NEW BOOKS

THOMAS D'ARCY MCGEE, THE PROPHET OF CANADIAN NATIONALITY. By D. C. Harvey, M. A. Published by The University of Manitoba.

This lecture well deserves publication, for the memory of D'Arcy McGee is one that Canadians should not let die. We have here an adequate account of his life, and a clear and sympathetic exposition of the fine and statesmanlike spirit which he brought to bear upon Canadian politics. The lesson he taught of the need of tolerance, understanding and good will between men of differing races and creeds is one we have not fully learned yet. He forsaw the possible expansion of Canada and its potential greatness with a clearness of vision that perhaps no other public man of that day possessed to the same degree, and his rare oratorical gift enabled him to awaken that patriotic feeling which he rightly saw would in itself go far to make Canada a nation. To those Nova Scotians who can remember something of the political discussions preceding the establishment of Confederation it is interesting to read McGee's impression of the debates in the Maritime Provinces on that question:

"I have watched with great attention," he said, "the expression of public opinion in the Lower Provinces as well as in our own; and I am surprised to find that even in the smallest of the provinces I have been able to read writings and speeches which would do no discredit to older and more cultivated communities—articles and speeches worthy of any press and of any audience." "We find in the journals and in the speeches of public men in the Lower Provinces a discussion of the first principles of government, a discussion of the principles of constitutional law, and an intimate knowledge and close application of the leading facts in constitutional history, which gives to me at least the satisfaction and assurance that, if we never went further in this matter, we shall put an end for the present, and I hope for long, to bitterer and smaller controversies."

As Professor Harper points out, McGee saw in the confederation of the provinces something greater than the solution of the immediately pressing problems of the day. The union, he declares, "is to be valued because it will give, as it only can give, a distinct historical existence to British America. If it should fortunately be safely established and wisely upheld, mankind will find here, standing side by side on this half-cleared continent, the British and American forms of free government; here we shall have the means of comparison and contrast in the greatest affairs; here we shall have principles tested to their last results, and maxims inspected and systems gauged, and schools of thought as well as rules of State reformed and revised, founded and submitted."

This lecture should be read by all interested in the story of Canadian development.

E. R.

The Journal of the Hon. Henry Edward Fox (afterwards fourth and last Lord Holland), 1818-1830. Edited by The Earl of Ilchester. Thornton Butterworth Ltd. London. 1924.

The Earl of Ilchester has been well advised in publishing this interesting and valuable journal which has been preserved among the manuscripts at Holland House. One only regrets that the journal was not kept up beyond the year 1830, since the diplomatic career of the last Lord Holland began at a later date, and his life at Vienna, Frankfort and Florence between 1835 and 1846 brought him into relation with important international events. The period actually covered is that of his rather idle and self-indulgent youth at Holland House, and his early manhood which was spent chiefly in Italy, where he was on terms of intimacy with the most distinguished members of the somewhat cosmopolitan society of Naples, Rome, and Florence. His own character was not particularly impressive. He inherited neither the strong will and dominating personality of his celebrated mother, of whom he seems to have been not a little in awe, nor the kindliness and social charm of that amiable Epicurean—his father: he was, however, observant and intelligent, and a keen if not always an unprejudiced critic of the men and women with whom he came in contact.

The atmosphere of Holland House was at once literary and political. The third Lord Holland never forgot that he was the nephew of Charles James Fox, and he himself played a not unimportant rôle in the conduct of the Whig party, while all that was intellectually prominent in the higher society of the day contributed to the brilliance of the Holland House dinners and evenings. Rogers, Mackintosh, Moore, Sydney Smith and Brougham were frequent guests. Perhaps over-stimulated by this highly charged atmosphere, the boy began his diary at the age of sixteen in the tone of a premature man of the world. His youthful comments upon some of the celebrities he knew are sometimes amusing enough. Rogers he greatly disliked. "He is going to a round of country houses to find matter for satire and invective. How odious!" After attending one of Coleridge's lectures he judges thus: "His voice is bad, his subject trite, and his manner odious—an affectation of wit and of genius, neither of which he has in any degree." The Hollands were ardent partizans of Napoleon, and consequently we find our young journalist calling the Duke of Wellington "the Butcher," and "the bloody instrument which has overthrown the child of liberty, the glory of France and the hero of our own times." When Fox went to Italy he was cordially received by all the members of Napoleon's family then resident there. Of these the most attractive and amiable seems to have been Hortense, the ex-Queen of Holland, with whom he contracted an intimate friendship, and from whom he learned many anecdotes about Napoleon and his entourage. He also became acquainted with Byron, for whom he had an enthusiastic admiration. After the poet's death he enjoyed the doubtful honour of succeeding him in the errant affections of the Countess Guiccioli, his relation with her lasting for years, though interspersed with many a quarrel. The Journal includes much gossip and a few rather scandalous stories; but it gives a lively, and upon the whole probably a truthful, picture of both English and Continental society during the earlier part of the nineteenth century. It is a very readable book.

E. R.

WHEN HALF-GODS GO, AND OTHER POEMS. By Norah M. Holland. The Macmillan Publishing Company of Canada. Toronto. 1924.

The title-piece of this volume is a Mystery Play. Its time is the renunciation of their divinity by the old gods of Greece—the "half Gods"—in favour of the new-born Child of Bethlehem. It is graceful, and shows genuine poetic feeling, though it has not quite caught the quaint simplicity and charm of the old mystery plays. "The Awakening of the Lily", which is described as a "Fairy Phantasy", seems too long for its somewhat slight theme, though some of the verses are dainty and sweet. It is, however, in certain of her lyrics that the authoress shows how genuine is her poetic gift. Those entitled "Red Scarlet," "Two," and "The Procession" are, in the present writer's opinion, very delightful poems. The only one short enough to be quoted here may indicate something of the quality of her work. It is called "Episodes":

Desire, delight and pain,
Astir in the heart of earth,
Sunshine and falling rain—
Birth.

Brief sweet laughter and tears,
A tumult of eddying strife,
Drift and the wreckage of years—
Life.

Smarting of dust in the eyes,
A moment's catching of breath,
Sudden, a glad surprise—
Death.

E. R.

PROPHETS OF YESTERDAY AND THEIR MESSAGE FOR TO-DAY. By John Kelman. Harvard University Press. 1924.

This volume consists of six lectures given on the William Bell Noble Foundation in Harvard University, on Carlyle, Arnold and Browning. To the present generation these names suggest remote and not very vitally important intellectual issues. So much water has flowed under the bridge since mid-Victorian days that the potent influences of that time are now dispersed and enfeebled, and those figures, once familiar and prominent, are lost in the crowd of later writers and thinkers who have discussed other problems or treated the old ones in a different spirit. It is probably either too late or too soon to write an illuminating critique on these leaders of nineteenth century thought; and though Dr. Kelman urges that they are classics, we cannot yet judge whether their work is "not for an age, but for all time." The basis of his exposition is the distinction between Hellenism and Hebraism,—a distinction which has become rather hackneyed, but which serves well enough to indicate the essential characteristics of Arnold and Carlyle. Both factors are important elements in the poetry of Browning, and the writer points out that both have their rightful place in our modern civilization. The best feature in the book is the style, which is clear and pleasing. As an introduction for young people to the study of those three writers it should prove stimulating, but it has not much that is novel to offer to more experienced readers.

E. R.

RELIGIOUS PERPLEXITIES. By L. P. Jacks. New York. George H. Doran Company. 1923.

Dr. Jacks has been editor of *The Hibbert Journal* for the past twenty years. This, as he says, has given him exceptional opportunities for observing the situation among us with respect to religious thought and Christianity. His present book is the published rearrangement of two lectures given in a number of English cities in the spring of 1923.

The fundamental perplexity he finds in the question as to the value of the individual to the universe. The answer to this otherwise insoluble mystery lies in the practical triumph of the hero in each of us over the coward. Our present existence is the arena of opportunity for this conflict. It follows that our perplexities, when rightly seen and dealt with, are our privileges. This is the best possible sort of world, since it is so admirably adapted for turning out heroes. Our perplexities and difficulties are the conditions of their making.

Religion, then, is not an escape from perplexities, as so many think. It rather "brings all our perplexities to a focus; lifts them up on high; concentrates them on two or three burning points, and shows us with a clearness that admits of no mistaking what a tremendous mystery we are up against in life." Further, this revelation awakens the heroic spirit, puts souls on their mettle, gives the spiritual power which stands the strain and rejoices in it. It shows the Cross, but shows also the Christ who bears it. It calls and strengthens men to follow the "royal pathway" of suffering and struggle, by which they may attain the heights of character and come into fellowship with the true God.

Dr. Jacks finds that many of the perplexities of the Christian religion do not properly belong to it. They spring from its entanglement with dogmas and institutions which have grown up around it. All we require to do in order to realize this is to contrast official or authorized forms of Christianity with what we find in the first three Gospels. However, the Christian religion is still essentially what it always was, "a call to make the experiment of comradeship.... the experiment of trusting the heart of things, throwing self-care to the winds, in the sure and certain faith that you will not be deserted, forsaken nor betrayed, and that your ultimate interests are perfectly secure in the hands of the great Companion."

This little book is full of wholesome and vigorous thinking. It takes us into the very heart of the deepest and most vital issues of thought and life. Its plea is for everyday living on the heroic levels, since only thus can we make progress towards the real and as yet largely hidden goals of man's life.

J. A. CLARK.

THE DRAFT TREATY OF MUTUAL ASSISTANCE. Published by the British Institute of International Affairs. London. 1924.

This pamphlet is the record of a symposium recently held before the British Institute of International Affairs on the proposals for disarmament as they have been embodied in the draft for a treaty of mutual assistance. It is an illuminating discussion of an important subject, conducted by a group of public men highly qualified to speak upon it. Lord Balfour presided, and at the close made a few comments by way of summary, the chief speakers for and against the proposed treaty being Lord Cecil and the Rt. Hon. L. C. S. Amery.

Lord Cecil, as principal author of the treaty, outlined its negotiation and its scope. He was careful to point out that what was being attempted was a reduction, and if possible a limitation, of armaments, not the utopian proposal of disarmament. Reduction is desirable from the economic point of view, as well as essential to the peace of the world. A moral and treaty obligation exists to bring it about, if possible. In the preliminary negotiations with Germany the Allied Powers declare that they have taken "the first step towards that general reduction and limitation of armaments which they seek to bring about as one of the most fruitful preventives of war." Thus, in producing the Treaty of Guarantee, they are implementing a solemn promise. Further, the present situation in Europe calls for remedial measures. When allowance is made for the reduction in the military forces of Germany and her allies, the European standing armies are to-day larger by 600,000 than in 1914.

The essential conclusions reached, according to Lord Cecil, are these: (1) Reduction is possible only by international agreement; (2) In exchange for armaments given up, there must be guarantees; and (3) Guarantees must be according to a pre-arranged plan. But while general guarantees may have their value, the French insist on subsidiary agreements to meet special situations. France, of course, occupies the key position in military matters to-day, and no arrangement that does not take into account her special position with reference to Germany can have any hope of success. But Germany too must be considered:

> You have got to quiet these two peoples, you have got to give them a sense of security. It is no use strengthening France against Germany or Germany against France; that will never do. Here is a proposal by which you will bring them both into a common scheme, give them equal security, put them on an equal footing and bring about a really new state of feeling.

Mr. Amery attacks the scheme with as much vigour as he did the honourable member from Glasgow a short time ago. He regards it as "utterly unworkable" and "far more likely to create wars than to avert them." His arguments, it must be admitted, are cogent, if his point of view is accepted. He is of the static school. That which hath been shall be. The conditions of 1815 are in essence the conditions of to-day. The antagonism between nationality and the *status quo* appears inevitable. How can it be eliminated by guarantees? Besides, we are on the wrong track in this proposed treaty. It is not armaments, but conflicts of policy, that create wars. "A limitation of armaments behind which there is no limitation of ambition or of policy is an utterly unreal thing, and is not in the least likely to conduce to peace." And what he urges most of all is that the terms of the treaty run counter to Empire policy. The one splits the Empire up into continental groups, each with separate commitments; the other calls for unity of aim and action.

Without doubt, if Mr. Amery is correct, we are moving in an hyperbola with reference to the question of peace and war. We may as well throw up the sponge:

> We are here as on a darkling plain
> Swept with confused alarms of struggle and flight,
> Where ignorant armies clash by night.

And there is no use in denying that we cannot insure against the breakdown of the system of insurance itself. The problem, however, is not to eliminate conflict. It must needs be that disputes arise. The search is after methods of settling such disputes by means other than war—not necessarily consecrating the *status quo*, but, as Lord Cecil put it in his rebuttal, maintaining it as against armed interference.

