

Book Reviews

Personality and History in British Columbia, Essays in Honour of Margaret Ormsby. John Norris and Margaret Prinag, editors. Vancouver: J.J. Douglas Ltd., 1977, Pp. 171. \$12.50.

This collection of writings on the history of B.C. is offered as a *festschrift* in honour of Dr. Margaret Ormsby. The practice of thus honouring a person who has put a stamp on some branch of learning probably derives from Germany; at least the word *festschrift* does. Although we find that this German word came into use in English-speaking countries as early as 1900, few such publications appeared in Canada prior to 1939—the volume in honour of Ralph Flenley was a notable exception—but in more recent years, they have increased in popularity. I need only refer to the recent volumes in honour of Arthur Lower, Donald Creighton, Lewis Thomas and, of course, Margaret Ormsby.

Dr. Ormsby deserves the honour. Retired professor of history and head of the department at UBC, she has made a positive contribution to the study of her native province both as a teacher and as a writer. In the post Second World War period she encouraged a whole generation of students to take an intelligent interest in the public life of their country, and also, in many cases—Peter Waite of Dalhousie is an example—to commit themselves to the craft of history. When I was approached to take the headship of the department of history at UBC on the retirement of F.H. Soward, I urged instead the appointment of Dr. Ormsby. She was, in my view, the logical successor to Walter Sage, the man who had set the pattern of historical writing at UBC at an earlier period. Interestingly enough, Dr. Ormsby studied, not only under Dr. Sage, but also under D.C. Harvey, who, before becoming archivist of Nova Scotia, was on the UBC staff.

To achieve unity in a *festschrift* is difficult. The editors, John Norris and Margaret Prang, have endeavoured to do so by selecting their contributors from among Dr. Ormsby's former students and close associates writing in the field of B.C. history.

The first essay sets the tone of the book. Professor Norris, writing about Margaret Ormsby herself, shows how an Anglo-Irish-Canadian ancestry and an Okanagan environment influenced her approach to Canadian history. Here, he

suggests, is the explanation of her strong provincial feeling and her belief that Canadian unity should take the form of "a loose federalism permitting unity in emergencies". And perhaps that is the answer to Canada's problem; not the strong centralism of a Donald Creighton, or of his ill-mated bed-fellow, Eugene Forsey. I passed over Barry Gough's paper on "The Character of the British Columbia Frontier" rather quickly (perhaps too quickly) to a greater enjoyment of Dorothy Blakey Smith's "Poor Gaggin", the story of an Irish misfit in the government employ in B.C. in the 1860's. Not of great historical significance in itself, Gaggin's career illustrates the problems of an ambitious but not particularly competent immigrant, and the inner workings of the colonial civil service. Like the Smith paper, Keith Ralston's essay of "John Sullivan Deas", a negro entrepreneur in the B.C. salmon canning business, is more than *petite histoire*. From Deas's experience, the reader will conclude that the blacks were, at an early date, behaviourally assimilated in B.C.; certainly they were not seen as "alien" in the same sense as the Asiatics. Patricia Roy's account of the introduction of electric street lights in Victoria is essentially the story of the contest between private enterprise and municipal control of a public utility. Although I cannot but wonder if this paper does not also reveal Dr. Roy's local pride in Victoria being among the first of Canadian cities to adopt the latest nineteenth century technological improvements? It is no serious criticism of Jay Atherton's paper on "The British Columbia Origins of the Federal Department of Labour" to say that it reads rather like a graduate thesis, and that I found Walter Young's account of the "Origin of the CCF in British Columbia" more interesting. Was that because politicians have more flesh and blood than civil servants? Perhaps. Young emphasizes the personal ambitions of the two Winchs, Ernest and Harold, their doctrine socialism, and determination to mould B.C. radicalism in their own image. No bourgeois deviationists they. Undiluted Marxism was the vehicle for their own personal salvation as well as that of society. Cole Harris's paper, "Locating the University of British Columbia" is what is called historical geography; although I am never quite sure where the history leaves off and the geography begins. Fred Soward's essay is entitled, "Forty Years On; The Cahan Blunder Re-examined". His re-examination simply confirms the convictions of forty years earlier. Cahan was another Canadian villain who helped to sabotage the League of Nations. Personally, I was more convinced of the validity of that point of view forty years ago than I am today. Perhaps I never had the deep convictions of Professor Soward concerning the virtues of the League of Nations or Canada's power to influence its policy and decisions.

All in all, I enjoyed this volume. Not because it recalled my two years on the staff of UBC, or earlier family associations with the Pacific coast province, but because I think the editors have assembled and edited (along with a bibliography of Margaret Ormsby's writings) a series of papers which, despite

their loose links, bring out the extent of Dr. Ormsby's influence in the classroom and seminar, and help us to understand something of that province, west of the Rocky Mountains, which, in the nineteen thirties, was sometimes called "the Ulster of Canada."

Mount Allison University

George F. G. Stanley

George Crabbe's Poetry. By Peter New. London: Macmillan, 1976. Pp. ix, 248. \$12.50.

Peter New's book on George Crabbe's poetry is a mixture of things. His stated purpose is to show why Crabbe "ought to be read more than he is" (p. 1). He seeks to do so "by discussing some aspects of the 'order' to which Crabbe's sensibility belonged," thereby hoping "to make his poetry more accessible to a twentieth-century reader" (p. 1).

His method of proceeding is basically threefold: he relates the general tenor of Crabbe's works (much more than specific aspects of specific works) to certain literary and ethical traditions of Crabbe's day, he shows how much like Victorian novelists Crabbe is, and he shows how one can find present in his poetry those qualities that delight a twentieth-century formalist. Absent from his approach is any serious attempt to set Crabbe's various poems in their generic traditions, a setting that would draw attention, as has been done in journal articles, to aspects that a person not aware of the traditions would be likely to pass over and not notice. Also absent from his approach is any serious attempt to provide, as authors of journal articles have provided, the kind of information about social situations, circumstances, and attitudes taken for granted in Crabbe's day, the kind of information that allows today's reader to respond to Crabbe's inclusions and exclusions, to his apparently peculiar way of looking at things, in much the same way that his contemporary readers were able to. Paradoxically, because of his approach, Mr. New leaves out of consideration a vast number of things that would indeed make Crabbe's poetry "more accessible to a twentieth-century reader" and that would bring him much closer to identifying and appreciating Crabbe's peculiar "sensibility."

