book is nevertheless, and within its limitations, a good one, and the well-versed student of Eliot would neglect it at the risk of the clarity and wholeness of his conspectus of Eliot as a dramatist. It would be inappropriate in reviewing a work in which good manners and humility so refreshingly abound, to write with condescension of the book's "limitations". None is intended. The limitations are real, recognized by Mr. Jones, and it may be that in them lie the strength and usefulness of the book.

Gracefully, Mr. Jones acknowledges his debt to Mr. Eliot, telling us that the book "was in danger of becoming a mere conglomeration of passages from his works. I, therefore, decided to limit myself, for the most part, to quotations from those of his works which are not readily accessible . . ." The remark is an indication, thoroughly borne out by the rest of the book, of Mr. Jones's point of view and technique in writing it. There is much useful quotation from Eliot himself (though by no means a "mere conglomeration") and a commentary which very frequently paraphrases Eliot. In view of this particular aspect of the book, it is a pity that the otherwise very clear and pleasant typography does not very forcibly remind us that we are leaving Jones before we find ourselves in mid-Eliot. Occasionally Mr. Jones demurs, but it is very clear that he accepts Eliot's general principles of verse drama, and the acceptance seems, to me, more dogmatic than deliberate. Those who find Mr. Eliot's diagnosis of and remedies for the ailments which afflict verse drama unsatisfactory in any major feature will find no support here. Nor will those who find but cold comfort in Mr. Eliot's development as a playwright, and his account of it, have Mr. Jones at their side; for he writes from within the field of view of Mr. Eliot himself. It is Mr. Eliot who has drawn up the rules for the game, and, observing them closely, Mr. Jones plays vigorously and intelligently.



After the prefatory matter, the book is divided into eight chapters, two appendices, a bibliography, and an index. Taking the book tail first, the index is at least adequate, the bibliography most excellent, and the appendices (as appendices) unnecessary; with regard to the latter, it seems to me that the two critical points they raise could have been included at appropriate points in the text without too much labour, and that they would, in a fuller context, have been of more significance than they are in isolation. The bibliography is a model of its kind. There will be many readers who will read the book once only in its entirety, but who will have frequent recourse to the bibliography. It has none of that wild, self-destructive inclusiveness which too often adds more physical than scholarly weight. Nor is it skimmed. With clear sub-divisions, it covers judiciously a well-defined area; it is, moreover, the area covered by Mr. Jones's text.

Of the eight chapters which are the heart of the text, the first, a general comment on poetry and drama, is a very poor introduction to the seven (one for *Sweeney* and *The Rock*, one for each of the complete plays, and a Conclusion) which follow. In this first chapter, Mr. Jones scatters abroad some of the wooliest of the poetry *versus* prose sentiments, which, it seems, are so ready to swirl out of the dark corners of literary criticism at the first puff. Talking of Ibsen, Mr. Jones plunges in: "The poet dramatist's apprehension of experience, on the other hand, is not an *ad hoc* contrivance: it is something native to him, corresponding to, if not identical with, his permanent conception of life." As a comment it will serve, perhaps, to distinguish the artist from the non-artist (if such a comment is needed) in the dramatic or any other mode; but it does not assist in distinguishing prose from poetic drama, Ibsen's art from Eliot's. In this first chapter, Mr. Jones seems to me to reveal more enthusiasm for Eliot than knowledge, judgment, or perspective of modern drama. It is a view of Eliot in perspective that Mr. Jones does not offer, and which he seems to acknowledge elsewhere that he does not offer, and for which there is no necessity in this work. The book would have stood more firmly had Mr. Jones not felt himself obliged to write an introductory chapter.

On the individual plays Mr. Jones's ground is firm, his comments clear and shaped according to Mr. Eliot's terms of reference. And it is here that the work shows itself admirably suited for the kind of reader he has particularly in mind. "It is intended", Mr. Jones says, "for those who are just beginning their own exploration of the plays . . . ." For such a reader, the core of the work is an admirable elucidation and interpretation of Mr. Eliot's aims, experiments and, within his own terms, degree of success. Mr. Jones's honesty and clarity of exposition would make it difficult for the reader he has in mind, or any other for that matter, to come away without a solid basis on which to found a personal evaluation of Eliot's contribution to the theatre.

There must surely come, before long, a detailed examination and possibly a challenge to certain dogmas which have arisen, perhaps through no fault of Mr. Eliot, out of his theory and practice of verse drama: that the dramatic poet must write a plot for the stinkards which will keep them happy while they absorb, or fail to absorb, the "poetic

meaning" which is there for the initiated (Mr. Jones deprecates the game of "hunt the symbol" but, and inevitably, plays it, and with zest); that the imitation of Shakespeare and the failure to realize the supposed demise of blank verse—as though Yeats had never written for the theatre—are or were the great pitfalls for the aspiring verse dramatist; that theatrical poetry must come in the disguise of a kind of Scribean inarticulateness. Mr. Jones does not offer such an examination and certainly no challenge, and there is no reason for him to do so. Instead he has given what seems, now that it is here, a "natural" book, an ordered and honest interpretation of Eliot by an enthusiast (critically perhaps a disciple), which will provide a very good footing for further attempts at the evaluation of Mr. Eliot's work in the theatre.

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MICHAEL J. SIDNELL

*The Correspondence of Edmund Burke. Volume III. July 1774-June 1778.* Edited by GEORGE H. GUTTRIDGE. Cambridge: The University Press [Toronto: University of Toronto Press], 1961. Pp. xxvi, 479. \$12.00.

To Americans on both sides of the border, main interest in this third volume of the *Burke Correspondence* will probably centre on the War of Independence as viewed by a distinguished English statesman, the most articulate speaker of the Opposition party. Burke's heroic efforts toward conciliation with the Colonies appear here in personal detail. The famous Speech on Conciliation with America of March 22, 1775, received the unqualified endorsement of the leader of the Rockingham Whigs: "I never felt a more complete satisfaction on hearing any speech, than I did on hearing yours this day, the matter and manner were equally perfect, and in spite of envy and malice and in spite of all politicks, I will venture to prognosticate that there will be but one opinion, in regard to the wonderful ability of the performance." Neither Rockingham nor Burke was aware of a contrary judgment by that Scottish Tory but much more "American", David Hume, who commented to Boswell: "a great deal of flower, a great deal of leaf, and a little fruit."

A few months later Burke's hopes were dashed: "All our prospects of American reconciliation are, I fear, over. Blood has been shed. The sluice is opened—Where, when, or how it will be stopped God only knows" (p. 160). Torn between the "incredible" spirit of the Americans and the repressive policies of the Ministry (p. 187), Burke was dismayed by the alternatives of "disgracing England or enslaving America" (p. 192). His pleas for consideration of the constitutional issues of representation and taxation of America were ignored by ministerial obtuseness. On the American issue, as also on the somewhat parallel Irish issue, the present letters augment the impression of Burke as a statesman of conviction as well as of expedience. A touch of humour—something rare in Burke—appears in a sardonic remark of 1775: "This day Lord North added Virginia, Pennsylvania, the Jerseys, and South Carolina to the New England restraints by a resolu-

tion in his Committee. We talk of starving hundreds of thousands of people with far greater ease and mirth than the regulation of a Turnpike—by far I assure you. North Carolina is left out, as I suppose, because it furnishes Tarr for feathering" (p. 132).

Further insight into Burke's political relations is provided. In 1777 he confesses: "I believe you know that my cheif [sic] employment for many years has been that woful [sic] one, of a *flapper*" in the Swiftian sense. "I begin to think it time to leave it off" (p. 389). Nevertheless, he is sometimes seen as doing more than *flapping* Rockingham, as strongly hinting at, if not actually demanding, action (e.g., p. 343). He continues the above complaint with the disclosure that "I am like a dried sponge, I have nothing in me, and am ready to drink up a great deal." And he admits the conflict between *events* and *principles*, particularly in time of war, with the customary result that the former triumphs over the latter in regard to *conduct*. The entrance of France into the war on the side of the Americans in 1778 widened this dichotomy further.