In his comments on the debate Lord Balfour showed characteristic analysis and balance. In the main he supported Lord Cecil, though he admitted that the relation of the Empire to this scheme of mutual guarantee had to be worked out with care. But he does not disparage the work of the Congress of Versailles. His personal belief is that "if the sentiment of nationality is going to be in the future the dominating feature in such discussions as these, the territorial arrangements made in Europe four years ago are not unlikely to be taken as permanent by general acceptance." In this respect we have travelled far from the days of 1815. But there still remains what has ever been the real menace—the ambitious Great Power ready to strike when it thinks the hour has arrived. This may be beyond any kind of insurance or guarantee:

> The question is whether any machinery that we can create will be sufficient to resist the shock which such unscrupulous efforts will undoubtedly bring on civilization. Which of us can be sure such a calamity will not occur to civilization? If it does, civilization may well be ruined by it, and I do not believe that we have yet found or can find a perfect guarantee against this calamity.

But Lord Balfour entertains great hopes for the League of Nations and its offspring, the Mutual Treaty of Guarantee.

It is somewhat significant that, among others who spoke, the military and naval representatives—Sir Frederick Maurice and Admiral Drury-Lowe—both supported Lord Cecil. The former, replying to Mr. Amery, especially emphasized armaments as the breeders of war.

What impressed him on his annual visits to Germany for a decade before 1914 was "the way in which the development of the military school, the great military machine through which the youth of Germany was pouring every year, was affecting the mentality of the German people."

Altogether, a brilliant discussion in which the practical idealism of Cecil, the ingrained nationalism of Amery and the nice detachment of Balfour reveal various facets of "one of the most complicated questions of policy....ever presented to this or any other assembly."

H. F. M.

LIFE AND LETTERS OF SIR EDWARD MORTIMER ARCHIBALD,
K. C. M. G., C. B. A Memoir of Fifty Years of Service.
By Edith J. Archibald. George N. Morang. Toronto. 1924.

In an eloquent passage, often quoted, Joseph Howe once urged his fellow countrymen to keep green the memories of their eminent men. In the full spirit of this advice, Mrs. Archibald has written the *Life* of her father, a distinguished Nova Scotian, conspicuous in various fields of public activity half a century and more ago. That his career lay almost wholly outside of Canada makes his story the more remarkable, for among other positions held by this "colonial" of pre-Confederation days was that of British Consul-General at New York—probably the premier post in the consular service—during the difficult period of the Civil War. Sir Edward Archibald may be said to have been born to public affairs. The Archibald family, of Scottish-Irish ancestry, came to Nova Scotia by way of New Hampshire about the middle of the eighteenth century, and has been prominent in the history of the province ever since. It has an enviable record of achievement to its credit—three knighthoods, two governorships, and positions of eminence in the legislature, on the bench and in professional and business life. Sir Edward's father was the Hon. S. G. W. Archibald, reformer, co-adjutor of Howe,and some time Speaker of the House of Assembly. Young Edward, with his brother Thomas, afterwards judge of the Queen's Bench in England, was among the earlier students of MacCulloch at Pictou, when the famous educator was in his prime. Leaving the Academy, he studied law in his father's office, and shortly after his admission to the Bar received an official appointment in the colony of Newfoundland. Here he remained twenty-three years, learning the arts of the administrator and the *diplomat* in a school which at that time furnished a variety of practice. The fisheries, reciprocity, the struggle for reform, gave opportunity for his talents. In a leading case of constitutional significance he wrote a judgment which was afterwards sustained by the Privy Council. This, as much as anything he did, impressed the Colonial Office with his acumen and led to later preferment. Newfoundland at that time was evidently much in the British public eye. The grant of responsible government to the colony was deemed worthy of notice by Mr. Punch:

> The cartoon represented an assembly of Newfoundland dogs, the Speaker's chair being occupied by an especially large and imposing canine of that species, in the act of putting the motion to the House in the following terms: "As many as are in favour of this motion will say 'Bow', contrary-minded 'Wow'—the 'Bows' have it!"

In New York, Mr. Archibald was soon immersed in the various business of the British Consulate. During his time British tonnage at the port increased from 200,000 to 4,000,000 tons, involving a commerce of hundreds of millions in value. But it was not the efficient conduct of this important office that gave him his abiding fame. Sir Edward's real contribution was his tactful management of British interests in the American metropolis during the Civil War, when the *Alabama* depredations, the *Trent*, and a score of irritating questions kept the relation between the two countries in a state of strain. On the outbreak of the great conflict, communication with the British Legation at Washington was temporarily interrupted, and it fell to Consul Archibald to convey to the British Government its first official information of the event. This he did in a notable dispatch, the text of which Mrs. Archibald gives in full. It is an historical document of value, which figured prominently in the later dispute over the legality of the British neutrality proclamation. An excerpt from it will show the independent judgment exercised by the Consul in the crisis:

> I venture to suggest the consideration of the expediency of a prompt interposition by Her Majesty's Government....by affording to the lawful Government of the United States such a consistent and effective demonstration of sympathy and aid as will have the merciful effect of shortening this most unnatural and horrid strife....Of this I feel assured, knowing what I do of the American people of the North and West, that, whether countenanced by England or not, they will never lay down arms until they have entirely subdued and extinguished this rebellion. The issue raised, in fact, is one which leaves them no alternative; while on the other hand, I need not say how adverse and revolting to the spirit and feelings of the age and of our own nation would be the triumph of the principles on which the founders of the new Confederacy have based their Government.

One cannot but speculate with regret on the different course Anglo-American relations might have taken, had the advice of the British Consul been followed by his Government.

To the student of affairs the book is replete with interest. Through its pages flit many notabilities of both continents—the Prince of Wales, Palmerston, Clarendon, Cyrus W. Field, Choate, Evarts, Dufferin. There is much in it also for the local historian. In its range it covers a century and a half of Nova Scotian development. The self-sufficing domestic economy of the pioneer form, the days of the stage-coach, the dame school, the New England primer, the convivial society of the military régime at Halifax, its fashionable promenades and political pother are all vividly portrayed by the authoress, who handles her subject in an easy, narrative style, amiable and direct, keeping well in hand the various topics she essays to discuss. In a word, this memoir of her father is a valuable addition to our records of Canadian public men.

H. F. M.

THE LIFE OF ALEXANDER WHYTE, D. D. By G. F. Barbour. London: Hodder & Stoughton Limited. Toronto: Upper Canada Tract Society.

Of Dr. Alexander Whyte of United Free St. George's, Edinburgh, this was said by his friend and fellow-native of Kirriemuir—Sir James Barrie: "To know him was to know what the Covenanters were like in their most splendid hours."

The publication of Dr. Whyte's *Life* last November—written with pre-eminent insight and sympathy and skill by his accomplished nephew, Dr. G. F. Barbour—was hailed as the event of the year in the field of religious biography. The book rapidly passed into its fifth edition, and in response to many requests a special Canadian edition, printed in Great Britain for sale in Canada, has now been published, reduced in price from the original $6 to $2.50 so as to bring it within the reach of a great number, but not apparently reduced in any other respect. It is a volume of nearly 700 pages, beautifully bound, beautifully printed and beautifully illustrated, a joy to handle and to behold—verily a marvel of value in these days of high-priced books.

It is a life-story of enthralling and entrancing interest from the first page to the last, the story of a man who beginning life in the lowliest of circumstances—born in a two-roomed cottage—yet by his unremitting industry and sanctified genius rose to be the greatest Scottish preacher and religious teacher of his generation, honoured and revered wherever his name was known, a man of intense evangelical power and broad Catholic spirit.

This is a book which should be in the hands especially of every minister and every Divinity student. "Had I studied a similar book forty years ago", wrote the Rev. Dr. John Neil of Toronto after reading the *Life*, "It would have done for my practical ministry as much as a year of post-graduate work." Well-to-do and well-purposing laymen could hardly do a better thing than scatter copies of this *Life* broad-cast, for it is a book the reading of which is calculated to kindle a fresh flame of sacred fire and aspiration in the mind and heart of every reader.

J. M. SHAW.

CITIZENSHIP. By W. H. Hadow. Oxford. The Clarendon Press. 1923.

THE COMMON WEAL. By the Right Hon. Herbert Fisher, M. P. Oxford. The Clarendon Press. 1924.

The Great War has been attributed to many causes, singly or in combination. As potent a factor as any, perhaps, was the absence everywhere of adequate standards of citizenship. True, there appeared to be much progress. Extensions of the suffrage were broadening the basis of government, and its sphere of activity was ever widening in concentric circles. But the advance was largely quantitative, mere data for the economist and the statistician. Political knowledge of a kind accumulated, but political wisdom lingered. The purpose of the State, the responsibilities of government, the obligations of the citizen were considered but slightly if at all, outside the closet of the philosopher.

One of the results of the war, however, has been a stimulated interest in the problems of politics. The ideas of Aristotle and Green are being set forth in language understanded of the people. This is illustrated by the two volumes here under review. Each is a course of lectures on citizenship, delivered under the Stevenson Foundation to the University and City of Glasgow. In *Citizenship* Sir Henry Hadow, Vice-Chancellor of Sheffield University, approaches the problem primarily from the point of view of the teacher of ethics. To him, as to Aristotle, ethics and politics are two chapters of the same volume:

> Our relations to the State, our duties to it and our claims upon it, are all to some extent interpreted by our attitude towards our fellow-man. We can have no clear view about "rights" until we have provisionally settled what we mean by "right", or about "duties" until we have considered whether duty is imposed on us from without by the legislature or evolved from within by our own consciousness.

Citizenship this writer regards as the right ordering of our several loyalties.

In the light of this definition, he analyses the various ideals of conduct that men set before themselves. Even "crowd psychology" does not run counter to this view. The subconscious element in the body politic is but dimly understood as yet. "Many of the most disastrous outbreaks in our industrial history have been stimulated by a feeling of loyalty which is good and praiseworthy in itself, but is not controlled by adequate knowledge or a due sense of proportion.." Sir Henry's account of the State as means, as end, and as personality is eclectic. The purpose he finds to be "perfecting of the whole community," realizing "the higher nature of mankind in all its grandeur and complexity." Application of these ideas to current problems and an excellent chapter on "Education in Citizenship" complete a discussion which is worked up by Sir Henry Hadow into a fine blend of poetry, history, and political thought.

As one might expect, Mr. Fisher's treatment of the theme is somewhat different. An historian who has deviated into practical politics, he has had the unique opportunity of framing an educational programme for a nation at the close of a great war. To him the law of social evolution is the determinant, though the upward heave is slow. He is conscious of "the generally low standard of human behaviour." All the more reason why the problem should be faced:

> Is it not, then, worth considering whether the conduct of human affairs cannot and should not be improved? Whether....there may not be in the moral and political sphere special considerations to which weight should be attached? Is the cure for our ills necessarily so recondite? May it not be found in a mode of thinking and a direction to conduct? In a word, in a livelier and more general sense of civic duty?

It remains to find what our civic obligation is, and how it is to be discharged. In other words, social debt and social credit must be cast up and balanced. "Our debt is, in reality, to the whole society and is nothing short of it." The claims of body and mind, of neighbourhood, of race, of patriotism, are all examined in the light of these standards. As a practising statesman, Mr. Fisher is expecially concerned with problems of political obedience,—the passive resister, the conscientious objector, the seditionist. His treatment of these types is marked by insight and restraint. The explosive principle of nationalism and the internationalizing factors of religion, service and labour are duly considered, as well as the question of a real basis for international law. "What we have to notice," he says (quoting Sir Henry Maine) "is that the founders of international law, though they did not create a sanction, created a law-abiding sentiment." And his conclusion is that, in the last emergency, "the sentiment which goes to the making of international law can alone save civilization."

But, like all publicists, Mr. Fisher sees political speculation terminate in a Serbonian bog unless the problem of war can be solved. It has been complicated by the "great denial" of America. It can be solved only by her aid. "Her withdrawal.... has been one of the great misfortunes of history, a misfortune comparable in scale and significance to the defeat of the German revolution in 1848, though happily not, like that great tragedy, beyond retrieval." For the rest, Mr. Fisher sees hope only in "the international habit of mind and.... the general growth of a preventive political medicine."

These two books should be read together, for in a sense they supplement each other. Sir Henry Hadow is full of learning, ethical and inspirational. Mr. Fisher is more pragmatic and direct. Both carry on the discussion in an atmosphere of culture and sweet reasonableness. Their volumes may be commended for perusal not only to the scholar and the specialist, but equally to that vague but omnipresent member of every community—the "man in the street" who, after all, is only the citizen writ large.

H. F. M.

MATERIALS AND METHODS OF LEGAL RESEARCH, with bibliographical manual. By Frederick C. Hicks, A. M., LL. B., Litt. D. Rochester, N. Y. Lawyers' Co-operative Publishing Co. 1923.

To start with the particular and proceed to the general, to study the reported decisions of the courts and extract the principles of law from them, that is in brief the method of studying law which has come to be pre-eminent in the Law Schools of the United States. It is the "case method", as opposed to the lecture method or the textbook method. But to enable large classes to read the reported decisions "case books" have to be provided—books which reprint in one volume all or practically all the reported decisions which the student needs to read in a given subject.

The case book is a great convenience. Out of his case book, purchased at the beginning of the year, the student may make all his preparation for a given class. But its rise entails one inconvenient result. The student fails to get acquainted with the law library. His acquaintance with law books, the tools with which he must work when he begins to practise, is likely to be limited.