Not that Mr. New's book is without value: far from it. In his reading of a number of poems, he points to patterns in which Crabbe has picked up phrases used earlier in the poem and repeated them, usually with an ironic twist. These references are particularly useful for "The Parish-Clerk" (p. 91). "Peter Grimes" (pp. 98, 100), "Edward Shore" (p. 107), and "The Struggles of Conscience" (p. 111). Frequently Mr. New identifies various implicit allusions that Crabbe has made to such writers as Johnson and Dryden, Shakespeare and the

evangelists, allusions which are meant to provide a special perspective to the poem at hand. Somewhat similar is Mr. New's pointing to parallels between Crabbe's poems and some of Hogarth's paintings: usually this practice is helpful, but occasionally one feels that it is pushed a bit far, as when he writes of "The Lover's Journey": "Crabb's debt to Hogarth is particularly clear here. According to a letter written to Scott, the passage was actually based on a picture by Crabbe's son John, but John must have been imitating Hogarth, for the methods of introducing a time-perspective into a pictorial design are essentially his" (p. 127). Likewise with his discussion of background traditions in Chapter 1: this can indeed be useful if one is unfamiliar with the traditions to begin with, but occasionally he elaborates on a tradition beyond the point at which it touches Crabbe, as when in a paragraph he deals with a story that appeared in *The Lady's Magazine* and with a novel by Mrs. Pilkington that is concerned, perhaps appropriately, with "the Fruits of Early Indulgence" (p. 23). Potentially the most useful contribution that Mr. New makes is to quote from MS material that is lodged in the Cambridge University Library, at the Huntington Library, and with Mr. John Murray. Unfortunately, rarely does the quotation from MS sermons add anything to what appears in Crabbe's published sermons, and the quotations from the drafts of Crabbe's later poems throw little light on how Crabbe went about improving his tales, perhaps because there is little light to be gathered from the drafts or because Mr. New has made but a preliminary study of how the drafts and the completed poems relate to one another.

Mr. New's basic method is to provide, with each poem examined, a summary of what goes on, with particular attention being paid to the developing structure, the narrative tactics employed, and the use of verbal repetitions. In addition he offers an evaluation of the artistic value of the poems. The summaries are intelligent, but such as most intelligent readers would make—and might prefer to make on their own. They can be of value if one wishes to read Crabbe in a critical condensation rather than Crabbe in the full original. The artistic evaluations reflect formalist criteria: in individual passages, close verbal texture (p. 101), with "vivid sensuous descriptions and the intense vision of the interrelation of man and nature, focused by certain recurrent ironies, and understood as a complex structure of dependencies, antagonisms and resemblances" (p. 73), all resulting in "poetic tension" (p. 74); in the larger aspects of structure, "an economy of incident" (p. 101), an "appropriate blank brevity" and "a realism that achieves an unsentimentalised pathos" (p. 80). When Crabbe achieves these qualities, he is good; when he does not, he isn't.

As mentioned, Mr. New is also frequently concerned with similarities between Crabbe's poetry and Victorian novels: *Little Dorrit* in particular serves as his touchstone for narrative excellence (pp. 101, 140). Presumably the comparison with works of a later age and a different genre results from Mr. New's concept of how Crabbe is to be made more accessible to the twentieth-century reader: in-

stead of making that reader more knowledgeable about the specific genres Crabbe was working in at the time, Mr. New evidently chooses to ask him to consider how much Crabbe's work is like a form of literature with which the twentieth-century reader is already familiar. The value of such a procedure, let alone its validity, goes unquestioned, and the fact that the demonstrated presence of certain similarities will tacitly suggest the presence of further similarities, which however do not really exist, is of no concern.

When comparisons are made between two of Crabbe's works, one early and the other late, rarely is anything said beyond what is obvious. For example, after completing his summary of "Procrastination," with its heroine called Dinah, Mr. New writes: "The degree to which (Crabbe) has developed since *The Parish Register* is conveniently apparent in the contrast between 'Procrastination' and the sketch of Catherine Lloyd. Catherine, a similar type to Dinah, is presented almost wholly through description of her possessions, some of which is superfluous. In 'Procrastination' the development of the characters and of the relationship between them is rendered in much more dramatic ways as well as, where appropriate, in descriptive terms, and scarcely a line could be omitted without spoiling its careful structure" (pp. 151-52). And that is all that is said by way of comparison. Mr. New's reticence may result from the fact that the earlier work is descriptive and the later narrative, but even when he chooses to group a number of narrative poems together for a comparative study, he encounters difficulty. In Chapter 4 he selects from Crabbe's *Tales* of 1812 those tales that deal "primarily with single figures in a way which originally derived from the 'progress' form" (p. 132). Yet he concludes his study of the tales he himself has chosen to group together by pointing out that in one of them "Crabbe has laid aside the form of the 'progress' altogether," in a second "the 'progress' is confined" to a short scene, and in a third "Crabbe is again independent of the formal machinery of the 'progress,' concentrating on two major episodes and leaving the situation dramatically unresolved" (pp. 132-33). Evidently the material Mr. New has been examining is simply too varied for the critical scheme he has sought to apply.

The critical approach has various other shortcomings as well. One has to do with the question of audience. Chapter 1, on the literary and ethical context, is addressed to those not already familiar with the eighteenth century, but Chapter 2, on the poems up to 1807, is addressed to quite another kind of reader. References to Crabbe's minor poems are such that the reader must be already familiar with them, and who would be likely to be reading those minor poems (such as *Inebriety* and *The Library*) if he were not already well versed, indeed steeped, in the eighteenth century? More Damaging is Mr. New's bias in favour of narrative poetry. He discusses even *The Borough* in terms of how it constitutes a "crucial phase of Crabbe's development as a narrative poet" (p. 70). While most of Crabbe's later poems are indeed narrative, as witnessed by the titles *Tales*, *Tales of the Hall*, and *Posthumous Tales*, his earlier poetry is descriptive. In *The Village* he says, "I paint the Cot, (/As Truth will paint it,

and as Bards will not" (1.53-54). In *The Parish Register* he set out to "explore/ The simple annals of (his) parish poor" (1.1-2), and what he meant by exploring annals can be seen in the Preface to the volume in which the work appeared, where he said that he endeavoured once more "to describe village-manners," to which description he added "characters"—nothing, note, is said about narrative (Ward's edition, I, 97). In the poem itself he makes clear what his interest is in the "village-manners" he describes, when he points to the substance of the three "parts" of the poem:

what ills these numerous births succeed;
 What powerful griefs these nuptial ties attend,
 With what regret these painful journeys end. . . .
 (3.18-20)

The Borough itself he introduces by saying, in response to a request to "describe the Borough," "A part I paint—let fancy form the rest" (1.1, 1.6). When Crabbe said "paint," he meant "describe"—in a variety of ways: by actually describing places, people, and situations, by narrating what happened to people by way of illustrating attitudes and situations, and by reflecting on what he has described and narrated. (Crabbe's place in the tradition of descriptive-meditative poetry is something that goes unnoticed in Mr. New's book.) To fasten on only one method, one vehicle (important as it is), is to distort Crabbe's poetry and to slight much of what he valued. It would have been more helpful, and certainly more accurate, to have called this book *George Crabbe's Narrative Poetry* and to have touched on those poems what are not essentially narrative only with regard to the evidence they provide of Crabbe's developing interest, and ability, in writing narrative.

Even within Mr. New's discussion of Crabbe's narrative poetry there is a most curious lack. Nowhere does he try to set Crabbe in the developing tradition of the metrical tale, a tradition so popular at the time that in the eighteenth century alone there were published more than 300 examples of it. At times influenced by former masters like Chaucer and Marlowe, the authors included poets well known today, and their works are likewise still well known: e.g., Dryden and his free translation "Theodore and Honoria," Swift and his "Baucis and Philemon," Parnell and his "Hesiod," Prior and his "Henry and Emma," Cowper and his "John Gilpin," Burns and his "Tam O'Shanter," Coleridge and his "Rime of the Ancyent Marinere," and Wordsworth and his "Michael." Surely some of these shaped some of Crabbe's tales in important ways. Nor would significant influence stop there, for Crabbe quoted from Scott's *Marmion* for one of his mottoes to "Peter Grimes." But instead of the metrical tale, we have Victorian novels. This undervaluing of genre distinctions is reflected in Mr. New's taking seriously a complaint made by John Wilson that Crabbe departs from the practice of the Greek tragedians and makes the causes of the events he describes completely intelligible. Mr. New attempts to defend

Crabbe by distinguishing him from Wilson's Greek tragedians, those "writers of the highest order" (p. 14). If he had merely pointed out that they and Crabbe were writing in different genres, not orders, then the absurdity of the complaint could have been seen, and the way would then have been open to point out, further, that, within different genres, two authors may produce works that are equally "of the highest order."