Beyond the realm of politics, the student of Burke is able to glean but little toward a fuller understanding of his complex character: a remark on literature ("the study of poetry is the study of human nature; and as this is the first object of philosophy, poetry will always rank first among human compositions", p. 354); a statement on the importance of theory ("The contemplative virtue is in the order of things above the active; at least I have always thought it so", p. 355); and a view of religious toleration ("toleration does not exclude national preference, either as to modes, or opinions; and all the lawful and honest means which may be used for the support of that preference", p. 112). Such insights are the more valuable because they are so few in number.

Nearly half of the 300 letters of this volume have never been printed before. The editing by Professor George H. Guttridge of the University of California maintains the high level set by Professor Copeland and Principal Sutherland in the first two volumes. The series bears every indication of becoming a classic of modern scholarship.

University of Texas

ERNEST C. MOSSNER

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*The Neoplatonism of William Blake.* By GEORGE MILLS HARPER. Chapel Hill: University of North Carolina Press, 1961. Pp. xvi, 324. \$7.50.

How many, think ye, have likewise fallen into Plato's honey head, and sweetly perished there?

Nobody would deny the influence of Neoplatonism upon Western thought, especially religious thought, and Blake like countless other artists and thinkers was subject to this influence; yet Blake is essentially less a Neoplatonist than Spinoza as thinker and a great deal less a Neoplatonist than Spenser as poet. Professor Harper would have us believe him to be practically a student of Thomas Taylor, and the most thoroughly Neoplatonic

poet among the Romantics. As an introductory or as a specialized study, *The Neoplatonism of William Blake* is both valuable and interesting, but any serious student of Blake is forced to take issue with its thesis. The book's greatest weakness can be found in the author's unwillingness to admit frankly that the Neoplatonism of Blake, like the Gnosticism of Blake, is tangential to the poet's work, the ultimate end of any source study. The importance of the symbolism of any poet is not in the source of a given symbol but what the poet does with it. Although the mechanical understanding will benefit from *The Neoplatonism of William Blake* and though the book will be useful to those first running full tilt into Neoplatonic ideas, symbols, and myths, Professor Harper, like a number of Blakean critics, is reading the symbolism rather than the poetry.

The difficulty in writing a book about the Neoplatonism of Blake is that the poet is not in essence a Neoplatonist, and thus the author is forced continually to make conjectures and concessions: "How much of a direct debt Blake's Christianized version of the myth owes to some particular source we can, of course, only conjecture"; "As usual, Blake bent the theory to his own peculiar religion"; ". . . he adapted it to his own rather peculiar Christianity." These are not isolated examples. Often the bending and the adapting resulted in Blake's taking a position diametrically opposed to Neoplatonism. Though it is likely that Blake may have known the work of Thomas Taylor, Professor Harper, while indicating with care the important relationships between the terminology of Taylor and Blake, still is unable to make his case a conclusive one. Nevertheless, conclusive or not, he argues his thesis well. The book is divided into four parts. The first part discusses Taylor's relationship to Blake and contains the sections of most importance to those interested in historical externalities. The remaining parts, of interest to both students of symbolism or myth and of the history of ideas, deal with Neoplatonic metaphysics, "Symbolic Tools", and "Mythological Structure".

Professor Harper should be congratulated for the emphasis he places upon Blake's insistence upon concretion and the poet's power to recreate the abstraction of the philosopher in the concrete symbol of the artist; however, Professor Harper neglects the most significant meaning of the symbol of the cave as womb. Blake's allegory of the cave, if it can be called that, is the converse of Plato's. Instead of emerging from the cave-womb-world of shadows and mounting to the realm of abstract ideas, Blake's bard seizes the human form within the bosom of fallen man. Blake's archetypal imagery and his interchange of visual and literary art forms is far removed from the Platonic or Neoplatonic conceptions of the ideal form. For this reason, as well as others, Blake is not given to the "deliberate obscurity" which Professor Harper says Blake has in common with the Neoplatonists. Blake's aim is to reveal, not to clothe in mystery, the demonic dress of Babylon. The sculptures in Los' halls record a historical process; they are not the things in themselves of the philosopher, but the art of the prophet-poet. Perhaps equally serious is Professor Harper's failure to attune himself to Blake's constant punning, the traditional "sun-son" being the most obvious. Because the Neoplatonic reading of the symbolism is

so dominant, very striking Biblical metaphors often ironically punned upon that are crucial to the import of Blake's poetry are ignored: the rock-gravestone against the womb-cave of rebirth in the post-Crucifixion action of the gospels and the numbered hairs of Matthew, 10:30 (see p. 94) are two of the more important that are missing.

The weaknesses of a Neoplatonic reading of Blake's symbolism become obvious because of the mechanical character of the singleness of a given symbol's meaning in the Neoplatonic categories. Blake is not poetizing philosophy. For Blake, symbolic reference is always ironic, and his use of water or the wheel, to cite only two examples, is two-fold. Water and the wheel are in one sense precisely what Professor Harper says they are (pp. 168-69), but water is also to be associated with baptism and rebirth as well as with the phenomenal character of the material world, and the wheel is also the wheel within wheel of Ezekiel (another biblical parody) as well as the scientific or mechanistic wheel without wheel.

Because of, as much as in spite of, the book's thesis, *The Neoplatonism of William Blake* is a welcome contribution to Blakean studies. It consolidates many of the diversified Neoplatonic elements relevant to Blake and Blakean criticism, and when not too conscious of its thesis is often right on the mark.

*University of Alberta*

E. J. ROSE

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*Hippolyta's View: Some Christian Aspects of Shakespeare's Plays.* By J. A. BRYANT, JR.  
Lexington: University of Kentucky Press, 1961. Pp. ix, 239. \$6.50.

As I am going to attack this book harshly, let me first say in all fairness that it is well-written, intelligent, and informed; that its author is aware of the boldness and extremity of his thesis; and that his close reading of the New Testament serves him sometimes in good stead when discussing Shakespeare's plays. There are excellent passages in this book, including some where analogies or parallels between biblical stories and Shakespeare's plays are discussed. The book raises some central issues and should even be welcomed by those who, like myself, reject it, because it forces one to clarify certain fundamental matters in one's own mind. The main issues are whether the vision or underlying thought of many of Shakespeare's plays is primarily and emphatically Christian, and whether a strictly Christian allegorical interpretation of several of them is warranted.

It has of course always been taken for granted that Shakespeare, like most Elizabethans, was brought up on the Bible, and that the thought and language of the Bible have left their mark on every play in the canon, though on some, for instance *Richard II*, *Measure for Measure*, and *Macbeth*, much more obviously than on others. And most readers of this review will be familiar with one or other of the biased unscholarly studies

of Shakespeare which try to prove the unprovable and improbable, that Shakespeare was a Roman Catholic, or the absurd, that Shakespeare was a Puritan. The present book is free from such bias. It is concerned with Christian significances and biblical analogies in Shakespeare's plays, and sensibly leaves problems of sectarian dogma alone.

Yet the strong emphasis in *Hippolyta's View* on the Christian thought and appeal of Shakespeare's plays is nevertheless suspect. In this trend it follows a school of thought among Shakespeareans that is relatively recent, and one should perhaps wonder why in our generation — when Christianity is passing through a major crisis — some people are so anxious to stress Shakespeare's Christian vision. Do they perhaps do this not merely for the sake of reminding us how strong the impact of Christian story and thought must have been on Shakespeare, but also out of a compulsion to demonstrate that Shakespeare and his audience are on their side? By Shakespeare's time much of Christian ethics (which had *anyhow* not been peculiar to Christianity) had become merely civilized ethics, and the process of discovery that some biblical stories are remarkably paralleled in classical myths was well under way. Professor Bryant is aware of this. Yet nowhere does his book indicate that Shakespeare was steeped in Ovid as well as in the Bible. Ovid is not mentioned in the index.

I suspect, in other words, that the author has not been able to overcome an obsession. This at least is how I would account for the mixture of good sense, even of illuminating revelation, and of nonsense in his book. He draws some truly revealing parallels between epistles or stories in the New Testament and *Henry IV* and *Macbeth*; he presents an able defence of Christian as opposed to non-Christian tragedy (a highly controversial subject); but he also passes some wrongheaded ethical judgments on certain characters and offers some fantastic allegorical interpretations.