How shall such a result be corrected? Only by some special instruction in legal bibliography as such. It is to provide material for such instruction that the learned author has compiled the present volume. The work is well done. It is easily the most complete and best ordered guide to the literature of the common law yet produced. It gives a very full account of the various kinds of law books, including statute books, Reports, Treatises, Periodicals, Dictionaries, Digests, and Encyclopaedias, and serves as a most useful manual of legal research.

This is unquestionably a book which should be in every law library. It may also be commended to the practising lawyer as a useful means of acquiring greater knowledge of the bibliography of his subject. For even as a matter of merely professional skill the practising lawyer must know "where to find the law." To that grasp of legal principles and trained power of analysis which enable him to "size up" the case for his clients he must unite that practical knowledge of where to find the authorities which will confirm or correct his conclusions. And while Professor Hicks's volume will not tell him just where to find the law on a given point, while it is not a digest or "search book," it is a book which will give him a general view of the whole field of legal bibliography and answer for him many questions which might bother him in his use of the more "direct" sources. The chapters on English Law Reports and American Law Reports, the full catalogue of legal periodicals British and American, the table of Legal Abbreviations, may be specially mentioned. The author is Law Librarian and holds a special chair as Associate Professor of Legal Bibliography in the Law School of Columbia University, New York.

D. A. MacR.

ETHICS AND SOME MODERN WORLD PROBLEMS. By William McDougall, Professor of Psychology in Harvard University. G. P. Putman's Sons. New York and London. 1924.

This is another book to increase that unpopularity of which its author may well be proud. Professor McDougall is, first and foremost, a psychologist, but not of that type by which the science is being "popularized." When these investigators of psychic process attempt to be physicians for the body politic, some few of them may be likened to really scientific practitioners of medicine; a considerable number have a practical dexterity like that of the osteopath; while the more vociferous and advertising sort find their best analogue in the chiropractor.

The present volume belongs to the higher type. Professor McDougall is one of those psychologists who—amid considerable abuse—are saving the subject from falling into disrepute among men of science. In his *Ethics and Some Modern World Problems* he has shown how a psychological study of human impulses may cast real light on the international puzzle. He finds that ethical judgments at the present day are a sort of blend between two conflicting ideals, that of universal humanitarianism which we of the western world owe in the main to Christianity, and that of national aspiration which is rooted in the "human nature" that Christianity would transform. This last cannot and should not be transformed completely. The innate constitution of the species is, in Professor McDougall's view, no *tabula rasa*, to accept any imprint it may chance to receive from its environment. It is rather like

> a palimpsest, a tablet that bears the deep and ineradicable impressions of the experience of the race, impressions made during the millions of years in which the race struggled slowly and painfully upward from the intellectual and moral levels of our animal ancestry.

This is illustrated by many examples. The writer sees in the quite genuine perplexity of the present time regarding national and international conduct just what might be expected in those who struggle to reconcile one set of impulses which they have inherited and another set which they think their faith has imposed as nobler. "Common sense" is eternally forbidding that which the acknowledged moral code seems to prescribe. The upshot is a humiliating divergence between theory and practice. And it is perfectly honest, though not on that account the less intellectually humiliating.

Here lies the chance for the real psychologist. It is for him, with the help of the historian, to straighten out the tangle, and he can do this only by tracing the different threads each to its point of origin. Professor McDougall has at least defined the purpose well, and has tried the right thing. Whether he has succeeded very fully or not is another matter. But whether he suceed or fail, it is a service to our muddled age to have set so admirable a pattern of method.

The more striking parts of his book are those chapters in which he has reconstructed the case for the much derided "Patriotism" or "Nationality." This spirit, he argues, would not be so persistent if it did not include some elements not only excellent in themselves, but much underrated in the universal humanitarianism that has tried to destroy them. A strong argument is urged for the "natural inequality of mankind," and Professor McDougall insists that through neglect of this truth much of our universalistic ethics is ineffective in its appeal. The average man knows that something is wrong somewhere in the morality to which he has to yield verbal assent. But the average man cannot indicate the exact flaw; so he satisfies himself with practical disregard of what he formally acknowledges. We need "a new synthesis."

Very thought-provoking and suggestive are these chapters where the writer constantly applies his abstract reasoning to such specific cases as the exclusion of Orientals from California, the Negro question, the League of Nations question, and the manifold problems about the modern university. The writer is among those few who see that such issues are forms of the conflict between moral values, not to be solved by ingenious manipulation of machinery, but to be first stated in their fundamentally ethical character.

This book will repay careful reading, especially by those who dissent most from its conclusions. The present reviewer dissents often. For example, he cannot think that the government by a Whig aristocracy in the England of three-quarters of a century ago was any model. He cannot believe in that popular reviling of Hegel as philosopher of "Prussianism" which is here endorsed. Nor can he entertain the idea that the "human nature" to which Professor McDougall pays so much deference would tolerate a threefold division of mankind into Classes A, B, and C, with intermarriage between such classes "discouraged" —an enterprise which he thinks would be far harder to carry out than even the enforcement of Prohibition.

In truth, Professor McDougall's strength lies more in psychological analysis of the present than either in historical interpretation of the remote past or in the construction of a moral philosophy that will be more than mere moral psychology. When he tries a "glittering generalization" about antiquity, one feels that he is on unsafe ground. And when he rails at "intuitive" moralists, he is clearly often appealing to an intuition against them. But he is invaluable as a collector of psychological material, and in this book will be found a most vigorous stimulant to further enquiry. Amid the deluge of quack dogma about intelligence tests, about behaviourism, about brain-storms and the unwritten law, about the specific viciousness of the negro and the "psychic irresponsibility" of criminals who control wealth, a book like this is of the redeeming order for psychological science.

The "radicals" who attack it are really inflamed, not because it is reactionary, but rather because it is too radical. The writer believes, with Mr. Chesterton, that real freedom of thought means freedom from the future no less than from the past, and he is not deterred by the fear of challenging ideas that are increasingly dominant in America. Nor has he any glib answer for an agelong puzzle. He does not, like a certain western "psychologist", undertake to set his clients right with their environment for five dollars. But he makes one *think* on the most momentous subject. And this book, like all others from the same author, is written with crystal clarity. Here at least we have an exception to the old jest that "psychology means putting what everyone knows in language that no one can understand."

H. L. S.

psychological study of human impulses may cast real light on the international puzzle. He finds that ethical judgments at the present day are a sort of blend between two conflicting ideals, that of universal humanitarianism which we of the western world owe in the main to Christianity, and that of national aspiration which is rooted in the "human nature" that Christianity would transform. This last cannot and should not be transformed completely. The innate constitution of the species is, in Professor McDougall's view, no *tabula rasa*, to accept any imprint it may chance to receive from its environment. It is rather like

> a palimpsest, a tablet that bears the deep and ineradicable impressions of the experience of the race, impressions made during the millions of years in which the race struggled slowly and painfully upward from the intellectual and moral levels of our animal ancestry.

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H. L. S.

Book Reviews

Painting and Reality. By Etienne Gilson. New York: Pantheon (Bollingen Series, xxxv, 4), 1957. Pp. xxiv, 366. 117 illustrations. $7.50.

One wonders why more attention has not been given in this country to Professor Etienne Gilson's profound and pertinent book *Painting and Reality*. The man has been among us for many years now (since 1929 he has been Director of Studies at the Pontifical Institute of Mediaeval Studies, Toronto). He is acknowledged to be the foremost living authority in mediaeval thought and the most illuminating (and reliable) of the modern interpreters of St. Thomas Aquinas. This is a formidable reputation—perhaps forbidding. Perhaps our painters (they are many) and our art-critics (they are few) shrink from such a reputation—from this *kind* of reputation. Our "modernists" might fear to find in a book by Gilson only a paralyzing traditionalism. Our "convervatives," one suspects, belong to no intellectual tradition. One cannot imagine that they would turn to a philosopher for enlightenment.

Meanwhile, in Canada, ignorant armies clash by night. In this dark our "modernists" and our "conservatives" never really engage. The issues are obscured. There can be no victory, no defeat.

Professor Gilson's *Painting and Reality* is the needed and necessary text-book for everyone (whether "producer" or "consumer") who is concerned with the state of the contemporary arts in general and the state of contemporary painting in particular. For here is a carefully articulated statement of the *relation* of the contemporary mode in painting to the *essential tradition* of painting. And here is the most satisfying account to appear in our time of the relation of the work of art to the world of natural reality.

Professor Gilson is modest—and discreet: "Painters are fully qualified to say what their own art is, and a philosopher would simply make himself ridiculous if he undertook to tell them how to paint." This book, therefore, is "the work of a philosopher asking himself philosophical questions on what he happens to know about a certain art." While his answers to questions have relevance for all the arts, Professor Gilson is careful to restrict his attention to painting *as* painting.

The philosophical analysis of the nature of painting begins, in the Aristotelian mode, with the problem of form:

> The sole function of matter is to be the receiver of some form, to be informed by it and thus to pave the way for determinations of a still higher type. From the beginning of this process to its end, form is the active energy that, in its effort to fulfill the obscure yearning of matter, quickens it from within and gives rise to fully constituted beings. . . . Is this a description of the generation of natural beings or is it a description of the production of works of art? It is both. One of the most important lessons we can learn from Aristotle is that distinct as they are, natural causality and artistic causality are far from being unrelated. Nature works as a determined and conscious artist, while artists work as free and more or less clearly conscious natures. This philosophy of being is, at one and the same time, a philosophy of nature and a philosophy of art.

Now our "conservative" might seize on this doctrine of form as a justification of his own insistence on "the fidelity of art to nature." He would be mistaken. Natural causality and artistic causality are related—but by analogy. Art like nature gives birth to new beings. But the artist can "create a new being that nobody would ever see, either in nature or otherwise, unless the art of the painter caused it to exist."

Following Delacroix, Professor Gilson contends that

> since a painter creates a form, by means of which he gives existence to a new being, all his obligations are to the very form that he creates and to the new being to which his art aims to impart existence, *not to any external object, being or landscape that he might try to imitate* [Italics mine] . . . . Each painting that meets the requirements of a true work of art is a completely self-sufficient system of internal relations regulated by its own laws.

The *essence* of painting is therefore not representation. Nor is there, *in essence*, any fundamental break between "traditional" and "modern" painting:

> Assuredly, ideas, stories, definable subjects, played, in traditional art, a much more important part than they do in modern painting but there might well be an illusion in the belief that these earlier painters found their starting point in the stories told by their paintings, or in the "ideas" that their works now suggest to our minds. We ourselves might well be mistaken in thinking that what is for us the subject of a painting while we are looking at it also was the subject present in the mind of the painter while he was doing it. Our own tentative answer to the problem would rather be that the anecdotes or events represented by traditional painting were just so many springboards for their imagination, similar to those which, nearer to us—real landscapes, scenes or objects—were for the creative imagination of Monet, Cézanne, and Van Gogh.

Modern "non-representational" painting simply carries this process to an ultimate (and valid) conclusion. "In painting conceived as a truly plastic art, the lines that constitute figure, 'mean' the aesthetic experience they convey, and nothing else." The artist still calls forth new beings. "This visible world of ours is only one particular instance of what was, to its Creator, the inexhaustible realm of possible reality. There still remains more reality, either real for us to discover or possible for art to actualize. And to do so is the proper function of creative art. If he desires to attain this lofty end, an artist cannot submit his art to superficial appearances."

However, Professor Gilson, while clearly sympathetic to the main (and inescapable) directions and intentions of contemporary painting, makes no claim that the millennium has come upon us: "Modern painting finds itself in the well-known situation of the revolutionist who, after struggling for years to conquer his complete freedom from certain oppressions, finds himself suddenly confronted by his very victory, with the much harder problem of knowing what to do with it . . . . To this question, What should painters make of their liberty? the painters themselves must find an answer."

Whatever the answer, it will not amount to the substitution of picture-making for painting.

This is a rich and lucid book. I have attempted only the barest summary of one of the main lines of enquiry. But perhaps enough has been reported to suggest that the "traditionalists" among us should try to contemplate the consequences for the theory and practice of art of such a deep and full traditionalism as Professor Gilson's.

Queen's University MALCOLM ROSS

Movement and Vision in George Eliot's Novels. By REVA STUMP. Seattle: University of Washington Press, 1959. Pp. 232. $4.50.

George Eliot is so highly intellectual a novelist that many readers, satisfied with a surface yield rich in ideas and concepts, never probe for more. Reva Stump demonstrates that the philosophizing in *Adam Bede*, *The Mill on the Floss*, and *Middlemarch* is merely the showing of a high-grade ore that runs deep. Her study of imagery and symbol in these books reminds us that Eliot is not only one of the most profound of English writers but that she is a great novelist who in the interests of communication exploits with skill these devices. Miss Stump thus performs the salutary task of bringing our attention back to Eliot's raw material, the language that she employs. The density revealed is astonishing. The elaborate use of significant imagery and extended symbol expected, say, of Forster is here shown to be an integral part of Eliot's style, which fact, to repeat, is something that few readers have had time to establish, there being so many more immediately available things in Eliot.