Beyond pointing to a certain number of verbal repetitions and to a certain number of allusions, Mr. New does very little to broaden, deepen, or enrich our understanding and hence our appreciation of Crabbe's poetry. By holding to his method of summarizing and offering formalist evaluations, and offering very little else (especially compared to what he might have), he illustrates, unfortunately, what was described, in another connection, as the bankruptcy of critical monism. His is not, to my mind, a study in depth: for that one must still turn to the various articles that have appeared in the journals.

University of Waterloo

W.K. Thomas

Front Benches and Back Rooms: A Story of corruption, Muckraking, raw partizanship and political intrigue in New Brunswick. By Arthur T. Doyle. Toronto: Green Tree Publishing, 1976. Pp. 196. \$11.95.

Who could resist a book with such a title? Muckraking, corruption, political intrigue all in 275 pages along with well-organized footnotes and bibliography. Arthur Doyle, a native of New Brunswick and a campaign organizer for the Liberal party, obviously has great feeling for that province as well as considerable insight into its political habits.

Ever since refugees from the American Revolution founded New Brunswick, its brand of politics has been unique in Canada. Great issues and strict party lines have rarely been important. Instead a man's wealth, his control of patronage and his religion have determined his political success. Political campaigns were fiercely contested, usually dirty and always corrupt even by Canadian standards. This aspect of New Brunswick life is ably and enjoyably portrayed in *Front Benches and Back Rooms*.

Doyle examines the politics of New Brunswick between 1912 and 1927, a period when innumerable scandals, prohibition, war and the Acadian "threat" enlivened the process to an unparalleled degree. The author presents these controversies by focusing upon the political leaders, a colourful group who played the game with deadly seriousness. Power was the important thing and it did not matter who was ruined in the process of gaining it.

Doyle's effort, however, does have some disturbing shortcomings. There are important themes which should be considered: the development of a rigid party structure, the use of patronage, the growth of Acadian strength and the subse-

quent use of ethnic bias as a political bludgeon. Yet Doyle prefers the "politics is people" approach and fails to discuss the issues. In fact the author has intentionally permitted the politicians themselves "to carry the narrative." Consequently the reader is subjected to page upon page of Kidd Flemming refuting the charges levelled by Frank Carvel and the Liberal party. Instead of a final analysis, the book ends with Flemming defending himself once more. His actual guilt or innocence is really quite unimportant compared to what his experiences say about New Brunswick generally. Doyle is telling a story, albeit a fascinating one, rather than offering conclusions for readers less knowledgeable about New Brunswick politics than he.

Another of the book's shortcomings is that the author is not sufficiently critical as far as the Liberal party is concerned. In the period under consideration, the Conservatives happened to get caught by rejuvenated Liberals intent upon exposing the former government's abuse of power: \$70,000 to Flemming from railroad contractors in return for inflated government subsidies; kickbacks from lumber barons seeking an extension of their Crown land licenses; and of course the delightfully named "Patriotic Potato Scandal." In 1914 the Conservative government decided to donate \$150,000 worth of potatoes to war-torn England. This "token of loyalty" was to be a political bonanza for the Flemming administration as only Conservative potatoes, those grown by Conservative partisans, were purchased. However, the whole scheme backfired as the Liberals gleefully exposed evidence of overpayments, kickbacks, inefficiency, shipments to Cuba and a mysterious loan made by certain businessmen to the government.

Yet in New Brunswick, politics in general were corrupt, and the Liberals were probably no better in this regard than their opponents. Doyle however does not publicize the former's shortcomings as he does the latter. At one point, following the Liberal victory in 1917, the author does mention the more than 1500 government employees dismissed for partizan reasons. But he glosses over this purge as being part of the political game. After 1917 Doyle begins to concentrate on the constructive legislation of the new Liberal government and fails to explore its back rooms. The reader is thus left with the unlikely impression that the Liberals were more virtuous.

This party's 1917 victory was largely due to the Acadians who were led to believe (by the Liberals of course) that a Conservative victory would mean immediate conscription into the military. They responded by returning 22 of the 27 Liberal M.L.A.s elected and for a while "the Liberal party was the Acadian party. . . ." Considering their power, it is essential that the reader be given an explanation of their attitudes as well as details on their behaviour and traditional voting patterns. Doyle provides none of this. The Acadians figure prominently only in the introduction, and even then Doyle is often incorrect. *L'Acadien* for example was not a Conservative newspaper—it was owned by the Liberal party and when first founded in 1913 gave away pictures of Wilfrid

Laurier to new subscribers. At other times Doyle's analysis of the Acadians ("dominated by their church,") is superficial and simplistic. It appears that the author has relied upon both dated and dubious sources for his Acadian history.

Yet in spite of these criticisms, *Front Benches and Back Rooms* is still well worth reading. It is well written, entertaining, informative and quite a valuable addition to the field. One reaches its last page and wishes there was more.

Erindale College
University of Toronto

Martin S. Spigelman

Exile and Tradition: Studies in African and Caribbean Literature. Ed. Rowland Smith. New York: Africana Publishing Company and Dalhousie University Press, 1976. Pp. xiv, 190.

Exile and Tradition is an extremely interesting collection of papers on various aspects of African Literature which had been read originally at two conferences held at Dalhousie University. However, I must begin with a quibble about the sub-title of this book which leads one to expect a more extensive consideration of Caribbean Literature than one gets. Of the thirteen articles only two, Emile Snyder's "Aimé Césaire: The Reclaiming of the Land" and Maximilien Laroche's "The Myth of the Zombi" have anything to do with Caribbean Literature, and since both these articles draw attention to the connections between the Caribbean (specifically the French speaking Caribbean) and Africa, I would suggest that a more exact and honest sub-title for this volume would be simply *Studies in African Literature*.

What I find most interesting about this collection is the comprehensiveness of its vision of African Literature. In addition to the articles on Martiniquan and Haitian Literature mentioned above, there are articles on West African Literature in English, on the Senegalese Francophone poet Senghor, on the Guinean novelist Camara Laye and on Ferdinand Oyono of the French-speaking Camerouns, on the novel of French North Africa, on the novels written in Sesotho by Thomas Mofolo, on contemporary black South African poets, and on a number of white South African novelists. To round it off this volume lacks only an article on some aspect of East African Literature. Although each of these articles is written by a different critic, the book achieves its unity by its exploration of related central themes: the confrontation, in various parts of Africa, of African tradition with European values, and the sense of exile caused by this clash, which many Africans feel even while they still live in their native countries.

This unity is all the more remarkable and interesting when one considers how international is the cast of critics in this book, and how international are their

concerns. It is refreshing to read the American critic Emile Snyder on the Martiniquan Césaire, the Haitian Max Dorsinville on the Senegalese Senghor, the Nigerian Peter Okeh on the Guinean Laye and the Camerounian Oyono, the Canadian G.D. Killam on the Nigerian Achebe, and the white South African novelist Nadine Gordimer on the vehement black South African poets of today. Such cross-fertilization cannot help but establish African Literature as an important world literature.