This damaging statement requires some comment and illustration. In my opinion, allegorical or symbolical interpretations of certain of Shakespeare's plays (particularly the Romances) are justified in principle, if they truly assist in accounting for the profound impact these plays exercise on the imagination, and if they are accompanied by an acute dramatic sense (for these plays, too, were written for the theatre) and attention to the text. If Shakespeare's plays are profound, they are more than mere much ados or winter's tales, but they are winter's tales and much ados (or their like) nonetheless. Therefore, two kinds of allegorical interpretations of Shakespearean drama must be rejected. First are those which in any way go counter to or ignore the *dramatic* effect on us of certain episodes or of the characters—when Bryant sets up Hector as the ideal in *Troilus and Cressida* he forgets Hector's encounter with the Greek in sumptuous armour, which reveals Hector in a bad light indeed, and he postulates an audience response towards Hector, and the play as a whole, that in a theatrical production would be hardly conceivable; when he judges Hal's conduct towards Falstaff in *Henry IV, Part II* as "puritan and immature", I part company with him, even though I idealize Hal as little as he does. Secondly, we must reject those allegorical interpretations which stress analogies for which there are

hardly any hints in the text, and which therefore naturally do not illuminate our experience of the play, but distort it. Granted, this criterion is bound to be subjective in part; but if we do not invoke it we will stop being literary critics and sanction nonsense. To suggest, as Bryant does, that the lines on the "Ephesians . . . of the old church" in *Henry IV, Part II* may have served to remind some in Shakespeare's Elizabethan audience of a suggestive and illuminating analogy to Hal's relations with Falstaff in the Epistle to the Ephesians: this is valid criticism. But Professor Bryant suggests that in *The Winter's Tale*, "Leontes' twofold reconciliation . . . may be viewed as a literal fable with an analogical center in regenerated Jewry's reconciliation to the body of true believers and subsequent reception into Heaven at the Second Coming". That is arrant nonsense. I believe that *The Winter's Tale* does suggest certain profound analogies; but this one is not evoked by the play, it is read into it. There is a failure in this book to distinguish between genuine analogies that are truly illuminating, and those similarities that are merely partial and superficial and that indeed, if overstressed, distort our response to the work of art. We also need Bottom's view.

Victoria College, University of Toronto

F. D. HOENIGER

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*The Song of Roland*. Translated by LAURA MOORE WRIGHT. New York: Vantage Press, 1960. Pp. 156. \$3.50.

The epic poetry of any people and of any age has a flavour peculiarly its own, and Mrs. Wright has been for the most part unsuccessful in her attempt to convey the atmosphere of the *Chanson de Roland* to the modern reader. Her translation is made stilted by two handicaps of her own choosing: her decision to provide a line-by-line version, and her attempt to superimpose rhyme on a rendering which follows the original so literally. The result is a large number of awkward and artificial usages. There are far too many lines in which the rhyme is achieved by such devices as "Brave, too, his comrade Oliver doth be" (l. 547.), "On me turn false judgment you do" (l. 307.), and "To unlace his helmet of gold, he did do" (l. 2170). Such tortured syntax comes from the translator's desire, explained in the introduction, to "include every word and idea of the original" within the limitations which she has set herself, and which are obviously too rigid for her.

Mrs. Wright states, furthermore, that "the original is such pure poetry that most of the lines can be transposed into English just as they are." The weakness of this premise is apparent: the Old French of the *Roland* is indeed fine, but this is no excuse for imposing the word order of a medieval Romance language upon modern English. What is poetic in one language is at best stilted and at worst ludicrous in direct translation. For example, "A Eis esteie a une feste anoel" is a perfectly good line in French, but when it becomes "At Aix, I was at a feast annual" it limps very badly.

The verse of the translation suffers from lack of metrical pattern. There is no regularity, either of feet, after the English style, or of syllables, according to the French. Moreover, the intrusion of the occasional short line or couplet destroys the epic dignity of the original. The pattern of the rhymes themselves is inconsistent: while the greater part of the poem is rhymed in couplets, departures from this scheme occur apparently arbitrarily, with no noticeable connection with the sense of the lines.

From the point of view of accuracy, the translation is fair, if uninspired, and on occasion too literal. Idiomatic expressions suffer particularly, as in the first *laisse*, where the original has: "ne.s poet garder que mals ne l'ateignet." Modern English might render this as "He cannot avoid being overtaken by evil", but Mrs. Wright's translation has "Nor can guard himself, but misfortune attains", the meaning of which is not likely to be immediately apparent to anyone not already familiar with the French idiom.

While some sections—notably parts of the account of the battle at Roncevaux—survive the translation, English-speaking readers will not receive from this book an accurate impression of the stature of the *Chanson de Roland*. They would, indeed, be better advised to read Miss Dorothy Sayers' excellent version, published in the Penguin Classics series. Miss Sayers used a rhythmic verse form much closer to that of the original, retaining the characteristic assonanced *laisse*s; she was, moreover, a scholar and a master of the English language. Her work has in no way been superseded by this new translation.

Mrs. Wright provides a short introduction, summarizing very briefly the findings of two eminent scholars on the much-disputed origins and authorship of MS Digby 23, and pronouncing judgment in favour of Turolfus as the author of the *Chanson de Roland* as we have it. The more serious reader will again prefer Miss Sayers' work, which contains a fuller and less dogmatic discussion of the history of the poem, as well as some interesting notes on the background of the period.

It is possible, though not very likely, that there may be room for another "popular" English version of this, the most famous Old French epic, to fill the gap between the versions published for children (some of which are very good) and the scholarly editions; but this translation is not the answer.

Halifax, N.S.

JOAN DAWSON

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*Robert Penn Warren: The Dark and Bloody Ground.* By LEONARD CASPER. Seattle: University of Washington Press, 1960. Pp. xix, 212. \$4.75.

Two large merits of Leonard Casper's study of the career and writings to date of Robert Penn Warren are its breadth and its thoroughness. Professor Casper has united critical enthusiasm and insight with academic industry. He has avoided unfounded impressionism on the one hand and scholarly research for its own sake on the other. These two merits more than make up for certain flaws.



One example of this breadth and thoroughness: the opening three chapters identify and examine sides of Warren's literary personality apart from but related to his career as poet and novelist, namely his Southernness, his relation to the new criticism, and his involvement with the Agrarians; the fourth chapter examines his critical work as a teacher and a maker of textbooks, as a reviewer, and as a formal critic. All of this material is made relevant to the central issues of Warren's poetry and fiction. Another example: the discussion of *All the King's Men* deals not only with the novel but with the original play, *Proud Flesh*, two subsequent stage versions of the novel, and the film version, using all these to point up the artistic strengths of the novel. A third example: in Chapter V Professor Casper surveys the whole body of Warren's poetry from the early poems in *Fugitive* magazine to the recent *Brother to Dragons* and *Promises* systematically but never merely mechanically. A fine example of this breadth and thoroughness is the very full bibliography of Warren's work and of criticism of that work.

But in the chapter on Warren's poetry and in the next on his fiction one feels a weakness, a lack. The comment and criticism, though always apt, rarely give that close, full attention to details of technique and substance that is one of the strengths of modern criticism. No doubt Professor Casper's desire to provide a general survey of his subject and to reach significant generalizations as to substance and technique diverts him from close examination. But this reviewer wished at many points that the critic would stay with a particular work or point longer than he does.

This lack of close commentary is more noticeable in Chapter VI, on Warren's fiction, and more culpable there. For roughly half the discussion of each work in this chapter is taken up with what the author calls in his foreword, " 'narrative briefs,' interpretative (though I hope not arbitrary or distorted) resumés of the novels . . ." These summaries take up space better used for further analytic comment, give the careful reader little he has not already gained from his own reading of the work in question, and sound too often like the following, taken from the 'narrative brief' of *All the King's Men*: "The judge admits his guilt when confronted by Jack. Later, at home, Jack's mother awakens him with a scream: the judge has shot himself. Jack has killed his own father! For the first time he realizes that his mother is capable of vigorous and genuine love." One would like to think that the exclamation point, at least, is a printer's error.

The flatness of much of the summary also calls attention by contrast to another flaw in Chapter VI. Professor Casper, perhaps impressed by the need to make his critical points in a small space, perhaps too full of Warren's own rhetoric, strains for images to convey his precise points and at times strains too hard. For example, with respect to *World Enough and Time*: "However, this thematic center recoils periodically, whenever the cross-purposes of Warren's complex 'reverberators' make the intricate web of circumstance shudder convulsively." The statement makes more sense in context, of course, but is no more readable.