Two things Miss Stump does extremely well: she makes an exhaustive collection of images clustered about such archetypes as journeys and gardens; and she interprets with considerable insight most of the important symbolic happenings. In her discussion of *The Mill on the Floss*, for example, she collects animal imagery to show how the inhabitants of St. Ogg's are placed and rated by the novelist. So many such images does she collect that, out of context, Eliot seems to be on a zoological jag. In context, especially when taken collectively, as they are here presented, they become precise commentaries on these people. Typical of Miss Stump's illuminating analyses of extended symbols is her reading as a communion supper of the scene in which Adam Bede takes bread and wine with Massey in the upper room. Her indefatigability in collecting images is, however, both her strength and her weakness; for although many good things emerge in this study (as for example the enriching of Adam's character through an analysis of the images associated with him), Miss Stump at times shows all the selectivity of a vacuum cleaner. Her exhaustive lists (which, by the way, reveal the origin of the book in a doctoral dissertation) become wearisome and, indeed, suspect; for one cannot feel that everything she sweeps up is really significant: when it is said that someone "saw the consequences" can we seriously take this to be a meaningful example of visual imagery? Or again, when she finds a suggestion of the days after the crucifixion in Maggie's time of torment after her separation from Dr. Kenn, one wonders whether Eliot would have been safe from Miss Stump in speaking of "three days" anywhere in her books. The study would have been improved by the assigning of highly speculative readings to an appendix, where the writer could have had her fun without being held responsible the next morning.

This defect is, however, an error in the right direction: better over-enthusiasm than that Eliot should for a second time be nominated by Harvard undergraduates as one of the ten dullest authors. The real flaw in the book turns on the fact that Miss Stump has tried to present a thesis—to give an overall pattern to her study where no pattern was really possible, or at least, profitable. In general she is trying to show that these three books explore movement towards and away from "vision", by which she means "the deeply felt perception of what it is to be a human being." Thus in *Adam Bede,* it is said, there are two counter-movements forming a shifting tension —as Adam moves towards vision and Arthur and Hetty away from it; and of the other two books:

> In *The Mill on the Floss* the single movement is achieved in a milieu of constant tension as Maggie struggles against the negative forces within her society. And in *Middlemarch* the several individual movements conjoin, interweave, and interact among themselves and with the general historical movement in such a way as to create the most highly complex structure in George Eliot's works.

Surely this is unnecessarily complicated. True, the concept does introduce the notion that the rhythm of these movements "is established and perpetuated by a complex pattern of vision imagery, by a group of themes united through the concept of vision;" and that is to the good, for it fosters a detailed analysis of imagery. But to make movement towards and away from vision the controlling idea of these books is, first, to put in difficult terms what has long been understood about Eliot in simple terms (that her novels study moral growth and degeneration) and, secondly, to *limit* this last concept by focusing it on one major set of images—those associated with vision. The fact is that Miss Stump herself has difficulty in sticking to her thesis. Certainly she finds many "vision" images. But she also mines a large number of images that can be associated with "vision" only by straining or by doing what she is inevitably forced to do—making "vision" so all-inclusive as to be merely another word for growth and decay in moral worth. The earmark of the doctoral *thesis* is here. And yet perhaps it is just as well that Miss Stump did not try to emulate someone like Dorothy Van Ghent, who, in *The English Novel,* gives us the benefit of her intensive study and rewarding perceptions without trying to impose too neat a pattern on her studies; for when Miss Stump does attempt this kind of thing—as in her discussion of *Middlemarch,* which simply will not yield to her thesis—confusion sets in and we are adrift, despite her rather pathetic statement that she will "depend on the reader to remember that vision is always in some way the key to the discussion at hand."

Too laboured a study, then, at times suspect in its over-enthusiastic collecting of material, and occasionally wearisome in its prolonged explication, this book nevertheless does enrich our understanding of an Eliot who is a meticulous and often brilliantly inspired artist exploiting the potential of the novel form to record man's struggle with himself.

University of Alberta R. G. BALDWIN

Medieval England. 2 vols. Edited by AUSTIN LANE POOLE. Oxford: The Clarendon Press [Toronto: Oxford University Press], 1958. Pp. xxviii, 381; xiii, 661. $14.00.

The Middle Ages have traditionally had two main kinds of appeal. They have appealed to political thinkers, from Coke to Laski, who sought a foothold in the past from which to spring at the throat of the contemporary Leviathan. And they have ensnared with their incense and brilliant colours the lovers of the picturesque and primitive, the devout and the romantic. The scholars among the former group have built on the basis of their political concern a profound and far-ranging discipline of studies centred on the common law, parliament, and monarchy. There is nothing of these things here: in the parlance common before the "new history", this is not a history book at all. It conforms to that definition of social history as the study of the past with politics left out.

For devotees of the second type, for political historians in search of "background", and for any with a general interest in the ways of the past, *Medieval England* will be a treasure-house. Yet this "edition" (it is a new book and only an edition in the sense that a new issue of a journal is such) will in most cases carry the reader further beyond the externals of sensuous experience than did its forerunners, Dr. Barnard's *Companion to English History* and H. W. C. Davis's revision thereof. The antiquarian description of outward things still has its place, though it is remarkable even here what great advances scholarship has made in the last twenty-five years compared with the similar period between Barnard and Davis. Coinage, costume, heraldry, art, architecture, arms, form the bulk of the subjects in this first category. To a greater or less degree, each of these chapters suffers, compared with Barnard-Davis, from the efforts to compress a growing and recent torrent of specialised literature and detailed monographs into a short chapter. On the other hand, they gain immensely from the far fuller understanding of the different "schools", continental and regional influences and, in some cases, from new evidence.

Another group of chapters carries the reader far into the social and intellectual life of the times. These show medieval Englishmen engaged in war, in trade, in prayer, in travel; at school, at play, and at work. They vary considerably in their originality and in the seriousness of their contribution. Some, such as H. M. Colvin's on "Domestic Architecture and Town Planning", bridge the two types of approach. This one is so well written, and brings so much scattered material together in a convenient space, that it will be a standard reference. Others, such as Mr. Emden on Education and Professor Knowles on Religion, or Miss Carus-Wilson on Towns and Trade, provide invaluable summaries and generalisations by the acknowledged masters of the field. Dr. Hoskins gives a summary of the new discipline which he and his colleagues have created, and Dr. Crombie summarises his big claims for scholastic scientists. Lady Stenton's brief notes towards a chapter on "Communications" reveal what a big, comparatively untouched subject awaits the pioneer in that area. But in nearly all these accounts there is a greatly enhanced sense of the social realities, as well as a big advance in discrimination and sheer knowledge. Dr. Smail (on Warfare) and Dr. Murray (on Shipping), for example, provide far more accurate and intelligible information than was available twenty years ago. In a real sense, the science of history has led to a progressive extension of our knowledge of the past.

The editor must be congratulated on the selection of authors; commiserated with on the problem of where to stop, for the "facts of life" in the form of political and social forces will keep increasingly breaking in and demanding attention; and gently reproved for the obvious loss of control in the last stages, which has led to the marring of a notable production by many errors in proof-reading (there's a beauty on page 361) and a feeble index. The book will appeal to a wide variety of students and browsers in the affairs of the past. It is ideal for upper school and arts college reading. For those who like to hop, "Readers' Digest" fashion, from one thing to another, it will be a source of endless delight and information. Above all, it will appeal to that curious new class of whom

Robert Hutchins has been a pioneer, the modern humanist, the patron of the paper back. For here is an authentic mirror of the non-political middle ages.

University of Toronto M. R. Powicke

Still Life: William Soutar (1898-1943). By Alexander Scott. London & Edinburgh: Chambers [Toronto: Smithers and Bonelli], 1958. Pp. vi, 218. 25s.

In 1954 Mr. Scott, who is lecturer in Scottish Literature in the University of Glasgow and well-known as a poet and playwright, published *Diaries of a Dying Man,* a personal record kept by the bedridden Scots poet William Soutar between 1930 and 1943. Mr. Scott's introduction to the *Diaries* reveals something of Soutar's poetical character: "His poetry was the pride wrested from a battle against death and despair which he fought for half a lifetime." *Still Life,* a biography of the poet based on more of the poet's private papers, again makes this phrase (the second sentence of Chapter I) its starting-point.

This is an unusual biographical study in that it deals with a life of which the significant portion was physically inactive; *Still Life* is, apart from the early chapters on Soutar's domestic upbringing, lower-deck service in the Royal Navy, and undergraduate years at Edinburgh in the reign of H. J. C. Grierson, an account of a mental life. Though the hand is the hand of Scott, the voice is the voice of Soutar, *nunquam minus solus, quam cum solus.* Sentenced to life-confinement, the student rhymester trained himself to become a poet, in English and Scots, by reading Spenser, Milton, and especially Keats; by contemplation; by experimenting with unusual words ("a heaped treasury" as he called it); and by forcing a mental development on himself which, had he not been stricken, could never have been attained. To his own condition his attitude is one of absolute clinical detachment, and he discusses himself, records his perceptions and even his dreams, which were unusually vivid and described by him on awakening with textbook precision and penetration. Soutar's records reveal him as a master of English prose, as, for example, in a passage written a week before his death: "Everything in my life is being quieted; and the great orbit of life is moving in from the bounds of the universe like the gradually diminishing circle of light from a wasting flame."

Mr. Scott's final chapters deal with Soutar's unpublished verse collections, and his treatment of the Scots poems written during the last years reveals for us Soutar's place in the Scots literary tradition. It was from the ballad that the poet drew his inspiration for, as he said himself, "It is in the ballads that we hear the voice of Scotland most distinctly, all its tones and overtones, all that is missing from the range of Burns' muse . . . . it is in ballad that we have the seed of drama." Unerringly, Soutar fastened upon the essentially dramatic character of Scots poetry, and consistently employed the ballad form, "not a medium for concept but for action." Fired by the ballads, he composed his

"Lyrics". Under the influence of the anonymous "Kynd Kittok", he wrote his comic "Whigmaleeries", again looking back at the ballad-form, but imparting a bright modern ring to the mediaeval delight in life which characterises the humorous verse of the makars.

There is so much in this book that a short review cannot do it justice; it is sufficient to say that it should have a general interest for all lovers of biography. The important word is the title is not *Still* but *Life*.

University of King's College A. M. Kinghorn

King James IV of Scotland: A Brief Survey of His Life and Times. By R. L. Mackie. Edinburgh: Oliver and Boyd, 1958. Pp. 300. 25s.

Scottish historians frequently stray from strict historical accuracy when they are dealing with colourful persons, either because their imaginations have been fired or because they allow their selective powers to lapse on being confronted by tales of folklore when verifiable evidence is lacking. It is true, of course, that legend can enliven and maintain interest in what might have been a somewhat prosaic record, but a degree of discrimination is required; otherwise the perspective is distorted. R. L. Mackie is to be praised for his restraint in this respect. His book on James IV of Scotland contains historical accuracy, imaginative interpretation, and a sense of balance throughout. The skilfully compounded style is effortless, and the reader can scarcely have discovered a more entertaining yet lucidly shrewd historical work unless it be Henri Pirenne's *A History of Europe*.

The character of James IV which emerges is that of a man of strange contraries. At one time the King is visiting his mistresses, at another time he is on pilgrimage. Sometimes he delights in gay finery, sometimes he adds another link to the iron girdle he always wore. Now we see James trying to pursue a foreign policy that will bring Scotland to the European forefront, now we see him in exasperation, or else motivated by a gesture of mediaeval chivalry, engage in reckless expeditions. There are many occasions when James roams afield hawking, and there are occasions when he is deeply interested in scientific and literary affairs. A certain flamboyance and instability bring one to the conclusion that in the temperament of James IV there was an inability to pursue one problem with unwavering tenacity and that, as a result, many achievements somehow eluded him.

It is true that, within Scotland, law, order, and authority were competently asserted under his rule, that education was encouraged, that Scottish sea-power was strengthened, and that international connections were fostered; but Mackie, even toward the end, reminds us of the subtle weakness of the King's nature when he writes, "Despite his thirty-six years, James was younger than the realist of eighteen who sat on the English throne the middle-aged monarch was no wary, disillusioned statesman, but a moonstruck romantic, whose eyes were ever at the ends of the earth".

Again, Mackie points out the exaggeration of James's personal achievements:

> De Ayala described him as a wonderful linguist, able to speak Latin, French, German, Flemish, Italian and Spanish, in addition to "the language of the savages who live in some parts of Scotland and on the islands", a student of the Bible and other devout books, as well as of profane histories, of which he had read many, both in Latin and in French. The diplomatic De Ayala certainly exaggerated the King's intellectual accomplishments even more than he did the size and population of his country: Buchanan came nearer the truth when he described James as *ingenio quidem acri, sed vitio temporis ab literis inculto*—of keen but uncultivated intelligence. His purchase in 1503 of some score of books, mostly philosophical and theological, has been cited as proof of his devotion to scholarship, but most of them were destined for the Observantine Friary, not for the royal library.

As Mr. Mackie announces in the Preface, his interest is social rather than constitutional. Mindful of authenticity, he gives us concise accounts and analyses of the varied aspects of the Scottish kingdom.