Another useful balance that this book strikes is that between the research of solid academic critics like G.D. Killam, Rowland Smith and Daniel Kunene and the opinions of some of the finest writers in Africa today: Chinua Achebe, Nadine Gordimer, Kofi Awoonor and Wole Soyinka.

This collection as a whole seems to me to answer many of the problems raised in the first two essays by the novelist Chinua Achebe and the critic D. Ibe Nwoga on the universality of African Literature and on the limitations of universal critical criteria. That African Literature grapples with themes that affect all mankind seems to me to be proved by the large number of people all over the world who read and study and find significance in it. Achebe and Nwoga seem to me to be unnecessarily sensitive to the opinions of those critics who fail to understand that universal themes can be powerfully rooted in very regional concerns, and to the efforts of those critics who pretend to judge a work of art in a vacuum without taking into account its cultural and historical background. Unfortunately such inferior and narrow-minded critics do seem to abound in the field of African Literature, which they are exploiting for their own promotion, but neither the anger of few well-meaning critics nor a primer of universal rules of criticism will prevent their work from bearing their stamp of inferiority or bigotry. Editors and publishers could help by being more discriminating about the manuscripts they accept for publication. However, what African Literature really needs are critics who can bring wisdom and discrimination and rigour to it. *Tradition and Exile*, which manages to combine some of the excitement of the international debate which took place at the two conferences at Dalhousie with a sense of responsibility, should do much to encourage sound and rigorous critics in this demanding new area of criticism.

University of New Brunswick

Anthony Boxill

Shakespeare on the American Stage: From the Hallams to Edwin Booth. By Charles H. Shattuck. The Folger Shakespeare Library, 1976. Pp. xiv, 170. Hardcover. \$18.00

National birthday parties are not just excuses for patriotic breast-thumping and windy speeches. They often have the salutary effect of bringing into the limelight half-forgotten treasures and indigenous art. For instance, in honour of America's Bicentennial Year the Folger commissioned Professor Charles Shat-

tuck to write a book on the history of American productions of Shakespeare, "from the first *Merchant of Venice* of the Hallam company down to the major Shakespearian realizations of Edwin Booth." As Professor Shattuck notes in his introduction, there has oddly enough not been a history of this kind, though he hastens to add that his book is only the "beginning of one". The qualification is important. As the subject is too gargantuan to be handled satisfactorily in one volume, he has wisely limited his attention to the Eastern cities (New York in particular) and, rather than chronicling every major production, he writes succinct essays about the performers and managers who best represent predominant acting styles and approaches to staging.

He begins with the tough early days of itinerant troupes from Britain whose travails and shenanigans were like those so memorably depicted by Twain in *Huckleberry Finn*. By the 1790's Shakespearian productions—in fact, theatrical productions of all sorts of dramatists—were part and parcel of American life, and five major centres—New York, Philadelphia, Charleston, Providence and Boston—all supported "well-designed theatres modeled after the best (not the biggest) theatres of Great Britain." In the early part of the nineteenth century Britain's great actors and actresses began to arrive for well-publicised tours: the brilliant, choleric and often drunk George Frederick Cooke: Edmund Kean, the "Byron and Napoleon of the English stage" (who has the honour of starting the "first really all-out theatre riot in America", in Boston of course); and Junius Brutus Booth who, unlike Cooke and Kean, had a decidedly beneficial influence on the evolution of American theatre.

It was in the 1820's that native born Shakespeareans started to hold sway, more notably, James H. Hackett, who had the temerity to take his famous Falstaff to London ("he is merely a laughing old man—nothing more" concluded the *Times*); and the muscular and heroic Edwin Forrest, whose voice reminded George Vandenhoff of Niagara Falls! The puerile rivalry between Forrest and the "eminent tragedian", Britain's William Charles Macready, sparked the famous Astor Place Riots in New York on May 10, 1849 when thirty-one people were killed. Shattuck's recounting of this tragedy is masterly, as he carefully separates fact from fiction.

In the third quarter of the nineteenth century, with the advent of E.L. Davenport, Lawrence Barrett, John Edward McCullough and of course the extraordinary Edwin Booth, Shakespearean production in America came of age. With Booth Shattuck is, as we would expect, particularly first-rate, convincingly demonstrating how this gentle, almost epicene actor, succeeded with marked "earnestness and intellectuality, . . . emotional intensity, . . . a rich (though not loud) voice, superb elocution, beauty of face, and astonishingly expressive eyes". To management he did not take easily—it was always an albatross—yet his productions of *Romeo and Juliet*, *Othello* and *Julius Caesar* achieved new standards for spectacular staging and thorough archaeological research.

Professor Shattuck has the rare ability to change scrupulous exhaustive research into highly readable prose so that this book has all the narrative drive

of a good novel. It will appeal both to the layman wanting an excellent introduction and the theatre historian anxious to refresh his memory. In spite of Professor Shattuck's clear statement of his intention he probably will be faulted by the fastidious for trying to cover too much ground: no scholar likes to have his hobbyhorses subject to generalizations. But surely this sort of overview is useful for its own sake, and for the fact that it will certainly provide the impetus for more detailed studies, especially of periods and performers whom we have perhaps been too eager to dismiss as inconsiderable or worthy of contempt. Junius Brutus Booth, for instance, might have been a finer actor than Edmund Kean, for he had Kean's fire and yet so unlike Kean the ability to sustain the conception of a part, not just a flair for the great moments or "points". Professor Shattuck's own longer essay on Booth in the Spring 1977 issue of *NCTR* is in fact an excellent illustration of the kinds of scholarship his book will foster.

Splendid, too, are the illustrations which have been carefully reproduced. The traditional ones—rightly present—are supplemented by rare items: Professor Shattuck has raided the resources of the Harvard Theatre Collection, the Library of Congress, Philadelphia's Free Library, the New York Public Library, etc. Particularly revealing are the photographs of E.L. Davenport, Lawrence Barrett and John McCullough. And we are treated to three beautiful colour reproductions: Charles Willson Peale's charming study of Nancy Hallam as Imogen; Thomas Hicks' evocative painting (in the Smithsonian) of Edwin Booth as Iago; and Charles Witham's water colour design of the "Grand Square in Rome" for Booth's *Julius Caesar*. To often our understanding of the singularly pictorial nature of nineteenth-century theatre is limited by scrutinising black and white reproductions: the proof lies in comparing this coloured reproduction of Witham's design with the black and white reproduction of it in the Spring 1976 issue of *NCTR*.

University of Toronto

Denis Salter

Nemesis at Potsdam. The Anglo-Americans and Expulsion of the Germans: Background, Execution, Consequences. By Alfred H. de Zayas. London, Henley and Boston: Routledge and Kegan Paul, 1977. Pp. xxvii, 268. £5.95

It has been suggested by some historians, including Golo Mann, that Britain, Russia, the U.S. and their allies completed their victory over Nazi Germany in a style not vastly different from Hitler's. De Zaya's book, while revealing little that is new, substantiates this judgement. It is the author's intention to enlighten particularly the Anglo-American world about the inhuman, often brutal treatment of innocent Germans at the hands of the Allies in the latter stages of the Second World War. In his opinion, American and British historians have neglected and their readers have thus remained ignorant of this significant aspect of the war.