A final, more subjective criticism is that Professor Casper seems not to find the

artistic difficulties in the two most recent novels, *Band of Angels* and *The Cave*, that many readers, including this reviewer, do find. For him Amantha Starr, the narrator-heroine of *Band of Angels*, is both credible stylistically and adequately delineated personally, and he does not apparently feel any element of self-parody in the dominant imagery of *The Cave* or regard much of the resolution of this work as dangerously near to sentimentality.

Yet I must return to the excellences first mentioned. This book does establish Warren's stature as a man of letters in every sense; it does provide an invaluable introduction and guide to the appreciation of all phases of Warren's work. Given these excellences, it is a pity that Professor Casper's publisher has saddled him with a graceless typography and a binding of remarkable ugliness.

*University of New Brunswick*

LAURIAT LANE, JR.

*The Great Lucifer: A Portrait of Sir Walter Raleigh.* My MARGARET IRWIN. Toronto and Vancouver: Clarke, Irwin & Company Limited in association with Chatto & Windus, London, 1960. Pp. 320. \$5.50.

Again a lady's idol, Raleigh appears in this book in "a portrait" made up out of incidents and details ostensibly derived from primary sources. Such is the colour of the subject that the product can hardly fail to intrigue all eyes. It is, however, prevaricating, for it mingles facts, legends, and flights of imagination uncritically. A portrait is an interpretation, but a portrait of a historical personage needs to be based on the facts and all the facts. The author writes: "This is not a novel, or a fictional biography. There are no imaginary scenes or conversations in it." Even so, one would like to know what is the evidence for these conveniently undocumented assertions about Marlowe and his atheist lecture: "Raleigh made friends with him, and listened with interest to his *Treatise on Atheism* . . . . The shoemaker's son could recognize that he was no snob." The most disappointing feature of the work is its failure to penetrate far into Raleigh's mind. The vigour and range of Raleigh's activities and some of his personal traits such as pride and nonchalance are exhibited; but we miss the complexity of the "tumultuous adventurer" who was also to contemporaries "so great a wise man." Why, we seek to know, did Raleigh take a bishop's library among his spoils at Cadiz? Why was he interested in writing history? The clash of personalities suggested in this book hardly explains his mental outlook. For this we need analysis as well as incidents, discussion as well as narrative, imaginative reconstruction of thought and intellectual personality as well as of street, battle, and courtroom scenes.

*Dalhousie University*

S. E. SPROTT

*A Short Dictionary of Anglo-Saxon Poetry.* By J. B. BESSINGER. Toronto: University of Toronto Press, 1960. Pp. xvii, 87. \$4.75 cloth, \$3.50 paper.

To those accustomed to thinking of Anglo-Saxon dictionaries in terms of Bosworth and Toller's monumental tomes or of the solid scholarship in German and Latin of Grein and Köhler, or even of the smaller volumes by Sweet and Clark Hall, the present eighty-seven pages may appear at first glance to be unduly condensed. To the instructor, however, who must teach, and to his students, especially at the undergraduate level, who must learn Anglo-Saxon with some degree of speed and feeling for the language, Dr. Bessinger's work should prove extremely useful.

The dictionary, though based on the complete text of the *Anglo-Saxon Poetic Records* (ed. G. P. Krapp and E. V. K. Dobbie), is meant to accompany the normalized texts edited by F. P. Magoun, Jr. This should not preclude its use with any other poetic text, provided that the reader can normalize the spelling in his text. It owes its brevity to the fact that dialectal variants have been avoided and that compound forms have been largely omitted. The place of the compounds has been taken by a very useful six-page summary of the basic rules for compounding, which should afford the student some highly desirable exercise in the principles of the language, in addition to developing his skill in flexible, intelligent and idiomatic translation. As Dr. Bessinger notes, the structure of compounds is fairly regular, but there is great complexity in their poetic use. The principles which he has adopted for his dictionary should go a long way toward freeing students from the bondage of traditional dictionary definitions for poetic expressions.

An objection may, I feel, be raised to the alphabetization, which follows the Scandinavian usage, rather than that of most Anglo-Saxon grammars and dictionaries. Thus, "thorn", æ, and œ are placed at the end of the Latin alphabet, while "eth" ("crossed d") follows "d". Since the velar and palatal forms of "g" are glossed together, there seems little justification for separating the voiced and voiceless forms of the sound which Modern English writes as "th", especially as they are almost completely interchangeable save in the normalized orthography.

The book is much easier to read than most dictionaries, despite the fact that only light-face and italic types are used. This is largely because most of the definitions require only one line and the brevity of the entire volume makes possible a larger type than usual. Wide pages, wide columns, and wide margins all add to the clarity as well. A more careful proof-reading would have eliminated a few errors (e.g. *ofvious* for *obvious*, p. viii; *platal* for *palatal*, p. xv; and the misplaced diacritic on *micel*, p. 45). On the whole, however, the University of Toronto Press has done a fine typographical job, and one which is in keeping with the general tone of the work itself.

*University of King's College*

R. MACGREGOR DAWSON

## Canadian Books

*British Emigration to British North America: The First Hundred Years.* By HELEN I. COWAN. Toronto: University of Toronto Press, 1961. P. xiv, 321. \$6.95.

In 1928 the University of Toronto Library published Miss Cowan's *British Emigration to British North America, 1783-1837*. It contained a large amount of pertinent information not easily accessible elsewhere, and nowhere else to be found in such combination. It was immediately recognizable as the fruit of well-directed research, and since its appearance has been "required reading" for anyone concerned with those facets of our history on which it threw light. But it was soon out of print, and for a long time has been only rarely or with difficulty obtainable through the second-hand book trade.

The present volume announces itself as a "revised and enlarged edition". That is a modest way of putting it. Text with footnotes in 1928 ran to 253 pages. Present text and notes (exclusive of appendices) run to 282. But there is nearly one-third more text to a page in the new book, so that it is actually about half as big again as the earlier one. Nor does this represent only additional matter to cover the further years included within the new title. The author has not only carried her thoroughgoing researches forward over nearly thirty years beyond the period of the earlier book, but has also filled out some spots that had remained noticeably thin in her handling of the earlier period itself. For instance, the operations of the major land companies, which were well under way before 1837, got no more than incidental mention in the 1928 volume; but the earlier phases of those operations fall naturally into place in the fuller story which the present book has to cover. One gathers that Miss Cowan's earlier book had grown out of the original research assignment for which 1837 may have represented a reasonable terminus. For the ultimate subject-matter of the book, however, it was not intrinsically a good breaking-off point.

A good illustration of this is provided by the story of the controversies of which the various Passenger Vessel Acts from 1803 to 1848 were the occasional issues, and of which in the new book Miss Cowan is able to give a real conspectus. Other examples of more or less the same sort of thing might be adduced.

In the present book the author has completely rearranged her scheme of presenting the material, and this alteration is a decided improvement. In the result we have not only a more comprehensive and better rounded but also a better balanced work. Certain particular movements or efforts within the whole field of emigration, to which the earlier order of contents gave special prominence, appear in better proportion in the new arrangement. It is often interesting to mark the rearrangement where portions of text have (justifiably) been taken over practically unaltered from the earlier book, and even here and there to trace in detail how nearly and effectively passages have sometimes been brought together from two or three quite separate parts of the former work to fit the scheme of the present one.