At Court there was a glitter and a glamour such as had not been seen before in Scotland; but, to a large extent, it is at the Court that the festivities and the colour remain. The wonderfully decorative marriage proceedings are certainly far from mean and are shared by ordinary subjects. Scotland is still, however, a land of backward agriculture and a victim of the plague. The country may have been in a transitional period between mediaeval and modern times, but the change for the better thus suggested was not widely noticeable in the kingdom's general social life.

An excellent account of ecclesiastical and educational matters at this time is also given. Royal policy filled the key positions in the Scottish Church, where morals were far from being uniformly good. On the other hand, the Church provided James with highly qualified civil servants such as Bishop William Elphinstone, whose personality emerges fascinatingly as that of a reasonable and wise statesman, ever careful, ever with an eye to the national weal.

St. Andrews, which was the Canterbury of its day, was also the Oxford of its day. An enlightening description of university life comes from the pen of Mr. Mackie, who shows very vividly that intellectual activity was being more and more emphasized in a land whose population was one-tenth of that of England, yet which had three universities to England's two. International contacts were not only governmental but also academic. Scottish scholars travelled to the Continent and returned to their native land with added learning and experience. Under James IV an educational policy for providing trained administrators of justice was introduced very deliberately in 1496.

Mr. Mackie's book on James IV deals with practically everything to which the monarch had to attend, placing him integrally in a true historic background and presenting a reliable comprehensive survey of the general trends of his reign as well as analysing the character of the man with discerning acumen.

University of St. Andrews, Scotland NORMAN MACKENZIE

A Philosopher Looks at Science. By JOHN G. KEMENY. Princeton: Van Nostrand, 1959. Pp. xii, 273, index. $4.95.

Professor Kemeny is widely known as a lecturer and teacher, and his renown in these capacities has reached as far as the pages of *Time* magazine. It is not surprising, therefore, to find his new book on the philosophy of science smoothly and lucidly presented, with just the right touch of colloquial language, just the right balance between earnest seriousness and good-humoured banter, just the right feeling of wisdom and assurance on the part of the writer meeting humble and well-intentioned inquiry on the part of the reader. The book is, in fact, very easy reading in the sense that one is led gracefully from point to point with a comfortable sensation that problems are dissolving effortlessly in the process. But this seductive technique constitutes the chief weakness of an otherwise valuable text. The philosophical problems connected with science are often made to sound so simple that the student will wonder what all the fuss has been about since less confident philosophers first posed them. The key to this apparent simplicity lies, perhaps, in the fact that Professor Kemeny's main interest is in mathematics and mathematical logic, and the piercing clarity characteristic of those disciplines can all too easily be assimilated to fields whose historical and conceptual status is quite different, and where, unfortunately, it is not yet available. This gives the impression that certain philosophical questions are closed and settled when in fact they are not yet even fully understood. A typical example occurs in the chapter on Mathematics, where Kant's views on the subject are discussed: Professor Kemeny takes the familiar line that if Kant had had the good fortune to know about non-Euclidean geometry he would have "abandoned a good part of his philosophy", which is orthodox empiricist doctrine and open to serious criticism; yet the matter is dismissed with the comment that "it is really a pity that Kant was quite wrong". The title itself reflects an attitude that jars on those who feel that the name of "philosopher" may be conferred but never assumed, and this rather didactic, final tone persists throughout the book.

It is, however, worth making the effort to look behind this suave front for the honest virtues of the book, which are many. The clarity of the mathematical mind may be treacherous if it over-reaches itself, but when judiciously applied it untangles confusion and brings foggy issues into sharp focus. Professor Kemeny is expert at this, and, especially in the parts of the book that deal with mathematical subjects, his presentation is first-class. The discussions are generally self-contained and very well organized, amply illustrated with examples, and, in a word, *intelligible*—no small merit in an account directed to the lay and undergraduate reader. (In view of the book's intended audience the caveat of the foregoing paragraph may seem too harsh; but even the sophomore has a right to know when questions are controversial, and when they are being simplified for his benefit.) *A Philosopher Looks at Science* would be a good text from which to teach an introductory course, although there is not much *systematic* development of the subject-matter, which is treated topically by chapters. This, however, makes plain sailing for the student, who is introduced in the first section to "What Science Presupposes", with discussions of Language, Mathematics, Assumptions, and Probability, led on in the second to a consideration of "Science" itself, with an excellent chapter on Method, followed by treatments of Induction, Concepts, Measurement, and Explanations, and then (after a summary of conclusions about the nature of science) invited in the third section to consider various "Problems Raised by Science", including Determinism, Life, Mind, Value, and the Social Sciences. The final chapter is dramatically entitled "Quo Vadis?" On the whole the first two sections (comprising ten out of sixteen chapters) are the best, and as so often happens the discussion degenerates when the author begins to wander into fields far removed from his main interests.

In summary, the promise inevitably associated with a work in an active field by a teacher of repute is hardly fulfilled, although as a basis for teaching, this book is undoubtedly as useful as anything else readily available at the moment. It is a good book, but one has the feeling that it could easily have been very much better. Even so, many readers will be grateful to Professor Kemeny for an enjoyable and enlightening introduction to an important subject.

University of Kansas PETER CAWS

The Letters of Mary Wordsworth 1800-1855. Selected and Edited by MARY E. BURTON. Oxford: Clarendon Press [Toronto: Oxford University Press], 1958. Pp. xxix, 363. $6.75.

How disappointing to find nothing substantially illuminating about Wordsworth's poetry in this carefully edited volume. One reason is that most of the letters belong to the period after the most important poetry has been written. Indeed, though the letters purport to run from 1800 to 1855, by the fifth we are already in 1811. We are told chiefly of external events—and not primarily those of Wordsworth himself, but those of his friends and his family. People who are interested in the fourth dimension of Wordsworth studies, that dimension that is defined by real lakes and real hills, who feel the richness of place rather than poetry, who know and care more about the English Lake District, its historical and literary associations than about the Wordsworthian vision, will find much to please them.

The editor claims that her purpose was to reveal the character of Wordsworth's wife. Whether this was worth doing outside the limits of the poet's biography is questionable, and certainly one wonders whether the elaborate and expansive treatment here is justified. Mary Wordsworth was not a great letter writer; she was a good wife and a good mother, but her sensibility was not otherwise extraordinary. Her devotion to Wordsworth's genius was an important and fine thing, yet, indeed, so was that of all the women in the Wordsworth and Hutchinson family. Undoubtedly Mary's uncritical adulation of her husband as a poet, when added to that of Dorothy, was a source of alarm to Wordsworth's most important critic. Only a year after Wordsworth's marriage, in what must be described as a perceptive though peevish mood, Coleridge wrote to Thomas Poole:

> I saw him more & more benetted in hypochondriacal Fancies, living wholly among *Devotees*—having ever the minutest Thing, almost his very Eating and Drinking, done for him by his Sister, or Wife—& I trembled, lest a film should rise, and thicken his moral Eye.—The habit too of writing such a multitude of small Poems was in this instance Hurtful to him.

Short poems for the family audience, for the inclusion in journals and in children's commonplace books became part of Wordsworth's creative activity. To say that Mary was responsible for this and the like is to underestimate the poet's own will power, but undoubtedly her domestic values grew in influence and authority, and this was surely because something that Wordsworth had lost with the early death of his parents was returning. The importance of the mother figure and the anguish that comes with the mother's role unfulfilled are dominant elements in Wordsworth's early poetry; concomitant with these concerns in the cult of "Nature" as a substitute parent image. The boyhood use of the mountains, rivers, winds and trees as totemistic images is clear from *The Prelude*. After his marriage Wordsworth's private mythology is of less importance and his committal to orthodox Christianity stronger, a change which, these letters suggest, Mary's own piety must have encouraged.

One last point. This volume is a selection and not a complete edition of Mary Wordsworth's letters, and yet it is clear from the editor's introduction that only about twenty of the letters have not been published. As no scholar can be satisfied with another's selection, would it not have been useful to list the dates and whereabouts of the unpublished letters? With that, perhaps as much as possible would have been done for Mary Wordsworth in her own right.

University College, University of Toronto R. S. Woof

The Self-Conscious Stage in Modern French Drama. By David I. Grossvogel. New York: Columbia University Press [Toronto: Oxford University Press], 1958. Pp. 378. $6.25.

Proceeding from the assumption that the French drama furnishes a dramatic leaven which is vital to the world's theatre, Dr. Grossvogel examines the work of twelve important French and Belgian playwrights, with a special emphasis on the interrelation of spectator, actor and dramatist. The author feels that the spectator actually participates in the action on the stage.

Seven playwrights are discussed under the heading "Intellectual Self-Consciousness: From the Ridiculous to the Great Absurd." Of these, Jarry, Apollinaire and Cocteau are considered to be *Les Enfants Terribles*. Jarry is described as a perceptive theorist of the stage but a failure as dramatist because he overlooks the fact that the stage is only half of the theatre. The public is that indispensable other half which Jarry ignored or at best regarded with the utmost contempt. Jarry is taken to task for excessive self-projection into his dramas and the paucity of means through which he achieves laughter. Similarly, Apollinaire's new cubist drama is shown to have failed when it became more cerebral than sensual.

Cocteau, the poet and the moralist of the stage, does not expect the spectator to be drawn into the action of the play. The audience is lured only through externals. His tragedy is therefore literally an object lesson. Although he employs many resources of the dramatic craft, he neglects what is properly germane to only the theatre—the dilemma of man. With Cocteau " . . . the eye listens—the author has little need for the rest of the spectator . . . the stage has been handsomely decorated but not as yet lived in" (p. 67).

The second group of dramatists, Giraudoux, Claudel, and Sartre, reveal the perils of debate in the theatre. The playwrights who stress the visual properties only and those who are concerned with intellectual apprehension, alike *exclude* the spectator as performer. Of the two, the artificer takes fewer risks than the philosopher.

The *précieux* existentialism of Giraudoux is not a dramatic success, Dr. Grossvogel feels. The playwright's raillery embraces his own intelligence at play and clearly hints to the spectator not to commit himself too strongly. The playwright's presence is not completely removed from the stage and therefore his theatre is "one for the ears, for the mind—but for hardly anything else" (p. 105).

Having found a primary affinity between Christianity and drama, Claudel voices an esthetic protest against the materialism of the naturalists. Although he is a masterful dramatic poet, his plays suffer from the fact that he considers the ultimate apologue more important than what happens to any of his characters. This seems to be the case also with Sartre, albeit in a different way. Sartre's dialectic turns his stage individuals into intellectual propositions. The philosopher in him, Professor Grossvogel maintains, overpowers the playwright.

Anouilh's twenty-one plays are discussed in a separate chapter. The author gives a penetrating analysis of Anouilh's self-conscious heroes and anti-heroes, and the effect they have upon the audience. He then shows how the comic mode of the Belgian drama made a significant contribution. Crommelynck and Ghelderode are called two of the century's most important dramatists.

The final section of the book is devoted to the playwrights of "Tomorrow?"—Ionesco, Adamov and Beckett. The author does not think that Ionesco's principles of "anti-theatre," Adamov's plotless theatre and Beckett's stichomythic plays fulfil the promise of great drama. The intellectual concerns of modern dramatists have impelled them to write symbolic nonsense pattern, metaphysical dialogue or poetry of the stage. None of these, says Mr. Grossvogel, is genuine drama that awakens in the spectator an awareness of his own being and of man's fate.

The student of drama will welcome this comprehensive study of the modern French theatre. He may not always agree with Dr. Grossvogel's critical evaluation of a particular dramatist, but he cannot fail to be impressed by the soundness of his main thesis, his thorough knowledge of the subject and his limpid exposition.

Acadia University ADAM GILLON

A Source Book in Greek Science. By MORRIS R. COHEN and I. E. DRABKIN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1959. Pp. xxi, 581. $9.00.

In matters of art and architecture, drama and poetry, politics, philosophy and mathematics the reputation of the Greeks is assured, and their legacy to Western culture widely appreciated. Their achievement in science is less well known, being represented for too many people by a few dramatic but badly misinterpreted fragments of history. Thus it is commonly maintained that Aristotle accounted for motion by the tendency of substances to seek their proper places (and was, of course, proved wrong by Galileo's mythical experiment on the Tower of Pisa); that Ptolemy thought the earth was at the centre of the universe, surrounded harmoniously by a number of glass spheres (a ridiculous theory which was discredited by Copernicus); that Archimedes, whose bath overflowed, constructed machines for the defence of Syracuse; and that Hero (probably a woman, because of Leander) invented a rather useless steam engine. The work of writers like Farrington has done much to correct these popular misconceptions and half-truths, and at the other end of the scale there is already a distinguished scholarly tradition in the history of ancient science, associated with the names of Sarton and others.