As a result of the Second World War Germany lost one-quarter of its territory, while some sixteen million Germans—of whom more than two million died during the process of expulsion—were displaced from their homes in Central and Eastern Europe. De Zaya does not ignore the enormity of the crimes committed by Germans during the course of the war, nor does he deny that an anti-German feeling of revenge was natural and that punishment was justified. He does, however, question whether one set of crimes justified a second, possibly less heinous set, whether revenge and punishment—if it is possible to distinguish in this case—was not only extended to the guilty but to the innocent, whether expulsion itself was a crime.

As far as the governments of Czechoslovakia, Poland and the Soviet Union were concerned expulsion was justified. The Czechs precluded any guilt by claiming that all of the 3 1/2 million Sudeten Germans had stabbed the state of Czechoslovakia in the back and therefore deserved expulsion. They thus denied these former Austrian Germans such rights as seeking self-determination which they themselves had once claimed as a minority within the Austro-Hungarian empire. De Zaya writes: "Surely the German minority had been no more disloyal to Prague than the Czech minority had been disloyal to Vienna before (and during!) the First World War." (p. 37)

The millions of Germans who fled or were forced out of what is today western Poland had, of course, not been an ethnic minority; they were *Reichsdeutsche*. The Soviet "land-grab" of some 70,000 square miles of eastern pre-war Poland, first sanctioned by the Molotov—Ribbentrop pact, then by the Americans and British, appeared to provide a rationale for a westward extension of the Polish state. De Zaya, while sympathetic towards Anglo-American intentions to maintain the anti-German alliance, is critical of western political expediency and disinterest in defending the rights of millions of Germans. Not only did they approve of the Oder-Neisse line but they were insensitive to the inhumane expulsions. Their commitment to the concept that all Germans—including apparently the elderly as well as children—were the enemy, as evident in the punitive U.S. Army directive JCS 1067 and in the Morgenthau plan, made them blind to the atrocities carried out first by the westward moving Red Army and subsequently by Russian and Polish occupation forces. The author proposes that the Americans and the British were inadequately informed of the horrendous conditions under which millions were systematically forced westward. They agreed to "limited transfers" which they naively expected to be "orderly and humane," while extensive, disorderly and ruthless transfers were the reality. While critical of western leadership, de Zaya leaves no doubt about the agents of the crime—the Soviet leaders. The recent works of A. Solzhenitsyn and Lev Kopelev give further credence to the thesis that Soviet retributive actions were often not spontaneous but were planned.

In the last third of the book the post-expulsion era is reviewed. Two related issues have marked the contours of Germany's relations with eastern Europe

during the last 30 years—the Cold War and West Germany's *Ostpolitik*. The Cold War reinforced the division of Germany, while the Federal Republic's *Ostpolitik*, which has sought to improve relations between central and eastern Europe, has led to a *de facto* recognition of the post-war settlement and a pledge that only peaceful negotiations will be employed to effect changes in that settlement.

Both criticism and praise are in order. A more thorough analysis of the impact of the expulsion on German and eastern European societies would have been desirable. Secondly, the author's assertion that Britain and the U.S. "would never have given their authorization to the transfer of the Germans, if they had realistically foreseen the chaos that would unfold before their eyes" remains unconvincing. Praised must be de Zaya's re-opening of this largely neglected aspect of modern German history through this brief but well-written account.

St. Thomas University

Juergen Doerr

The Invention of the World. By Jack Hodgins. Toronto: Macmillan of Canada, 1977. Pp. xii., 354. \$10.95 Hardcover.

Jack Hodgins' collection of short stories, *Spit Delaney's Island*, received enormous acclaim when it came out in the spring of 1976. The hum of lively debate at publishers' parties and in faculty lounges was just dying down as his fat novel with the grandiose title *The Invention of the World* arrived with a thud on reviewer's desks. Again a chorus of bravos filled the air. In a country like Canada where just getting a book into print assures a writer of deification, a sensible reader instinctively casts a jaundiced eye at promotional puffs and ardent, somewhat imbalanced critical notices. Hodgins, however, deserves the accolades: with infectious exuberance he tackles ambitious themes and creates some striking and controlled effects.

The Invention of the World is informed with the messianic spirit of the Irishman Donal Keneally, whose birth in County Cork around 1860 is predicted by Cathleen ni Houlihan. His mother, though a simple-minded peasant, is perhaps descended from the warrior-king Brian Boru; his father, we are exhorted to believe, is a "bull-god from the sky". With such auspicious parentage, Keneally is of course a boy wonder: he talks almost immediately, reads books by the cart load, masters difficult subjects in an afternoon, performs Herculean feats of strength and shows off his sexual prowess, for he has (this being a very tall tale) the "enormous scrotum of an adult bull." The hand of destiny singles him out as a Moses who must make his mythical journey to the Promised Land, and this turns out to be Vancouver Island where in 1899 with a band of bedraggled Irishmen (and women too needless to say) he finds the Revelations Col-

ony of Truth. At the dedication ceremony, he uses his preternatural gift for mesmeric oratory: invoking the names of his august predecessors—"Finn Mac-Cool, Cuchulain, . . . St. Patrick, St. Brendan, Daniel O'Connell, and even Charles Stewart Parnell"—he confirms himself as the colony's Father and Saviour. Yet as the sub-title, "The Eden Swindle", suggests, Keneally's paradisiacal vision is possibly spurious and he is not a demi-god, but a human megalomaniac with a Svengali-like aptitude for compelling theatrical illusion. Eventually the colony sees through the subterfuge and he loses his hold over it. The apocalyptic nature of his death, however, seems to vindicate his right to mythical stature.

When the novel opens we are given an overview of the present day inhabitants of the vestigial colony; the retrospective information about Keneally comes later. Each inhabitant is, like Keneally, a quest figure, though without his commanding panache. The self-appointed leader is Maggie Kyle ("one hell of a good-looking woman"), married once but the lover of many men, and mother of four children who have left her. To compensate for their loss, she has created a house of all sorts: Lily Hayworth—one of Keneally's wives—who, while waiting for death, is wondering what he really amounted to; Anna Sterner, a doe-eyed hippie seeking refuge from her unbearably orthodox family; Julius Champney, a bilious, occasional poet who, having searched the world for meaning, has decided there isn't any, and so has sat down to navel-gaze; and Strabo Becker. Becker seems to be Hodgins' alter ego: the artist as historian, gathering data about Keneally and his disciples, and then trying to interpret it for us.

Most of the characters (both historical and contemporary) are obsessed with achieving self-realization through transcendent release from the past, outmoded legends and social conventions, bogus panaceas, from everything which hinders our "trying to translate the fake material world we seem to experience back into pre-Eden truth." To reflect their shared aspiration for spiritual liberation, Hodgins often describes places and events reaching skyward, and their attendant images of perfection. Keneally is born in a circle of stones on a mountain (his Mount Pisgah), which he ritualistically visits before his departure for Canada; and the colony is correspondingly built in the form of a circle "on the top of . . . (a) swell of land above the sea." Maggie Kyle (mountain born, like Keneally), is placed in a prominent position in the colony's main house, an Emily Carr with a "cathedral grove of long blue plasticine trunks soaring up": much of her painting as we know is characterised by this sort of mystical yearning for revelatory light. In the novel's final section, Maggie, with her cousin, Wade Powers, and Strabo Becker (the Virgilian guide) goes on a pilgrimage to Ireland. They make a symbolic climb to Keneally's birthplace—the circle of stones—over which they scatter his ashes. This completes the pattern of his myth and frees them from its tenacious grip. "When you begin to disbelieve in Keneally", Becker pontificates, "you can begin to believe in yourself." Hodgins is implicitly suggesting that Canada should relinquish transplanted myths, and then imagine its own.