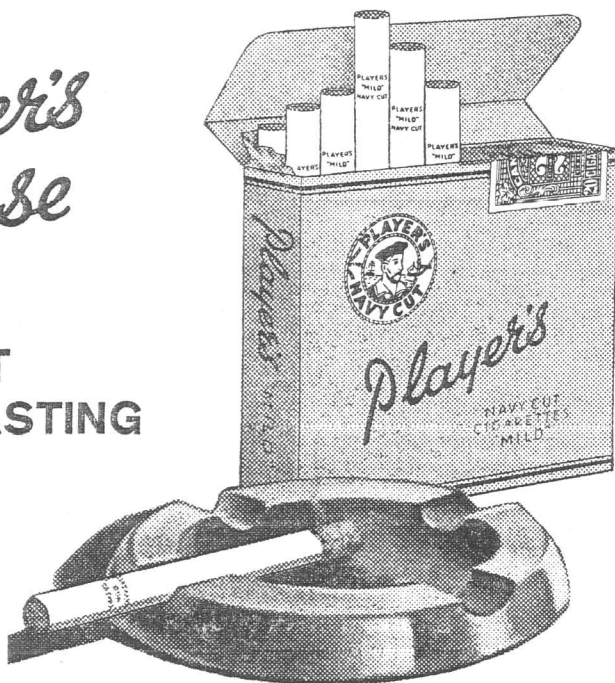
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There are also condensations and eliminations of some of the contents of the earlier book. Miss Cowan tells us that these were necessitated by limitations of space imposed on her. One cannot quarrel with her judgment in the choices she has thus been forced to make. But liveliness of narrative has, unfortunately, sometimes had to suffer. Anyone with access to both texts who will compare, for instance, page 62 of the new book with pages 86-89 of the earlier one must regret the limitations altogether.

The only errors of fact that the present reviewer has been able to identify are so very few and so insignificant that it would be impertinently pretentious to indicate them specifically. Worthy of mention in the new edition are twenty pages of appendices providing an interesting selection of statistical and other data.

Local interests cannot all be fully served in a book of this length. (One feels that Miss Cowan could probably satisfy most of them if she were under no restrictions of space.) The brevity of passages about immigration into Nova Scotia is not unfairly proportioned to its relative volume in comparison with that to Canada during the period covered, and the available information. But if Nova Scotians have to turn to studies like those of J. S. Martell and Mrs. R. G. Flewwilling for details about the immigration into their own province in much the same period, they will find in Miss Cowan's book an authoritative and very readable delineation of the bigger whole of which it formed a small part.

For one detail in which the present book shows a decline from the standard of the earlier one the author presumably bears no responsibility. All notes are at the end of the volume. One is familiar with deplorings of this feature in reviews of scholarly publications of recent years. One knows the reason for it. But while we may have to put up with the feature itself, are not certain measures feasible which would lessen its inconvenience? For example, in many instances the inconvenience would be materially lessened if there were some standard symbol to accompany certain of the little reference numbers in the text, to differentiate directly for the reader's eye references to notes that expand or comment on the text from those that simply cite sources of the author's information. If all notes have to be banished to the backs of their books, is it beyond the wit or the interest of publishers to devise and adopt some such schemes for the convenience of their readers?

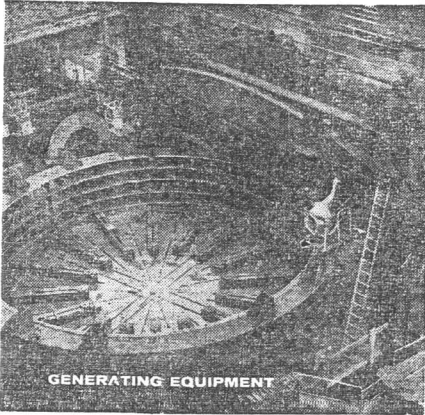
*Chester, Nova Scotia*

WINTHROP BELL

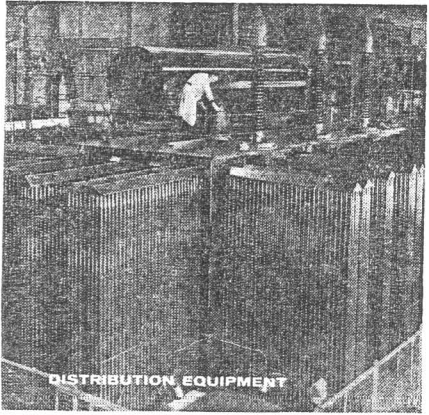
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*Ordeal by Ice.* By FARLEY MOWAT. Toronto: McClelland and Stewart, 1960. Pp. xii, 364.  
\$6.00.

As a record of human achievement or of human failure, a journal, a diary, or a report has some historical value. This value is enhanced if the document is placed in its proper context, for by relating recorded action to time, place, and purpose, perspectives are supplied that did not and could not exist for the document's author at the moment of composition. These are the perspectives, too, that make history "live"; in other words, they



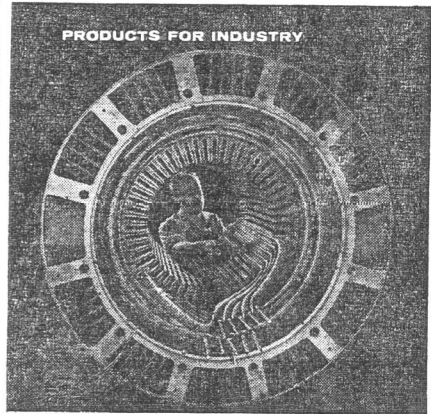
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are the perspectives which are needed to give a document meaning to men living in the present.

The historian knows both by instinct and by training that the performance of this function is necessary. Most popularizers of historical incidents and historical figures voluntarily decline it.

Farley Mowat is in a class by himself. He does not belong to the historian's craft, but he does have a feeling for history. Thus, for each selection in his collection of what are primarily historical documents, he supplies a background of historical information. But, perversely, he refuses to recognize his material as being comprised of historical documents. Rather, he insists that he has gathered "stories", which, he says, are "meant to be read for what they are—the moving, sometimes humorous, often tragic and harrowing accounts of enduring men and ships in conflict with the ice".

This anthology of Arctic literature is primarily a selection of vivid first-hand accounts of exploratory voyages through the ice-pack. In winnowing his material, Mr. Mowat has retained only records of high adventure. His is a single, but a superficial theme: man's struggle against the ice. On those rather rare occasions when man does succeed in triumphing over elemental forces, his victory is Mowat's. For as editor, Mowat thoroughly enjoys vicarious experience; success in the face of adversity gives him almost mystical satisfaction.

How differently a historian would have used the same material! To him, it would have been important to place the Arctic in its global relationship; to analyse the human motive, be it greed, love of adventure, or pride in the nation, that inspired enterprises which involved such great effort and so much exposure to danger; and to trace the conflict of claims over territorial sovereignty.

But to Mowat the literature of Arctic voyaging has a single dimension: to him it is largely the record of action. This being so, he feels justified in abridging original accounts so as to eliminate what is "tedious and unrevealing of the nature of the men themselves". For his purpose—a purpose that is almost singularly naïve—he does this abridging remarkably well. With great skill he manages to make dramatic tension mount as harrowing incident is made to follow harrowing incident. The material drawn from the voyagers' accounts is arranged chronologically; but even within this self-imposed limitation, it is possible to secure passages that build up to a climax. And when this point is reached (in the adventures of Charles Francis Hall) a sufficient amount of horrifyingly grisly detail is included to leave little doubt in the mind of the modern reader concerning the power of frost to sear men's souls.

There is no question that Mr. Mowat does perform a worthwhile function in making readily available some of the most famous epics ever written on the theme of polar exploration. And it is also true that his commentary, by reason of the virility of his style and his interest in derring-do, attracts and holds the attention of the reader. But in his hands, great historical personages like Martin Frobisher, Henry Mason, and Jens Munk



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suffer the fate meted out to Samuel Hearne in *Coppermine Journey*. For the number of overwhelming obstacles and of complexities facing those who sought a waterway in far northern latitudes is actually reduced by the editor's elimination of redundancies from the first-hand accounts and by his telescoping of events and experiences.

In addition, history itself, at Mr. Mowat's hands, is sometimes manipulated. Intent and motive are blotted out; some significant achievements are down-graded; and the distinction for each voyage between official purposes and private interest is often obscure.

It is almost impossible to classify this work: it cannot rank as history, since it lacks breadth and depth. As literature it is encumbered by a prologue and an epilogue, and by discursive connecting passages. Often these include the very type of minutiae, which, had it been found in the annotations made by an historian, would have been criticized by Mr. Mowat as being excessively burdensome. Regarded simply as a collection of tales of great enterprise and incredible endurance, *Ordeal by Ice* will fascinate many readers. The pity remains, however, that Mr. Mowat did not use his considerable editorial talents to increase public knowledge of the great search, so long conducted, for the fabled Northwest Passage.