The present volume meets a great need in this field. Neither a simplified account nor a work of advanced criticism, it allows the Greek scientists to describe their own discoveries and observations, in translations many of which have themselves become classical. The editorial additions are kept to a minimum, and in nearly six hundred pages of close (but always admirably clear) print an impressive record of scientific attainment presents itself. From such a wide variety of sources it is difficult to select individual authors for comment; in a casual leafing through, one may come upon a geometrical demonstration by Pappus, part of Ptolemy's star catalogue, geographical notes by Strabo and Pliny, an excerpt from the *Commentary on Aristotle's Physics* of Simplicius, a chapter on acoustics by Vitruvius, or a case history from the Hippocratic collection. But in spite of this breadth of interest, which takes in practically every important development of science in the ancient world, the book is never dilettantish; while some selections are unavoidably fragmentary, most are of adequate length, and they are provided with frequent instructive footnotes. The illustrations are diverse, ranging from modern line diagrams to old engravings presumably taken from early printed editions, although not much information is given as to their origin. If there is a weakness in this anthology it lies in the fact that dates, details of sources and the like are sometimes difficult to track down. It is of course inevitable that a good deal of what seems to us very unscientific material gets in along with the rest; but, as the editors remark in their preface, it would "distort the picture of what Greek science really was" to cut it out too resolutely, and on the whole the line between what was obviously superstition and what was probably of genuine scientific significance has been drawn with great skill.

A Source Book in Greek Science was first published in 1948, and apart from the correction of a few typographical errors and the addition of a slim bibliography of books that have appeared since then, this edition is unchanged. Its re-issue is timely, in view of an increasing interest in the history and philosophy of science, and renders invaluable service not only to those professionally concerned with these subjects but also to the general reader. It was with the latter in mind that the editors chose to restrict their attention to "the more elementary and fundamental ideas" of the Greek scientists—a fact which may lead to reflection on the nature of their more advanced concepts, and perhaps induce some students to undertake further investigations into the original texts. At all events the book provides a welcome opportunity for many people to make a first-hand acquaintance with an important source of Western scientific achievement, and it deserves to be widely used.

The University of Kansas PETER CAWS

The Idea of Poetry in France. By MARGARET GILMAN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xi, 324. $6.00.

In this study of the idea of poetry in France from Houdar de la Motte to Baudelaire, Miss Gilman is concerned with poetic theory rather than with poetry itself, but, as she rightly maintains, it is impossible not to relate the two. The author builds her discussion round three points: the essential nature of poetry and its relationship to truth and morality, the relationship of poetry to reality and, finally, the importance of matter and form and the relation between them. Her discussion is illustrated first by what the poets said themselves of their art and secondly by the doctrines of the critics. Certain key terms such as "poetry", "imagination", "enthusiasm", "inspiration", "image", and "symbol", whose definitions have changed according to the poet and his epoch, have been given particular attention.

The book opens with a rapid survey of poetic theory from the sixteenth century to the middle of the eighteenth and shows how severely the role of enthusiasm, sentiment, and imagination in poetry was limited by the staunch defenders of classical tradition. It was not until the arrival of Diderot that imagination moved into the forefront. The author of the *Salons*, the *Entretiens* and the *Paradoxe* stressed the importance of imagination as opposed to memory, imagination being the power of combining and creating as well as recalling images. Diderot, with his central idea of the "modèle idéal", was the first to consider with any depth the problem of the relation of art and reality and the necessity of the artist, if he is to produce a valid work of art, to rise above immediate experience to imaginative vision. It is because of his conception of a "modèle idéal", of what he has to say on the nature of imagination and on suggestion in art, rather than because of his views on the morality of art or his interpretation of genius and enthusiasm (for him, similar physiological states), that Diderot seems a precursor of modern poetic theory. Subsequent chapters deal with the breakdown in the opposition to poetry on philosophical or moral grounds; the association and often confusion of emotion with enthusiasm; the enlarging of the term "poetry" and the discussions on the function of the poet during the Romantic period; the revival of interest in poetry as an art (which the author dates from the *Orientales*); and the development of a new conception of poetic experience with the element of mystery slowly returning into poetry in the works of Nerval and the later Hugo. The final chapter deals with Baudelaire. For this latter, more than for any other poet-critic, the author sees the theory and the practice of poetry inextricably bound together. She rightly states that Baudelaire's greatness lies in the reconciliation of symbol and language, in the perfect balance achieved between matter and form and between mortality and art—a balance that recalls the great classical tradition—and in his power to illustrate old ideas with the intensity of his own personal experience.

Miss Gilman's subject is complex, but the main lines of development are kept clear, the quotations are many and judicious—though it is a pity the prose extracts are in English—and there are excellent notes and references. This is a useful and stimulating book.

Memorial University of Newfoundland ELDON KAYE

New Cambridge Modern History.... Volume II: The Reformation, 1520-59. Edited by G. R. ELTON. Cambridge: Cambridge University Press [Toronto: Macmillan Company of Canada], 1958. Pp. xvi, 686. $7.50.

This volume, published under the editorship of G. R. Elton, is the third of the New Cambridge Modern History to appear on the market. Like the other two, this one endeavours to set forth the new interpretations that have been developed in its field since the original Cambridge Modern History was published in 1903. It is therefore not only interesting and useful in itself, but also significant for its indication of the changes that have taken place in the understanding of the Reformation period since 1903.

As the reviewer compared the present with the earlier volume on the Reformation, he was struck with one particular difference. The older volume, carrying the sub-title of "The Reformation," held to that term of reference, every chapter being oriented to the same topic. In the current volume this is by no means the case. Along with a discussion of European intellectual developments and the art of war, it devotes also a number of very able chapters to Russia, the Ottoman Empire, the New World, and relations between East and West. This is an advantage, since it gives a wide perspective on the first half of the sixteenth century. At the same time, there are certain omissions or emphases which leave the impression that in some ways the new volume is not quite as well planned as was the old.

In dealing with the Reformation itself, the predominant emphasis is laid upon the Lutheran and Anglican phases. This may be indicated in the fact that the Swiss Reformation has been described by Professor Rupp of Manchester, an Anglican whose primary interest is in Luther. Apparently no representative of the Reformed Churches (Zwinglian or Calvinistic) was given the assignment of dealing with the origins of those bodies. To the Anglican Reformation is devoted thirty pages, to the work of Loyola and the Jesuits, nine pages, while to the work of Calvin only seven, which seems to be a little disproportionate.

Another tendency, which forms one of the greatest differences between this volume and its predecessor, has been to ignore the Reformers' (particularly Calvin's) work and influence in what might be called the non-religious fields. For instance, in G. R. Elton's chapter on constitutional and political thinking in western Europe, Calvin's views, which were destined to be very influential in a number of countries, are completely ignored. In a somewhat similar vein, the Reformation's influence upon literature as a whole and upon theological writing in particular is given very little attention. Similarly in the chapter on education, while the divisive influence of the Reformation is stressed, there is practically no reference to its positive contributions. The author, for instance, makes a somewhat cryptic and doubtful statement about the relation of the Genevan Academy to the city government (p. 234) but says nothing more about that institution which was so important to the spread of the Reformation.

A further lack in this volume is that there is virtually no reference to the Reformation in Scotland, while the movement in Holland is discussed entirely in terms of Anabaptism. It may be objected, of course, that the major impact of the Reformation in those lands came after 1560. This, however, is hardly the case, since by 1560 the Scottish Reformation had completed its initial phases and in Holland Calvinistic thinking was already exercising considerable influence.

Looking at the volume as a whole, one must conclude that while there are a number of necessary innovations, there tends to be a lack of unity that often makes some of the chapters merely individual essays on particular aspects of the period's development without too clear an integration with the general theme. Moreover, as in all such composite works, the quality of the writing and exposition varies very greatly. Some chapters are purely factual, almost annalistic, while others are much more interpretative. It probably represents the present general consensus of thinking on the subject of the Reformation. But to this reviewer, while it is an improvement by virtue of its wider outlook, it is by no means as adequate in some points as was the older volume.

McGill University W. Stanford Reid

Christians and the State. By John C. Bennett. New York: Charles Scribner's Sons [Toronto: S. J. Reginald Saunders], 1958. Pp. xvii, 302. $5.25.

This volume is a detailed and lucid discussion of the issues that arise in the Christian's relations with the state. Most of the argument is prompted by the American political *milieu;* but the conclusions have a more general validity.

The author starts from the position that there is a consensus of morality which Christians and non-Christians share: "At every point in the affairs of the state Christians cooperate with fellow citizens who do not share their religious convictions but who share with them a common conscience" (p. x). The author says that participation in politics is a Christian duty. While the attitude of the New Testament Church under a Roman occupation was characterized by obedience to the "powers that be", the equivalent of "obedience" in a democratic society is active participation in politics.

Professor Bennett asserts that Christians must insist that the state be a limited instrument of society. He distinguishes between the state and society, "the most comprehensive social reality." Society includes many social groups including the church. As a member of the church, the Christian belongs to a universal community of which Christ is Lord. As a citizen, the Christian must testify to the fact that the Law of the state stands under the righteousness of God; but in a pluralistic society the Christian must preserve freedom of expression for those who do not agree with him.

The author asserts that complete separation of church and state is impossible. The church by its nature is involved in most phases of life in which the state is also involved. The author believes in the comparative separation of church and state as the only way to assure the complete freedom of the church. It is also important, he asserts, to preserve the state from control by the church.

The volume contains a useful chapter on the relations between church and state over education. The author points out that while religious instruction is excluded from the public schools, the prevailing educational philosophy is far from neutral in regard to religion. Often the religious vacuum is filled by a religion of patriotism. Professor Bennett discusses a number of possible solutions to the problem that is posed by the desire of Christians for religious instruction in the schools.

The volume closes with a chapter on the action of the church upon the state. The United States pattern of separation does not mean that the churches should not seek to influence the policies of the state; but the limitations on this action should be made clear. The author regards indirect action as the church's most important means of influence. Here he mentions "the long-term influence of the church on the spirit and ethos, the moral sensitivities, and the value systems of the community" and the teaching of the church's members "about the meaning of Christian faith for the great public issues of the time." The author does not desire separate "Christian parties." Christians should function in the day-to-day work of secular parties and in the formation of their policies.

Professor Bennett is optimistic in his conception of the modern state. He sees the development of its concern for the welfare of all segments of society as "an enormous moral advance." This judgment reflects the comparative liberalism of his estimate of human nature. In his idea of human sinfulness he is less thorough-going than traditional Protestantism (and this reviewer). In the main, Professor Bennett's conclusions are sound and constructive, and they are stated with great moderation. The volume will do much to illuminate the issues that arise in the relations of Christians with the state.

Bishop's University, Lennoxville D. C. MASTERS

Canadian Books

A Suit of Nettles. By JAMES REANEY. Toronto: Macmillan Company of Canada, 1958. Pp. x, 54. $3.00.

I hate to disappoint Mr. Reaney, but I cannot believe that after reading his *A Suit of Nettles* Canadian critics will burst like "astonished moths . . . from their unusual, foul and dark cocoons". Still, the poem may very well split Canadian criticism right, as it were, down the middle. It will probably delight our academies (as I write this it has already collected two awards: a presidential citation for two of the eclogues which appeared in *Tamarack Review* and a Governor General's medal), and it will undoubtedly provoke our acrimonious and surly realists to the kind of Johnsonian sneers that were levelled at another poem: "Its form is that of a pastoral, easy, vulgar, and therefore disgusting", "inherent improbability", "trifling fictions", "irreverend combinations", "equivocations . . . indecent . . . unskilful."

The reason that Mr. Reaney's poem is likely to prove controversial, if not redemptive, is that in it he has unequivocally, almost defiantly, committed his eccentric talent to the reinterpretation of a traditional literary form, allegory. He has identified his tradition as that of the most explicitly allegorical of English poets, Spenser; he has chosen the least palatable of allegorical forms, the eclogue; and he has settled on the least pleasant of eclogue purposes, satire. In all this, what is bound to fascinate or annoy the reader (depending not on his taste but his metaphysics) is that this kind of poetry reveals itself unashamedly. There is a kind of pretentious nakedness about it which moves one (again your metaphysics are at stake) to view with alarm or delight. The issue thus put urgently before the reader by Mr. Reaney is this: what do you mean by artificiality in art? How do you distinguish between contrivance and wit? Is it wicked for the poet to use his intelligence? Is it indecent of him to know his poem intimately? Is his poem a machine because he has obviously put it together?

Of course, there is no sense in denying that *A Suit of Nettles* is an artificial poem but there are various kinds of artifice, and it is not always clear that Mr. Reaney avoids the worst of them. He is at his best in the zany metaphor that uses the material of objective reality to create an autonomous poetic world. This sort of thing critics are fond of referring to as Mr. Reaney's child-like vision, his special way of perceiving the world. And, in fact, *A Suit of Nettles* is constructed from one such wise and wonderful child-like perception: everything in Canada (for "Canada" you may read "nature" or "the world of experience") is gooselike. From this, all the rest of the poem follows: geese live on farms; farms are either heaven or hell (depending on whether you live in Toronto or Stratford) and are subject to seasons; seasons are defined by calendars; Spenser wrote a calendar; a poem about geese in Canada should be Spenserian, cyclical, and visionary; and geese sometimes lay eggs. There are moments when the joke succeeds brilliantly

Individual metaphors, informed by the general goosiness of the poem, are witty, moving, and indeed visionary. The closing metaphor, for example. *Obviously*, Winnipeg must be gooselike:

> People flowing up Main Street, sadly,
> Each person a gray feather, the streetlights like
> All the possible eggs inside her and the streetcar an orange beak
> coming toward you.