The abundance of symbolic rivers, roads, oceans, bridges, forests, mountains, runic stones, dreams and maps—all the traditional elements of a quest motif—would warm the cockles of a Jungian's heart. Applied to Keneally, these images are apt and enthralling, as he becomes an idealized blend of myth, magic and blarney. But, in comparison with him, the contemporary characters are prosaic and their mythopoetic trappings seem incongruous. Moreover, there are too many of them; and Hodgins unwisely has written a preponderance of wearisome descriptive narrative, rather than lively dialogue, by which we come to understand their natures. Indeed, at times one feels that Hodgins is not writing a novel, instead, that he is giving a highfalutin (and very long) lecture on the salient archetypes informing the Canadian imagination. Frye has often made the acute observation that this rudimentary stage of cataloguing the raw empirical data of our history is a prelude to the imaginative, fictional interpretation of it. In this respect *The Invention of the World* is transitional: while being overweighted with documentary detail, it tries (but ultimately fails) to draw a multiplicity of satisfying character portraits. Hodgins, then, wants to do too much, so that the whole is far less successful than the parts. Better, however, is this Tamburlainian overreaching than the Canadian penchant for self-effacing restraint.

University of Toronto

Denis Salter

Shaw's Moral Vision: The Self and Salvation. By Alfred Turco, Jr. Ithaca, N.Y.: Cornell University Press, 1976. Pp. 297. \$13.50

Alfred Turco has undertaken a stimulating critical task. He sets out to trace the development of Shaw's ideas by way of their literary expression, beginning with the novels and concentrating on what he finds to be the most relevant critical and dramatic works. The result, given his insight and diligence, is a genuine contribution to our understanding of Shaw's art and thought. That *Shaw's Moral Vision* is, in the end, a disappointing piece of critical writing may be a reflection as much on Shaw's resistance to standard scholarly techniques as on Turco's application of them.

The author wants nothing to do with the sort of attempts to penetrate the public mask of "G.B.S." and expound the "real" Shaw which dominated early commentary. At the same time, he regrets that reaction against this approach has tended to drive more recent critics into specialist corners. His own discussion seeks to combine rigorous attention to the texts in the modern manner with a comprehensive view of Shaw's intellectual evolution. This involves treating the writings, not as the calculated utterances of a public voice, but as earnest explorations of philosophical issues in artistic form. "G.B.S." is all but squeezed out of the picture.

Some definite benefits result. Turco is able to focus on patterns of ideas with a minimum of interference from Shavian posturings and pre-occupations, and he makes generally adroit use of his perceptions. Through *The Quintessence of Ibsenism*, the novels, and three plays (two Unpleasant, one Pleasant) we are given a thorough grounding in Shaw's early uncompromising pragmatism; his developing tendencies towards heroic idealism are then discussed with reference to another trio of plays (*Candida*, *The Devil's Disciple*, *Caesar and Cleopatra*) and *The Perfect Wagnerite*. The treatment of this second group of texts makes this the most successful section of the work. There is much resourceful and sure-handed analysis here, and if some of it is highly schematic, the author seems to have achieved a remarkable degree of synchronization with Shaw's own mind.

This is less often the case in the second half of the book. According to Turco, Shaw achieves a synthesis between pragmatism and idealism in *Man and Superman*. In *John Bull's Other Island* and *Major Barbara*, he is trying to rescue his vision from threatening aspects of reality; his doubtful success is apparent in the ambiguous ending of *Heartbreak House*. An Epilogue extends the argument briefly to subsequent works, and we get a final summary of Shaw as "The Tragic Optimist." The broad outline of Shaw's ideas remains convincing enough, but the supporting analysis has lost much of its solidity and subtlety. And this takes us back to the neglect of Shaw's public voice.

As long as he is dealing with works seen as marking successive stages in Shaw's journey towards a final intellectual position, Turco might as well be treating the plays as calculated utterance, rather than as exploration. But once he begins to perceive a struggle within individual later plays to adapt and justify an achieved vision, the principle of utterance is indeed lost and with it that sense of a distance-imposing intermediary which has, willy-nilly, conditioned the author's own perspective. Even in his consideration of the early plays, Turco's criticism is sometimes weakened by his tendency to get too close to Shaw's characters, to take them too much on their own terms and underestimate the degree of Shaw's active control. When it comes to such elusive works as *Major Barbara* and *Heartbreak House*, it is difficult indeed to gain a critical foothold unless a managing, if less sharply defined, authorial presence is recognized as still essential to Shaw's method. "Shaw's religion," Turco insists, "should not be confused with statements he made *about* religion in his capacity as personal publicity agent for the Life Force, the Superman, or Creative Evolution as the supposed faith of the future" (p. 96). But such "statements", transposed into dramatic terms, are the basic material of Shaw's art.

Shaw's literary personality, however, enjoys a predictable sort of revenge: in comparison with the Shavian passages cited, the expository context seems leaden. Here Turco puts himself in a particularly exposed position, for, without developing a distinctive voice of his own, he allows himself to be lured part-way out of critical anonymity. Defensiveness, jocularly, and forced cleverness in-

trude uncomfortably into the otherwise extremely flat prose, and at times he assumes the conspicuously redundant role of Shaw's champion. All in all, there are sufficient departures from the resolutely professional attitude adopted by the author to make his very professionalism appear, if not unequal to, at least ill-matched with, Shaw's endlessly energetic and engaging intellect. This is evidently not a problem which Turco recognizes. Indeed, at one point he faults Shaw's impetuosity for getting in the way of effective argument and states that a sounder case could have been made "if Shaw had possessed a scholarly temperament" (p. 40). Turco seems to have missed the point, but he has ensured that the reader will not.

University of Manitoba

Richard W. Hillman

French Theatrical Production in the Nineteenth Century. By Jean-Pierre Moynet. Translated and augmented by Allan S. Jackson with M. Glen Wilson. Binghamton, New York: American Theatre Association Books of the Theatre Series, Volume 10, 1976. Pp. xiv., 239, \$16.50 Hardcover.