University of British Columbia

MARGARET A. ORMSBY

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*Canadian Economic Policy*. By T. N. BREWIS, H. E. ENGLISH, A. SCOTT and P. JEWETT, with a statistical appendix by J. E. GANDER. Toronto: The Macmillan Company of Canada Limited, 1961. Pp. xv, 365. \$5.50.

This is a useful book on government economic policy in Canada—how it is formulated, what it is expected to do, and what it actually achieves. Although all levels of government receive attention, main emphasis is placed on the economic policies of the federal government since 1945. The book is a joint effort of two economists and one political scientist from Carleton University, an economist from the University of British Columbia, and an official from the Dominion Bureau of Statistics. Most of the fifteen chapters were written by individual authors.

The broad topics dealt with include the formation of economic policy, the efficient allocation of resources, the maintenance of full employment, and the problems arising from Canada's international trade relations. Within this framework a wide variety of subjects is discussed, ranging from monetary policy to mergers and from public health insurance to patents. Anticipating the standard criticisms by reviewers of most collections of individual essays, the authors disarmingly acknowledge that shortcomings exist in the coherence and unity of the book as a whole and in the emphasis placed upon certain subjects to the exclusion of others.

Fortunately, the authors have not taken to heart the statement in the opening chapter which assures us that "the history of democratic government teaches us that it is un-



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likely that policy, especially economic policy, will take a course which is not in accord with the fundamental interests of the electorate. . . ." (p. 11). The book abounds with criticisms of policies that the authors feel do not accord with the interests of the electorate. Canadian tariff policy is criticized on many grounds, one being that it encourages wasteful duplication of production facilities, "one of the most undesirable features of American investment in Canada" (p. 25). With regard to public utility regulation, "the quality of Canadian performance is distinctly unimpressive" (p. 78). Concerning patents and trade-marks, "there can be little advantage to Canadians in maintaining the present system . . ." (p. 92). With respect to immigration, "there is very little economic rationale in population policy as it stands" (p. 258). And so on. Most of the arguments are fully developed and documented, and for the interested reader each chapter has a short bibliography. The chapters on the allocation of resources to future uses and on economic forecasting in Canada, while more theoretical than the others, are very readable, besides being important contributions.

Critical comment will be confined to a few remarks on content and on presentation. The analysis of the effect of indirect taxes on the allocation of resources (pp. 6 and 87) neglects the elasticity of the supply schedule. The treatment of various tax incentives (p. 114) seems to assume that domestic investment is a constant amount in the sense that more investment in one direction always entails less investment in another, rather than, for example, less consumption. This is not self-evident. The discussion of employment policy (p. 162) is confused by an ambiguous use of the "multiplier" concept. Finally, the following quotation, referring to the regulation of monopoly, is suspect: "Informed public criticism of any government policy, especially one of some complexity, is highly desirable, but it is important to note the *source of criticism*" (p. 45, my italics). Surely it is the validity and not the source of the criticism that matters.\*

In its presentation, the book has many annoying features. Misprints are far too common. Page references to quoted passages are sometimes omitted. Charts and tables are often not integrated with the text. At least one hundred commas are omitted, and, in one chapter, exclamation marks are used to excess! And while it is nice to see footnotes at the bottom of the appropriate page, rather than stuck together somewhere near the end of the book, it would be even better were they printed in type large enough to be readable.

"So far there have not been the open conflicts that have occurred between the Treasury and the Federal Reserve Board in the United States, but this may not reflect so much a closer agreement between the Governor of the Bank of Canada and the Minister of Finance, as a desire to keep such differences quiet" (p. 196). So rapidly do events over-

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\*Joseph Schumpeter has some harsh words for those who argue about a proposition in economics by considering the motives of those who support or oppose it. See his *History of Economic Analysis* (New York: Oxford University Press, 1955) especially pp. 10-11.

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take the printed word. This, however, is inevitable, and of little importance in a book "designed to provide a frame of reference to which more exhaustive studies of particular policy issues can be related" (p. xii). *Canadian Economic Policy* is completely successful in this regard, and it should be useful not only to students but also to those whose knowledge of technical economics may be slight.

Dalhousie University

A. M. SINCLAIR

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*The Green Gables Letters from L. M. Montgomery to Ephraim Weber, 1905-1909.* Edited by Wilfrid Eggleston. Toronto: Ryerson Press, 1960. Pp. 102. \$4.00.

The publication of this book whets one's appetite for more such collections of letters by Canadian writers. By reading an author's letters, one gets an unequalled sense of intimacy with that author, and a heightened understanding of his work and his attitude towards his work. It is a great pity that our understanding of Canadian authors is so often inhibited in the unavailability of his letters. Apart from the pioneer work of Arthur S. Bourinot on the letters of Lampman and Scott, and this book of Professor Eggleston's, almost nothing has been done to publish the correspondence of Canadian writers. Editions of the letters of Bliss Carman, Charles Roberts, Frederick Philip Grove, and Stephen Leacock are urgently required, and it is to be hoped that enterprising editors and publishers will soon be found to undertake the task.

This series of letters from the author of *Anne of Green Gables* to her long-time correspondent, the would-be writer and actual Alberta school teacher, Ephraim Weber, is certainly not the product of a great intelligence nor of a learned mind. Most of the comments and observations are commonplace. And yet there is great interest in the letters: they reveal, for example, that Miss Montgomery, who was a Sunday School teacher and became the wife of a Presbyterian minister, was highly unorthodox, at least by the standards of her time, in her religious beliefs; and they show us at first hand the difficulties that Canadian authors encountered early in this century, especially the very meagre returns they received from periodicals. Above all, they show us Miss Montgomery's reaction to the publication of *Anne of Green Gables*. On May 2, 1907, she wrote to Weber as follows:

"We are just in the middle of housecleaning! I fear that statement will be more or less wasted on a mere man. If it were made to a woman she would appreciate the compliment of my sitting down to write her after a day of it. For the past four days I've been scrubbing and whitewashing and digging out old corners and feel as if all the dust I've stirred up and swept out and washed off has got into my soul and settled there and will remain there forever, making it hopelessly black and grimy and unwholesome. Of course I *know* it won't but knowing is such a different thing from *believing*.

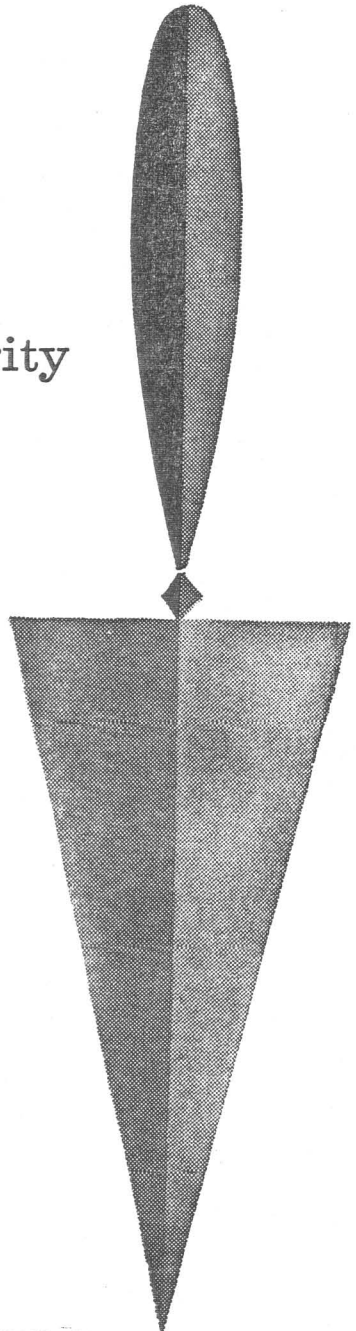
Well, I must simply tell you my *great news* right off! To pretend indifference and try to answer your letter first would be an affectation of which I

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shall not be guilty. I am blatantly pleased and proud and happy and I shan't make any pretence of not being so.

Well, last fall and winter I went to work and wrote a book. I didn't squeak a word to anyone about it because I feared desperately I wouldn't find a publisher for it. When I got it finished and typewritten I sent it to the L. C. Page Co. of Boston and a fortnight ago, after two months of suspense I got a letter from them accepting my book and offering to publish it on the 10-per cent royalty basis!