Again, in the April lyrics where Mr. Reaney shows Canadian poets what they might have done with nature poetry had they seen the light earlier, and in the June songs in which the vegetable and animal worlds are identified, Mr. Reaney's metaphors ring with more truth than the joke itself demands. When he sees the "ox-eyed daisy" and "the strawberry like a wren's heart", for example, he sees more than simply his theme. But there is something blatant and sham about the great patches of onomatopoeia and word play (like the attempt to create a neo-Spenserian country speech of Ontario by dropping the definite article at irregular moments). And there is something uneasy too about the larger metaphors of the poem: the merry-go-round of philosophy, the scientific ladies turned into machines by travelling salesmen, the threshing-machine war (identified in a footnote). Visually delightful these may be, but they raise too the nagging doubt that they are simply the artifice of allegory.

A source of this uneasiness, one suspects, is that the form of the poem seems to be making claims that the poem simply cannot live up to. The form, a visionary and satiric calendar, is ostensibly a comprehensive picture of the animal world of time and nature seen from the miraculous point of imagination. Like the farm almanac, it claims to include everything and to offer a cure for everything. But when one looks closely at Mr. Reaney's visualization of nature and society one finds that it has a kind of facility which is both annoying and deeply disappointing. Canadian life, for example, is polarized by puritanism, greed, sterility, mechanism, progressive education, analytic criticism, a circus of history, philosophy, and folklore. What one objects to, I suppose, is not the quaintness of some of the choices (*Scrutiny*, of all things, as an object of critical attack in a Canadian context) or the obviousness of others (the progressive education-Hilda Neatby dispute)—everything is grist for poetry—but the enormous claims made by all. The object of his satire, Mr. Reaney says in a note to the reader, is the church which comprises *all* the intellectual institutions of the age. A target big as a barn door.

The objection raised here can be put another way. There are, some historians of literature hold, two kinds of symbol: the evocative, exploratory, romantic symbol and the arbitrary metaphor of allegory. The first is the product of a transcendental metaphysic, the almost classic expression of which is Tennyson's "For words, like Nature, half reveal/ And half conceal the Soul within". The second is the product of a revelation. The poet who uses it is not concerned to explore reality but to reveal it. He proclaims a great intellectual synthesis, a completed myth, a conversion. The temptation is to use this distinction as the stick to beat modern allegorists, and to point out that here we have a reason why from one point of view the influence of Spenser on English poetry has always been a pernicious one. Allegory, in other words, is not merely the clear visual imagination Eliot has spoken of. It is pre-eminently the poetry of intellect, beyond metaphysical poetry. For what it makes visible are ideas, ideas of morality and metaphysics, being and existence. Whether we have been visited recently by revelations of this kind is surely still an open question.

But after all, *A Suit of Nettles* does have about it the aura of vision. Of all things, it reminds one of a bleaching ark that has been discovered abandoned on a mountainside. It probably won't float now, but from it, once, someone may have seen a dove or even a god. And it is not often that one comes across bleaching arks.

University of Alberta E. W. Mandel

William "Tiger" Dunlop . . . . Essays by and about Dunlop selected and edited by Carl F. Klinck. Toronto: The Ryerson Press, 1958. Pp. ix, 185. $5.00.

In *Life in the Clearings* Susanna Moodie tells the story of how a certain Dr. Dunlop called one evening on Bishop Macdonald, vicar-general of Upper Canada, and had the desolate experience of taking a draught of holy water, salted against the heat of the Canadian summer, in mistake for a draught of Edinburgh ale. The pivot of the story, Mrs. Moodie makes clear, is that "the celebrated Dr. Dunlop" had an extraordinary fondness for strong drinks and an "almost rabid antipathy to water". Was this reason merely the renown of a tippler? Probably not. A reference made without elaboration to Dr. Dunlop's "eccentric habits" (sufficiently startling in the setting of a conformist frontier) closes the anecdote; but the lighting is still from behind and we see the man only in silhouette.

My ignorance concerning Dr. Dunlop, which has remained reasonably complete thus many years, is now resoundingly dispelled by Carl F. Klinck's *William "Tiger" Dunlop*. The book is a collection of essays by and about Dunlop, laced together by means of a meticulous commentary from Professor Klinck; and the effect of it is that the footlights go up with a vengeance and we see no longer the silhouette of a man, but a colourful portrait. There he stands, and to take him for a moment uncharacteristically at rest, he has carroty hair, is 6' 3" tall and 2' 8" across the shoulders, and could quite easily be wearing a raccoon cap. A friend sees him as "a compound of a bear and a gentleman", to which another friend replies that he "did not know that bears were so good-natured". John Galt, with whom Dunlop worked in the days of the Canada Company, notes that he is "a large, fat, facetious fellow, of infinite jest and eccentricity". John Wilson of *Blackwood's* describes him as a "Blackwoodian Backwoodsman, who can handle a quill as well as a hatchet", and adds, "He is a verb in the active voice and the imperative mood, difficult to decline and impossible to conjugate". Carlyle (Dunlop was a cousin of Jane Welsh Carlyle) calls him "one of the strangest men of his age, with an inexhaustible sense of fun". And in Dunlop's own writings, though the extrovert and man of action is necessarily diminished by the medium, there is enough to corroborate these views and set the figure in lively motion. He is in Canada as surgeon to the 89th Regiment of Foot in 1813: charges across the fields in the assault on Fort Erie; in the mood of a man who thrives on war receives as an "appalling intelligence" the news that peace has been concluded between His Majesty and the United States; and measures the grandeur of Niagara Falls by trying to throw rocks across the chasm. He is in England again by 1815, but soon he is off to India at the other end of Empire, where he engages in journalism, has a skirmish with the authorities over the question of press censorship, then turns to fighting tigers and bad climate as overseer of an abortive project to clear the Island of Saugor for settlement. Back in England he is a contributor to *Blackwood's*, friend to John Wilson, John Gibson Lockhart, and William Maginn, and editor, in London, of *The British Press* and *The Telescope*. But in 1826 he embarks for Canada once more: becomes Warden of the Forests of Eastern Ontario under John Galt, publishes his *Statistical Sketches of Upper Canada* and his *Recollections of the American War*, commands a regiment against the rebels in 1837, takes a seat in Parliament, classifies the peat mosses of the Huron Tract, and builds a snug log-haven for himself at "Gairbraid", near Goderich. It is here that he composes the caustic provisions of his Last Will and Testament—a kind of macabre joke on posterity which he reads to friends, flanked (as he was on all state occasions in his home) by a magnificent mahogany liquor-cabinet, brass-bound with large brass handles, mounted on wheels, and capable of holding twelve gallons of assorted spirits in twelve great bottles which he refers to affectionately as the "Twelve Apostles".

All these facts about Dunlop, and many more besides, Professor Klinck has pieced together with remarkable skill and patience. He thinks the attempt worth the effort: first, because he believes that Dunlop is an interesting fellow who has never before been seen fully in the round and against the background of his relations with *Blackwood's* and *Fraser's* and of his activities as an independent journalist in England and India; and secondly, because he believes that Dunlop's story "shows in detail how the life and letters of the Old World came to the New—not in the delicate spinsterish sermonizing and poetasting of the Victorian colonials, but in pre-Victorian writing that was earthy yet urbane, masculine yet sensitive, positive yet imaginative, audacious yet reaching all men"—hence believes that what Dunlop was and did and wrote in India, Scotland and England "helps to explain the founding of literature in the Canadas".

Well, there can be no questioning the first line of argument: this Humpty Dumpty (and there are doubtless others like him waiting to be picked up) fell into the arena of active life and was distributed over three continents, a situation which extensive commitment of his writing to the periodical press did nothing to improve; and, put together

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again, he is undoubtedly a lively fellow. On the other hand, the line of argument which has to do with the transplanting of a literary culture seems to me precarious. I suppose we could all wish to escape somehow from that flower-laden, over-cultivated garden represented by the *Literary Garland* (whose contributors, incidentally, were quite as pre-Victorian as Dr. Dunlop) into open spaces and a more virile world where we might occasionally hear at least the semblance of a "barbaric yawp". The facts, however, are otherwise, and we must learn to live with them. "Tiger" Dunlop was a maverick in the cultural fold; and, like T. C. Haliburton whom he in many respects resembles, he was without conspicuous literary heirs. Together with his die-hard Tory sentiments he brought with him to this country a piece of the literary world of England, but this piece Mrs. Moodie and her kind simply absorbed with all the placidity of amoebae and without noticeable change in their metabolism. Out of them, the temperate literary sophisticates of middle-class England, grew the main tradition. Strange, even unpalatable, as it may seem, it is from them and not (as is suggested on the dust-jacket of Professor Klinck's book) from Dunlop or anyone like him that the line descends to Leacock and Robertson Davies.

If there is a value to the Dunlop story beyond that which attaches to the intrinsic vitality of its subject, I think it lies elsewhere. Dunlop was a kind of Empire or Commonwealth commuter. And as our interest in the Commonwealth as a complex cultural organization grows, I am sure we shall wish to know more about the people who, often enough, scuttled hither and yon over wide areas putting things together or taking things apart, like workers on an ant-hill—administrators like Sir George Grey and Sir George Arthur, half-pay officers and literary amateurs like J. W. Dunbar Moodie, social flotsam like the Canadians who turned up in the Eureka Stockade uprisings on the gold-fields of Australia. Professor Klinck's treatment of Dunlop suggests a type of inquiry that may have important sequels. I might add that for those who do follow where he has led Professor Klinck has set an admirable pace in scholarship. I think on occasion he provides details and explanations on a much more elaborate scale than is warranted by the modest point he wishes to make about his subject. Nor do I relish being confronted, as I am quite often in this book, by essays that are "probably by Dunlop": I do not know how to read an essay that is "probably by Dunlop". The fact remains, however, that the standard of workmanship displayed here, both in research and in the handling of what research has produced, is of a very high order indeed.

Carleton University ROBERT L. McDOUGALL

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Diary of Simeon Perkins, 1780-1789. Edited with an intro. by D. C. Harvey, with notes by C. Bruce Fergusson. Toronto: Champlain Society, 1958. Pp. lviii, 531, xvi.

The Champlain Society is dedicated to the printing of rare and interesting Canadian documents, and it has made a good choice in its present project, the diary of Simeon Perkins, the so-called Pepys of Nova Scotia. The volume under review has been edited with an introduction by Dr. D. C. Harvey, Archivist Emeritus of Nova Scotia, and with notes by Dr. C. Bruce Fergusson, the present Archivist. It is the second volume in a series of four, which will cover the whole period of the diary from 1766 to 1812.

Perkins, of course, was no Pepys. His scene, far from the gaiety of London, was the struggling settlement of Liverpool on the wild south coast of Nova Scotia. He had no dealings with great folk, except occasional meetings with the succession of governors at Halifax and the merchant oligarchy there, the real rulers of the province in his time. In his personal life he was sober and devoutly religious, with none of Pepys' slipshod amusements. Yet both had the same bright curiosity about the life going on about them and the same urge to set it down in writing; and there was the same unconscious gift to posterity. In his business affairs Perkins kept a set of account books, ranging from his store ledger to what he called his "land book". These have been lost. Fortunately he seems to have used his diary as a sort of general journal or day-book, covering not only his own various activities but those of the people about him, a record that would be useful for reference in the future—his own future.

Some years after his death in 1812 his widow went to live with a married daughter in New England and apparently took the diary with her. The Perkins house (still standing in Liverpool, N. S.) passed into other hands. As time went by Perkins himself became a shadowy figure in the town's long story. The fact that he had kept a diary for the greater part of his life was utterly forgotten until the late 1890's, when suddenly it turned up again. It was sent to the town authorities of Liverpool (then newly incorporated) by one of Simeon Perkins' family connections, the Reverend Cyrus Perkins, a resident of New York State. (One of Simeon's last-surviving daughters, Mrs. Bishop, died in Ithaca, N. Y., in 1854.)

The town officials accepted it casually, and for many years the great bundle of brown foolscap sheets reposed in a cupboard in the town hall. From time to time the editor of the local weekly borrowed parts of it to copy for "filler". When the Queens County Historical Society was formed in 1929, the members had the diary transferred to the safekeeping of a bank vault in the town, and in recent years it has been microfilmed, so that exact copies are available in the Public Archives at Halifax and at Ottawa.

Perkins, a Connecticut Yankee, was a young widower of twenty-seven when he went to Liverpool in 1762. The town itself was only a little more than two years old, a settlement of fishermen, most of them from Massachusetts—notably Cape Cod—and many of them direct descendants of the Pilgrim Fathers. Their particular interest was in

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the salmon fishery at the Mersey mouth, and the great cod banks not far off the coast. The land itself was rocky and poor, although covered with great stands of timber. The pioneers soon found a secondary resource in the forest and the use of the local streams for sawmills. Perkins set up as a merchant, trading general supplies for lumber and fish. The market for these lay far over the sea in Europe and the West Indies, and before long Perkins was engaged in building and operating ships.