The historian faced with the delicate task of reconstructing the great theatrical productions of the nineteenth century must ask himself some exacting questions. What, for example, was an Argand burner like? How did the *trappe anglaise* work? What special tricks were used to create rain? thunder? lightning? How did skilled machinists make quick changes of scene, sometimes for charming effect before the eyes of an audience? The Chariot-and-Pole system for moving wings: what did it consist of? Did painted flats really look contrived as the shrill exponents of naturalism argued, or did the subtle use of light—gas light, mind, not electric—make them convincingly real? More importantly, did they need to seem real (that modern aesthetic obsession) to move audiences? And, if one wanted to make a *Pepper's Ghost*, where would one find technical information about it? Questions such as these (and the list is endless) we might blithely consider easy to solve by turning to memoirs, technical treatises, articles in encyclopedias, etc. But the bane (and joy) of historical research, is that no one ever has had enough concern for posterity, to write down details about what he takes for granted; and the technicians of the theatre were not fond of paper and pen. Instead, we have a plethora of unreliable reminiscences written by actors and actresses during what they loved to call their "anecdote". Why, says the disbeliever, do we need to know these things, implying that after all our technology is so advanced, that of the past pales in comparison. Well, after some patient digging, we discover that the theatre developed many tricks which we would be hard pressed to duplicate, especially with the kind of ingenuity applied to relatively simple materials. Even a blasé modern theatregoer, transported back to a nineteenth-century French *féerie* or an English pantomime ar-

ranged by Sir Augustus "Druriolanus" Harris would be enchanted by the feast of visual delights. Ample proof of the beauties of earlier methods of staging comes from Ingmar Bergman's film of Mozart's *The Magic Flute*, performed before the cameras in Sweden's Drottingholm Theatre which has workable eighteenth-century machinery. Indeed, it is to opera that we must turn to capture the letter and spirit of the nineteenth-century theatre. Augustus Harris, in a moment of pique, called *Das Rheingold* "a damned pantomime" and as Shaw has rightly argued, the comparison is not really a silly one, for Wagner had to go to machinists adept at ballets, extravaganzas, opera bouffe, musical farces, and Christmas pantos, for advice about how "to suspend the Rhine maidens, to transform Alberich into a dragon, to assemble the black clouds that are riven by Donner's thunderbolt, or to light up Froh's rainbow bridge."

Some scholars—though only a handful—have devoted their attention to recovering information about former production methods. Richard Southern has written many pioneering articles scattered throughout various journals: his "Trickwork on the English stage" in the *Oxford Companion to the Theatre* and his books *Changeable Scenery* (London, 1952) and *The Victorian Theatre: A Pictorial Survey* (Newton Abbot, Devon, 1970) are most accessible sources of information. David Mayer's *Harlequin in His Element: English Pantomime 1806-1836* (Cambridge, Mass., 1969) is an exhaustive study of that genre; particularly valuable is the appendix on pantomime trickwork. It can be supplemented with M. Willson Disher's not as scholarly but equally lively (and richly illustrated) *Clown and Pantomimes* (London, 1925). Of course a read through the back files (if one is fortunate enough to have them on hand) of the *Architect*, *Builder*, and *Building News*, is always fruitful, though time-consuming. The scholarly energy given to the Elizabethan theatre needs to be applied to other periods: who knows what treasures of documentation about, for instance, theatre architecture await us in the dusty vaults of the PRO?

A scarce and rewarding examination of life behind-the-scenes is *L'Envers du Théâtre* by Jean-Pierre Moynet, a nineteenth-century French scene painter. Seldom, however, does it show in the fine catalogues of Motley Books, McKenzie & Sutherland, or Siddeley & Hammond, and lucky is the library that has a copy. One can get at it obliquely by reading Olive Logan's "The Secret Regions of the Stage", a translation of the central parts of Moynet (without acknowledgement of his existence!) printed with numerous illustrations in *Harper's* for April 1874. Now Allan S. Jackson (with M. Glen Wilson) has translated Moynet (while retaining the flavour of his quaint and charming syntax) under the title *French Theatrical Production in the Nineteenth Century*. The American Theatre Association has published it with high standards: the print is large and easy on the eye, and the paper is of excellent quality so that the illustrations are clear. Importantly, this is a grangerized edition, drawing pictorial material from (most notably) Arthur Pougin's *Dictionnaire du Théâtre* (Paris, 1885), the *Scientific American's* numerous articles and supplements on

theatrical machinery, and Albert A. Hopkins' *Magic, Stage Illusions and Scientific Diversions* (New York, 1898), for many years the only thorough treatment of the subject available in English. Particularly charming is a sketch (from the short-lived London journal *The Mask*) of the maskmaker and *papier mâché* artist surrounded by many of his strange creations. There are separate chapters about scenery, staging, the backstage regions, the flies, methods of lighting, etc.; it even describes the special rooms of the theatre for properties, carpentry and metal work. All of this is vividly brought together in Chapter 17 which deals with the complete performance of a spectacle play viewed from backstage. The magic is made more magical (not less) by being explained. This, then, is an excellent book in every respect, a welcome addition to the growing literature on a badly neglected subject. It will be on the shelf of anyone who takes the theatre (not just the drama) seriously. And it is heartening to contemplate the news in the preface that some scholars are contemplating a translation of another similar (and equally scarce) work, *La machinerie théâtrale, trucs et décors* (Paris, 1893) by Georges Moynet, Eugène Godin (machinist at the Gaîté and Eden theatres) and Ernest Vallenot (machinist at the Paris Opéra).

University of Toronto

Denis Salter

A Very Double Life: The Private World of Mackenzie King. By C.P. Stacey. Toronto: Macmillan of Canada, 1976, Pp. 256. \$10.95

Professor Stacey has produced a balanced and entertaining account of Mackenzie King's "other world". The work is a popularized, though by no means vulgarized, version of King's private life from the time of his student days at the University of Toronto to his death some fifty-eight years later. To a considerable extent the story is told in King's own words as the author has relied heavily, indeed almost exclusively, on King's now-celebrated diary for his information. Professor Stacey has gone a good deal further than any of King's previous biographers (particularly R. MacGregor Dawson) in publishing details of King's private life. Moreover, he freely speculates on the reasons for, as well as the impact of, King's private behaviour. Such theorizing, debatable as some of it undoubtedly is, represents a welcome departure from standard Canadian historiography.

King comes across as a person far more interesting in private life than he ever appeared to be in public, which of course may not be saying a great deal. To this reviewer, at least, this is neither because of his spiritualism nor his relations with his mother and dogs, but rather because he was something of a ladies' man. Professor Stacey's work goes a long way in support of his somewhat extravagant claim that "Mackenzie King's lady friends were as the sands of the sea for multitude" (p. 36). King's obsession for much of his early adulthood

with finding a wife was only part of this facet of his personality. His idealized, or perhaps one should say his fantasied, conception of the qualities needed in a woman suitable for marriage (pp. 116-17), leaves the reader wondering how serious King really was about matrimony. Professor Stacey does not fully address this particular question, even though he devotes considerable space to King's unsuccessful search for a wife.

Matrimonial searches or no, the sort of woman King was typically attracted to was often an American or British woman of wealth and social standing who was also a few years older than himself. In a surprising number of instances they were of the nursing profession. Perhaps, Professor Stacey reflects, King was interested in finding "a nurse or a mother rather than a lover or a wife" (p. 64). With a number of his female acquaintances King remained in correspondence for the remainder of his life.

Professor Stacey is convinced that such diary entries (of which there were many in King's early years) as "night strolls", "wasting time", and "committing sins" are in fact evidence of King's visits to prostitutes. He may well be right; but he may well be wrong. Certainly King became acquainted with the "seamy side of life in the city" as early as his student days in Toronto, although his daily record is specific in this regard only in so far as it gives details of his activities as a pious and somewhat brash young reformer. The author has not taken liberties with the entries, but he has inferred something from them that not all readers will accept.