Don't stick up your ears now, imagining that the great Canadian novel has been written at last. Nothing of the sort. It is merely a juvenilish story, ostensibly for girls; [but] as I found the MS. rather interesting while reading it over lately I am not without hope that grown-ups may like it a little. Its title is *Anne of Green Gables* and the publishers seem to think it will succeed as they want me to go right to work on a sequel to it. I don't know whether I can do that and make it worth while however."

That, surely, is a most appealing letter, with the introductory paragraph on house-cleaning, the bubbling excitement of the second and third paragraphs, and the modest self-appraisal of the fourth paragraph. The subsequent letters indicate that Miss Montgomery did not lose her humility as her first novel rapidly became an international best-seller. On the contrary, she found the publicity a trial: the Cavendish neighbours soon showed their envy, she was pestered by reporters and cranks, she developed nervous headaches and insomnia.

In short, this book, carefully yet unobtrusively edited by Professor Eggleston, is no literary masterpiece but it is a very moving human document. As such, it deserves a place in every Canadian library.

*University of New Brunswick*

DESMOND PACEY

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*Under the Ice.* By ALDEN A. NOWLAN. Toronto: Ryerson Press, 1961. Pp. 41. \$2.75.

As a group these poems reflect what is going on in the world of the St. John River Valley. Under the ice runs the eternal river "as blue as steel", while *in* the ice—in the poems—people, places, and events are caught and preserved in cold brilliance. The poet with a sure hand reveals his mastodons, his selection of what is significant in his particular valley world. Because these short poems are written out of close experience, the effect for the reader is one of a slowly accumulating shared insight in which the feeling for place gradually emerges and predominates.

These are sure poems about people and country. They are as sure, say, as Raymond Souster's are about Toronto. If they are to be called "regional", well then Souster is regional, we are all regional. Whatever they are, these poems are about pride and death, cruelty and beauty, about ignorant hunters and "the men who live by killing trees". Throughout there are echoes of other worlds, of Robert Frost and Edgar Lee Masters,



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perhaps of the Welsh poet, R. S. Thomas, but these are comforting country echoes and are never distracting. In fact Nowlan echoes well.

*Under the Ice* is an anthology of portraits of people whose tender, sometimes violent, faces reveal country love, country pain, and speak for the generations who still hold to the valley. The people are born, live out their days, and die softly or in rage, all within reach of the river, but the river goes on—"the real river is beautiful".

The boldness and vigour of Nowlan's poems is what is important. For these stamp him as poet. In *Under the Ice* there is compassion and a tenderness which never touches sentimentality. In the best of his poems, such as "The Belled Deer", "Father", "Saturday Night", "St. John River" and many others in this volume, Nowlan speaks well and with admirable clarity. Here is "Father":

Father, she says, was handsome as a Spaniard  
rode a bay stallion in the Depression  
and fed it better than he fed himself.  
He was a strict and pious gentleman.

He called me princess even when he paced  
his study with the black hypnotic tongue  
of the whip licking at his riding boot.  
There's not one man like him among the young.

*Under the Ice* contains many good poems, many that have been printed previously in Canada and the United States. Why some of them have not been included in the Gustafson Penguin anthology and particularly the Smith compilation is a mystery to me. Despite the recent publication of *The Oxford Book of Canadian Verse*, the time is ripe for someone to compile a decent selection of contemporary Canadian poetry. Gustafson and Smith appear to be out of touch, to say the least.

Because I have lived along the St. John River, and because my relatives have and some still do, I may not have been the person for this review. On the other hand I have enjoyed Nowlan's poems immensely, and who will deny such pleasure?

York University

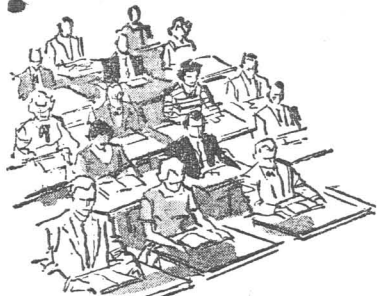
DOUGLAS LOCHHEAD

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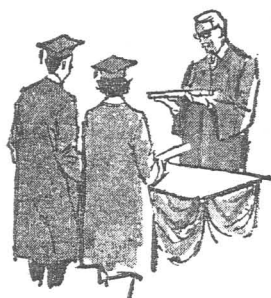
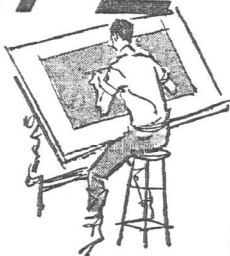
### Books In Brief

*Nova Scotia's M.L.A.'s 1758-1958* with an Introduction by C. Bruce Fergusson. Halifax: The Public Archives of Nova Scotia. Pp. viii, 519.

This bicentenary record, made under the direction of the Provincial Archivist, provides a directory of Members of the Legislative Assembly of Nova Scotia from the beginning of representative government. Names of members are listed alphabetically, with dates of birth and death, and brief information concerning family, period in office and party affiliation. Appendices list members of consecutive assemblies, representatives



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The leaflets extend beyond the realm of formal education. 'How to Get More Fun out of School' and 'Sports-Tips for Teen-Agers' should appeal to the youngsters. 'Fit! Fat! Fad!' stresses the importance of physical fitness for the 12-20 age group and suggests various exercises to help them attain this ideal. For those who wish to make the most of their retirement years, 'Educating Yourself for Retirement' and 'New Horizons for Leisure Time' should prove helpful.

All these leaflets and others in the series are offered free of charge and without obligation. Bulk supplies are available for schools and other organizations. For a complete set, write: *Sun Life of Canada, Values in Education, Sun Life Building, Montreal.*

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of constituencies, and premiers of Nova Scotia since 1848. This second volume in the Nova Scotia series of the publications of the Public Archives of Nova Scotia will be valuable for reference on the legislative history of the province.

*Light on the St. Lawrence.* Edited by JEAN L. GOGO. Caldwell, Idaho: the Caxton Printers, Toronto: the Ryerson Press, 1958. Pp. 303. \$6.00.

*The St Lawrence.* By WILLIAM TOYE. Toronto: Oxford University Press, 1959. Pp. 296.

*The St. Lawrence Seaway.* By T. L. HILLS. London: Methuen, 1959. Pp. 157. 12s. 6d.

These three books were all published with some reference to the opening of the St. Lawrence Seaway, but they serve different interests by different means, and may be considered as separate or complementary according to individual taste.

*Lights on the St. Lawrence* is an anthology, in prose and verse, covering the history of the river in selections from writers of whom Cartier, the Jesuits, Parkman, Marjorie Pickthall, Stephen Leacock and Marius Barbeau may be named as representative of scope and treatment. A short "appendix" is inserted on the seaway. There are photographic reproductions and an end-paper which shows the area of flooding.

*The St Lawrence* also emphasizes history and its bearing on the lives of people, but the story, which is the author's, grew out of a book originally intended for children (as suggested by the numerous line-drawings). The story, however, took on substance, and has value for information and reference on both the history of the river and the making of the seaway. There are numerous half-tone illustrations, both reproductions and modern photographs, as well as a bibliography and index.

*The St Lawrence Seaway* is concisely informative. History, illustration, and text are devoted to a clear exposition of the development of navigation. Exploration, navigation, power development, and traffic are clearly set forth, and while no prophecy is made for the future the facts pointing towards it are factually presented.

*Write Me From Rio.* By CHARLES EDWARD EATON. Winston-Salem, N.C.: John F. Blair. Pp. 214.

These twelve stories, the author's first book of prose, reflect his taste and background as critic, essayist, poet, and diplomat. His delicate gifts of insight and phrasing are perfectly suited to the interpretation of character and the creation of atmosphere as observed by a gifted member of international society in Brazil.

*Flame of Power.* By PETER C. NEWMAN. Toronto: Longmans, Green, & Co., 1959. Pp. 264. \$4.95.

This series of eleven brief biographies by a financial journalist and member of the press gallery at Ottawa gives thumbnail sketches, with a sharp nail and a blunt thumb, of some of the men, from Lord Strathcona to E. P. Taylor, whose progress to personal

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fortune are heavily and permanently marked in the history of modern Canada. The somewhat abrupt transition from high-light to high-light and the frank and uncompromising description of tactics matches the theme that the single-minded application of force is the way to the power that comes from wealth.