Anniversaries occasionally do odd things to people. (They certainly did to King). Since the centennial celebrations (?) of King's birth in 1974, a veritable W.L.M.K. cottage industry has sprung up in Canadian publishing and academic circles. As more and more comes to be written about King, the *dramatis personae* who drifted (some briefly, others to stay) on to his private stage will become increasingly familiar to their Canadian audience. Apart from the members of King's immediate family, the cast numbers in the dozens, perhaps in the hundreds if one were to include those who spoke to King in visions and at "the little table". Short, helpful biographical notes and photographs (of Violet Markham, Marjorie Herridge, Joan Patteson, and many others) give Professor Stacey's work the added advantage of serving as a handy reference guide.

The characterization of King is accurate, if none too flattering. He was a man of "colossal" physical energy who was obsessed with his own sense of self-destiny. His vanity was a match for his selfishness, his insecurity for his romanticism. One might quarrel with the author's "ineradicable impression" that his subject was someone of "limited intelligence" (p. 176), but few will challenge his statement that he was writing about "a very peculiar personality" (p. 102). The evidence is overwhelmingly in Professor Stacey's favour.

The Canadian City: Essays in Urban History. Edited, with introductions by Gilbert A. Stelter and Alan F.J. Artibise. The Carleton Library No. 109. Toronto: McClelland and Stewart, 1977. Pp. 455. \$5.95 (paper).

The Canadian City is a useful addition to the Carleton Library series and should help fill the need for a cheap textbook in early Canadian urban studies. The volume includes seventeen articles (only two were written expressly for this book), mainly by urban historians, and introductions by the editors to each group of articles.

The section "Cities in the Wilderness" does something to correct the impression that urban growth in Canada dates only from the late 19th century. Unfortunately, the state of research into early urban history makes it necessary to take a regional approach once more, and few generalizations can be made about cities as parts of a network, though much interesting specific data have emerged, e.g. the importance of French Canadians as landed capitalists in Montreal during an economic period generally conceded to have been under the control of English Canadian financial and industrial capitalists.

The section on "Metropolitan Growth 1850-1920" includes an article by T.W. Acheson, "The National Policy and the Industrialization of the Maritimes, 1880-1910" which focuses on local failure to grab the main chance. The Atlantic region, unlike the western cities described in J.M.S. Careless's article on metropolitan growth, did not use the railway as a vital urbanizing force. Though Halifax seemed the logical metropolitan end point for the railroad, it was unable to turn itself into the major industrial centre in the area because it lacked continentally-oriented financial leaders. Industrial output in Nova Scotia increased 66% between 1880 and 1890, and it was widely believed the province would become the industrial centre of Canada, a possibility which failed to materialize. An interesting parallel between the west and the Maritimes might have been made by stressing the urbanizing force of another mode of transportation on Halifax—the steamship. During the period between the inauguration of the Cunard Line (1840) and 1867 when Cunard ships ceased to call at Halifax, the city became the mercantile centre of the Maritimes. By Confederation, Halifax had already achieved a high degree of pre-industrial urbanization, a point implied in Judith Fingard's article on the poor in Saint John, Halifax, and St. John's between 1815-1860. Commerce, finance and transportation by water were well developed, but technological innovation was slow to come to the Maritimes. A high degree of industrialization is a recent development in the history of the nature and functions of cities.

The section on the physical environment includes an article by Deryck W. Holdsworth which makes a connection between English socio-cultural attitudes and Vancouver architecture, e.g., the relation between nostalgia for the past and the popularity of the Tudor cottage. Alan Gowans' lucid article on the evolution of architectural styles in Toronto is also organized around symbolic

values. One misses a discussion of Canadian urban aesthetics. What is distinctive about Fredericton is its site along the St. John River. The site and the city complement each other. Man has taken his inspiration from nature and built in harmony with it. This is true of Mount Royal and Montreal, and much local architecture in Quebec. Toronto and Vancouver, as Gowans and Holdsworth point out, have taken their architectural inspiration from remote and artificial sources. Were the beaches and mountains of Vancouver used as effectively as they could have been? What is Toronto's aesthetic relation to the north shore of Lake Ontario? The editors stress the derivative nature of the Canadian city not only in their selection of articles on the physical environment, but also in the discussion of methodology which closes the volume. Written by Professor Stelter, the article emphasizes that not only architecture but "layout and later planning of Canadian communities was determined by ideas from abroad". This is only half the story. One also needs to judge the degree of imagination with which "ideas from abroad" were applied to the Canadian landscape. A parallel can be made with British-trained painters like John Drake and Daniel Fowler. Drake painted Halifax harbour and made it look like an English harbour done by Turner. Fowler, who had done muted romantic watercolours, began to paint bold, precise landscapes when he settled in Ontario.

Michael O. Katz's article "The People of a Canadian City, 1851-1852" analyzes social structure and mobility in Hamilton, Ontario, and is part of a wider handling of the topic in Katz's book *The People of Hamilton, Canada West: Family and Class in a Mid-Nineteenth Century City*. Katz's study throws into doubt several commonly held assumptions about families in pre-industrial society, e.g., that the poor had very large families, that people married very young, that the birth rate among Catholics or Irish was higher than among the general population (excepting French Canadians). Katz, director of the Canadian Social History Project, concludes that the nineteenth-century city, *even before industrialization*, was "a place at least as harsh, as insecure, and as overwhelming as urban environments today." Alan F.J. Artibise's article on Winnipeg bears out Katz's contention, at least in so far as the immigrant population was concerned. Between 1881 and 1921 the percentage of non-Anglo-Saxon foreign born persons in the city fluctuated between 32.5% and 47.6%, going as high as 55.9% in 1911. The "British" population failed to cope with the socio-economic problems engendered by this ethnic imbalance. At the end of World War I, Winnipeg was still a city of "unassimilated, isolated, and frequently bitter ethnic groups facing a 'British' majority with deeply ingrained feelings of prejudice toward 'foreigners'." Artibise quotes from John Marlyn's novel *Under the Ribs of Death* to support his thesis. Published in 1957, the book deals with the Hungarian community in the north end of Winnipeg. The period is the late twenties which suggests that up until very recently the poverty and intolerance described by Artibise still prevailed. Indictments of urban life exist as well in 19th century literature roughly contemporary with the period of Katz's study.

For example, Alexander McLachlan, who left Scotland in 1840 for Upper Canada, published a poem in 1874 which included the following lines: "We live in a rickety house,/ In a dirty dismal street,/ Where the naked hide from day,/ And thieves and drunkards meet". McLachlan probably knew both Scottish and Canadian cities. There are no details in the poem which link it to a specific place, but the indictment is clear.

Inevitably, urban reform came to Canada bringing with it a multitude of new problems. Articles by Paul Rutherford and John C. Weaver review the period 1880-1920. Both conclude on a pessimistic note. Social ills have taken a different form, e.g., loss of individual freedom and concentration of authority in the hands of an elite. Again, one finds evidence in contemporary literature to support this disenchantment with urban life. Margaret Laurence's novel *The Diviners* and Margaret Atwood's *Surfacing* are attempts to strengthen the rural myth. However, a recognition that the city *is* society is more likely to be the basis of the new urban reform movement in Canada. The "reaction against collectivism" which Rutherford deplors will not necessarily "undo the work of the urban reformers." It may just expose the shoddy superstructure.

The student new to urban history will be well served by the concluding article by Professor Stelter which surveys the state of the field with emphasis on Canada.

Dalhousie University

E.L. Bobak