*Jacopo Sadoletto: 1477-1547. Humanist and Reformer.* By RICHARD M. DOUGLAS. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1959. Pp. xviii, 307. \$6.50.

This biography of one of the most famous exponents of the Catholic Reform is the scholarly reconstruction and the meticulous explanation of the failure of Jacopo Sadoletto to leave a lasting mark on the religious thought and policies of his time. Mr. Douglas's contribution to our knowledge of the events in which Sadoletto was involved and of the persons with whom he came in contact is made all the more interesting by the fact that the account of Sadoletto's career as a humanist and a reformer draws upon unpublished and previously unknown manuscript materials. Two Appendixes, "Sadoletto's Authorship of the *Consolationes Philosophicae*" and "Sadoletto and Erasmus: 1534-1536", and an accurate bibliography complete the volume.

*Micmac Notes 1960.* By J. S. ERSKINE. Halifax: Nova Scotia Museum of Science (Archaeological Series No. 1). Pp. 28, plates pp. 11. 50 cents.

This is a mimeographed report of a summer of excavation of Indian sites in the regions of St. Margaret's Bay, Mahone Bay, and Pictou County, Nova Scotia, with carefully tabulated analytical reports of findings, and drawings of typical artifacts. New evidence is given concerning Micmac settlements and migrations dating as far back as 1200-1300 A.D.

*Two Letters of Sir John A. Macdonald to John George Bourinot.* Published by Arthur S. Bourinot, 158 Carleton Road, Ottawa. \$2.00.

These two letters, of one page each, deal with the use of the veto by Lieutenant-Governors and with English precedents for Canadian parliamentary procedure.

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### Other Books Received

Abel, Deryck. *Ernest Benn: Counsel for Liberty.* London: Ernest Benn Limited, 1960. Pp. 192. \$4.50.

Andrews, Wayne (ed.). *The Autobiography of Carl Schurz.* New York: Charles Scribner's Sons, 1961. Pp. x, 331. \$7.25.

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- Beattie, Jessie L. *The Split in the Sky*. Toronto: The Ryerson Press, 1960. Pp. xii, 214. \$4.95.
- Beatty, Arthur. *William Wordsworth: His Doctrine and Art in Their Historical Relations*. Madison: University of Wisconsin Press, 1960. Pp. 310. Paper \$1.95, cloth \$5.00.
- Bell, Norman W. and Vogel, Ezra F. (eds.). *The Family*. Toronto: The Macmillan Company of Canada, 1960. Pp. x, 691. \$7.50.
- Benson, Lee. *The Concept of Jacksonian Democracy: New York as a Test Case*. Princeton, New Jersey: Princeton University Press, 1961. Pp. xi, 351. \$6.90.
- Berton, Pierre. *Adventures of a Columnist*. Toronto: McClelland and Stewart, 1960. Pp. 211. \$5.00.
- Bouchar, T. D. *Memoires*. Vols. II and III. Montreal: Editions Beauchemin, 1960. Pp. 254, 284.
- Casson, Lionel (ed. and trans.). *Masters of Ancient Comedy*. New York: The Macmillan Company [Galt: Brett-Macmillan], 1960. Pp. ix, 424. \$5.95.
- Chakravarty, Amiya (ed.). *A Tagore Reader*. New York: The Macmillan Company [Galt: Brett-Macmillan], 1961. Pp. xiii, 401. \$6.50.
- Craig, Hardin. *Woodrow Wilson at Princeton*. Norman: University of Oklahoma Press, 1960. Pp. xii, 175. \$4.75.
- Corrigan, Beatrice. *Catalogue of Italian Plays, 1500-1700, in the Library of the University of Toronto*. Toronto: University of Toronto Press, 1961. Pp. xvii, 134. \$3.50.
- Eayrs, James. *Canada in World Affairs*. Toronto: Oxford University Press, 1959. Pp. 291. \$4.00.
- Emerson, Rupert. *From Empire to Nation: The Rise to Self-Assertion of Asian and African Peoples*. Cambridge, Massachusetts: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. x, 466. \$9.25.
- Erlich, Alexander. *The Soviet Industrialization Debate, 1924-1928*. Cambridge, Massachusetts: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. xxiii, 214. \$7.25.
- Forrest, A. C. *Not Tomorrow—NOW: The Middle East and Africa Today*. Toronto: The Ryerson Press, 1960. Pp. xii, 207. \$4.50.
- Gordon, H. Scott. *The Economists Versus The Bank of Canada*. Toronto: The Ryerson Press, 1961. Pp. ix, 51. \$1.50.
- Hanan, Mack. *The Pacifiers: The Six Symbols We Live By*. Boston and Toronto: Little, Brown and Company, 1960. Pp. 306. \$5.50.



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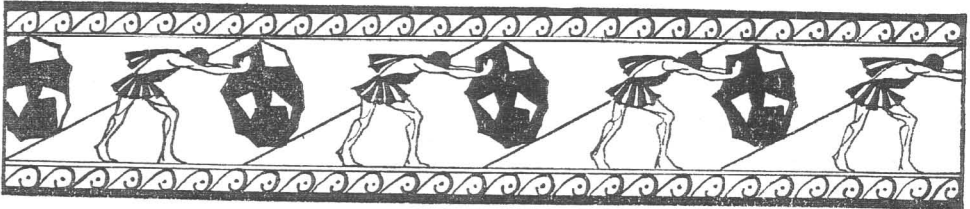
- Harris, Robin S. and Tremblay, Arthur. *A Bibliography of Higher Education in Canada*. Toronto: University of Toronto Press, 1960. Pp. xxv, 158. \$6.50.
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- Karreman, Herman F. *Methods for Improving World Transportation Accounts, Applied to 1950-1953*. New York: National Bureau of Economic Research, 1961. Pp. xvii, 121. \$1.50.
- Kilbourn, William. *The Elements Combined: A History of the Steel Company of Canada*. Toronto: Clarke, Irwin & Company, 1960. Pp. xxii, 335. \$6.50.
- Koch, Eric and Tovell, Vincent with Saywell, John T. *Success of a Mission: Lord Durham in Canada*. Toronto: Clarke, Irwin & Company, 1961. Pp. v, 62. \$1.25.
- LeGhait, Edouard. *No Carte Blanche to Capricorn: The Folly of Nuclear War Strategy*. New York: Bookfield House, 1960. Pp. 114. Cloth \$3.95, Paper \$1.25.
- Lortie, Leon and Plouffe, Adrien. *The Roots of the Present*. Toronto: University of Toronto Press, 1960. Pp. 111. \$4.00.
- MacLeod, Margaret Arnett (ed.). *Songs of Old Manitoba*. Toronto: The Ryerson Press, 1960. Pp. x, 93. \$4.00.
- McNeir, Waldo and Levy, Leo B. (eds.). *Studies in American Literature*. Baton Rouge: Louisiana State University Press, 1960. Pp. v, 177. \$3.00.
- Manion, James P. *A Canadian Errant*. Ed. Guy Sylvestre. Toronto: The Ryerson Press, 1960. Pp. ix, 196. \$5.00.
- Markley, J. Gerald (ed.). *The Epic of The Cid*. New York: Liberal Arts Press, 1961. Pp. xii, 132. \$ .80.
- Mintz, Ilse. *American Exports During Business Cycles, 1879-1958*. New York: National Bureau of Economic Research, 1961. Pp. xii, 92. \$1.00.
- Murdoch, Royal. *Collected Till 'Sixty*. Mexico City: Privately Printed, 1961. Pp. 256. \$3.50.
- Nix, James Ernest. *Mission Among the Buffalo*. Toronto: The Ryerson Press, 1960. Pp. viii, 123. \$3.50.
- Northrop, F. S. C. *Philosophical Anthropology and Practical Politics*. New York: The Macmillan Company [Galt: Brett-Macmillan], 1960. Pp. x, 384. \$6.50.
- Nulli, Albert. *Revolt for Democracy*. New York: Greenwich Book Publishers, 1959. Pp. 47. \$1.95.

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- Parker, Franklin. *African Development and Education in Southern Rhodesia*. Columbus: Ohio State University Press, 1960. Pp. xiii, 165. \$1.75.
- Riepe, Dale. *The Naturalistic Tradition in Indian Thought*. Seattle: University of Washington Press, 1961. Pp. xi, 308. \$5.00.
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