The times were hard and the people frugal. For many years Perkins could barely make ends meet. He did not take another wife until he had passed the age of forty. Then, like the other "Yankee" settlers of Liverpool, he found himself caught between two fires in the American Revolution: their natural sympathy for their friends and relatives in New England brought down upon them the suspicion and persecution of Nova Scotia's Governor Legge, and their cautious refusal to join in the revolt against the King brought down upon them a swarm of merciless American privateers. These "rebel" raids finally forced the Liverpool men to take up arms in self defence, and then to fit out privateers of their own in a long and bitter game of tit-for-tat.

This second volume of the diary opens in the year 1780, when the war was at its hottest and when the division between loyalist and rebel had become marked in blood all through the colonies from Nova Scotia to Georgia. Liverpool was then the town of chief importance in Nova Scotia after Halifax. Queens County included what are now the counties of Shelburne and Yarmouth, and as the county seat Liverpool was the trading and administrative centre for the "Yankee" population which had settled along the south and western shores of the province. This drew upon the townsmen the particular malevolence of the New Englanders, who regarded them as apostates. In this very year, not content with snapping up the Liverpool trading ships and fishing boats, privateers of Salem were planning an expedition to seize the town and put it to pillage and fire.

At this time Simeon Perkins was commander of the Queens County militia. He was also a Justice of the Peace, Justice of the Inferior Court of Common Pleas, Judge of Probate, Clerk to the Proprietors, Town Clerk, County Treasurer, and for good measure a member for Queens County in the provincial Assembly. Apart from these affairs, which took so much of his time, he was diligent in his business as a merchant, lumberman, shipbuilder and ship owner. Finally he was a leader in church affairs (Congregational, and later Methodist) at a time when Liverpool, like most of Nova Scotia, was in a fever of religious revival and religious controversy.

Thus he was in a remarkable position to note all that went on in the town and district. If anything escaped his eye it could not fail to come to his ear. And every night, no matter how long or how busy the day had been, he took quill and ink and with a careful hand wrote down the day's events.

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build up a new trade in a time when the old trade structure in North America was in ruins, when even the old home was now a foreign country. The operation of provincial laws and courts, the making of roads, the practice of medicine, the storms of provincial politics—these and a hundred and one other facets of the colonial life are faithfully covered. And it is no dull recital.

A man of soft speech and compromise himself, Perkins had to deal with a population of rugged individuals, toughened by the wars and by the hard life of the woods and the sea, forceful in all their opinions and actions. The diary is studded with colourful vignettes: the zealous Loyalist who got himself appointed Deputy Naval Officer (*i.e.*, collector of import duties and guardian of the shipping laws) in a town where smuggling was rife; the man who informed on certain smugglers and suffered the usual penalty of an informer; the tough and able sea captain (afterwards Colonel of the Queens County militia and one of the town's chief magnates) who undoubtedly knew who cut off the informer's ears; the wandering quacks who drifted in and out of the town practising "medicine", and their peculiar methods and remedies; the religious quarrel involving two men whose names, believe it or not, were Bangs and Boomer; the pathetic figure of the minister, a graduate of Harvard and a veteran in the service of God, who could not keep away from the rum bottle.

In short, the Perkins diary is one of the most fascinating documents in Canada, a delight to the most casual reader, an Ali Baba's treasure for the student of colonial life. Dr. Harvey has done a careful and enlightened job of editing, and his foreword is a masterly summary of Perkins and his times. The biographical notes by Dr. Fergusson enable the reader to follow the lives of various individuals mentioned in the text, and so to understand much that lies behind the day-to-day entries of Perkins himself.

Liverpool, N. S. THOMAS H. RADDALL

Execution. By COLIN MCDOUGALL. Toronto: The Macmillan Company of Canada, 1958. Pp. 228. $3.50.

This is Colin McDougall's first novel. In it he has drawn on his own war experiences to give a realistic background of war—its horrors and blunders and misfits and also its cathartic effects—against which his characters reveal themselves to themselves and to the reader. The hero, John Adam, is as the name suggests an Everyman, not Everyman in a normal world (if there is a normal world) of ordinary human relationships and human problems, but Everyman faced by an abnormal world, a world of exaggerated passions and of sudden and violent death. John Adam becomes the ideal combat officer—alert, capable, efficient and lucky—after the first executions take place. As an unwilling participant in what seemed to him to be an unnecessary and cold-blooded killing

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(of the two friendly and harmless Italian deserters, Little Joe and Big Jim), Adam, as his friend Major Bazin realized, "tried to fill the aching emptiness inside himself with nothing but efficiency". The rest of the book deals with John Adam's attempt to find himself, a search that is not successful until after the second execution—that of the innocent Jonesy—when he undergoes a rather unconvincing catharsis that brings peace: "He was filled with a huge compassion and love and understanding for every man who had ever lived."

John Adam's search for meaning in his apparently meaningless existence is paralleled by the problems of the other major characters. Each man, faced by the knowledge that death may be skulking behind the next hedge, turns a relentless searchlight upon himself. The answers are different, of course, since each of the characters has his own individual questions. The closest parallel to Adam is Padre Philip Doorn, who becomes after the execution of Little Joe and Big Jim "a graveyard ghoul", and who, like Adam, finds himself again after Jonesy's political murder. The lovable Bunny Bazin, in one of his periods of self-examination, comments on the bewildering effects of war on the men involved in action: "That was the paradox, he thought: man fully realized himself as man, attained fulfilment, only under the savage scourge of war. This state of present bliss, the way men risked and expended their lives, the humbling, even lovely, spark of compassion that flowed between them in times of extremity—these things were created by, and only made possible by war."

Of the characters many are caricatures of conventional types of soldier—the efficient Sergeant-Major, the stupid but effective Bren gunner, the bully, the deserter, the coward; their questions about and answers to the problems that face them are simple and, as the author doubtless intended, typical of the average man in an abnormal situation. The women in Adam's life are not very convincing as people, although they serve the useful purpose of revealing Adam's inner conflicts. Even the hero is a bit wooden and conventional; but it is difficult to create an Everyman that is also interesting and alive as an individual. The writer who begins with Everyman, as I think Mr. McDougall must have done, should be prepared for a generalized portrait with rather blurred features. The interest in the novel lies in man rather than in men, and the lack of colour and individuality in the hero is not a great blemish.

A few of the characters do come to life: the gargantuan, unconventional, cigar-smoking, regulations-spurning Brigadier Ian Kildare is one, and Bunny Bazin, the whimsical, introspective, fatalistic, understanding professional soldier who could never learn to read a map, is another. These two, together with Padre Doorn and Sergeant-Major Mitchell, are important, not only for themselves, but as providing the novel with the necessary flesh-and-blood surroundings in which the Everyman hero can probe into his own soul.

Mr. McDougall writes in a direct, clear, economical prose style that suits the theme. Conversations are convincing and realistic, and the narrative, especially in the battle

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scenes, is lively and interesting. This is a good book; I cannot help wondering whether the author's next novel, especially if there is not a background of war and violence, will be as good.

Dalhousie University ALLAN BEVAN

A Lattice for Momos. By R. G. EVERSON. Foreword by LOUIS DUDEK. Drawings by COLIN HAWORTH. Toronto: Contact Press, 1958. Pp. 58. $1.00.

Wordsworth bemoans the shades of the prison house which begin to close upon the growing boy, dimming his vision of heaven, until at last the light of common day extinguishes the glory altogether. This theme of the lost glory of childhood forms one of the recurring motives in R. G. Everson's new collection of poems. "When one grows wise," says Everson, "big morning shrinks to bird size." For the child all sensations seem to be emanations of a magnificent splendour, but then the process of education destroys the vision and substitutes prosaic fact for childhood rapture.

> I went to school, obeying traffic orders:
> avoid collision.
> I learned reading—shut God in a book
> (of all places for God).

The mature man then must learn how to free himself from routine entanglements, how to squeeze the slave from his ego, as Everson puts it, borrowing a phrase from Chekhov. Everson is most successful when he describes himself trapped in the world of routine and boredom, in the office, in the street, in an expensive hotel.

> Decades of faces
> struggle in noisy heaps on chains and rug.
> I slit one heap. New faces press against me.

From this world there are two avenues of escape. One can try to recapture, nostalgically, the world of childhood, though one is aware that it is forever lost (see the two fine poems "Child with Shell" and "One Small Flying Fish") or one can move into a different kind of world, related to the world of childhood, though also different from it. In this world

> Heine ducks and crosses his right
> at Rimbaud. It's an active, friendly fight.
> Outside, the dying traffic howls in rage;
> here, happy daemons pen-nib-pierce my jowls.

Here Everson, as if afraid that his romanticism might become merely sentimental, takes refuge in a kind of arch humour which doesn't really come off. There are times, however, when he is overcome by a sentimentality giving off the faint scent of the 1890's:

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Remember the rape outside Drumheller
    at fifty below?
Canadians are hardy.
Beware of me, my love,
    in an eternity of cold;
my death makes me more active.

There are in this collection a few very memorable poems, but I wish that Mr. Everson had been somewhat more selective. He has included a number of poems which seem to me notations for poems yet to be written. Some of these (for example "All Wars are Boyish and are Fought by Boys") could become very fine poems indeed, but the imagery would have to be strengthened and the language tightened: "cars/whiz dangerously near" and "Engines bellow and squirt fire" are not lines likely to make an impression.

A word of commendation for the drawings by Colin Haworth. Some of them are very fine and they add greatly to the book. The book itself is quite handsomely produced, and marks an advance on the kind of work the Contact Press has been doing.

University of Alberta — Henry Kreisel

The History of the Hudson's Bay Company, 1670-1870; Volume 1, 1670-1763. By E. E. Rich. London: The Hudson's Bay Record Society, 1958. With a Foreword by the Right Honourable Sir Winston Churchill. Pp. xvi, 687.

The General Editor of the publications of the Hudson's Bay Record Society, Mr. E. E. Rich, Master of St. Catharine's College, Cambridge, and Vere Harmsworth Professor of Imperial and Naval History, has now crowned his editorial labours by the composition of what is beyond doubt the definitive history of the Hudson's Bay Company. This first volume makes it certain that Professor Rich has accomplished that great historical task, so important in the history of Canada and of such great interest to Canadian readers, in a masterly and definitive fashion. The volume is work that will not need to be done again.

The reviewer is confronted with an embarrassment of riches. The Hudson's Bay Company was, as it is still, an unique institution. An English private company, a chartered monopoly, a colonial power, one of the principal founders, however unintentionally, of the Dominion of Canada, the Company played many parts; the skill of the historian is exercised to the utmost to keep all the facets of its history in due proportion

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The principal merit of the book is that it is firmly centred on the Company. This history is not written as a set of chapters in the history of Canada. As a result, the reader is told much of the Russian fur trade and industry, with which, of course, the English trade had necessarily the closest relations. The decisions made by the Company are shown to be decisions made in the light of English and European factors as well as in response to events in America. The result is that criticisms of old standing, such as the charge of inertia in the Bay-side trade between 1714 and 1754, melt away or are much diminished.

A second great merit, and one for which Canadian historians must be especially grateful, is the thoroughness with which Mr. Rich has mastered the history and character of the French fur trade. To the story of Radisson and Groseilliers as established by Dr. Grace Lee Nute, he adds little. But the story of the Canadian *Compagnie du nord* (or *de la baie d'Hudson*) and of Iberville's services to that company is now finally illuminated and defined. In the same way, the Anglo-French competition after 1714, and in particular the story of Henley House on the Albany river, is at last made intelligible by sufficient detail and systematic analysis. The manner in which the French *coureurs de bois* menaced the English trade has never been so clearly illustrated. The years of groping and fumbling are over for students of these periods of Canadian history.

So much, and other virtues of like kind, might properly have been expected of the author and his sources. But the book possesses merits that are Mr. Rich's particular contribution. For one thing, the great institutional history is unexpectedly full of human interest. Without conscious effort—or so it seems—at portraiture, Mr. Rich brings to life one after another of these obscure and essentially simple men—Charles Bayly, James Knight, James Isham, Joseph Isbister. Even the heroes—Radisson, Henry Kelsey, Iberville, La Vérendrye—become much more convincing under Mr. Rich's hand. Indeed, no one, not even Professor Guy Frégault, has made Iberville so authentic a person as Mr. Rich does.

Again, Mr. Rich has taken pains to detail, in period after period, how life went on in the Company's establishments in the Bay, how the trade was conducted, how relations with the Indians were managed, what care the Company took for the welfare of its people. The result is a vivid, if homely, portrayal of a rather special chapter of colonial and Canadian history. Nor is it without a topical interest. Much the same kind of life, with the same problems, continues in Canada's North to this day.

The great Company emerges from this volume as a very human institution, self-interested, defensive under attack, over-secretive. But that it was more self-interested than

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a commercial corporation must be, that it was the stupid defender of a monopoly it was too inefficient to exploit, that it neglected its public obligations for the sake of private interest, these things will not bear repeating any more. As Mr. Rich has presented the story, with an almost casual freedom and no hint of the official apologist, the Company down to 1763 appears now as an extraordinarily successful and prudent business enterprise which usually managed to surmount great difficulties because it customarily kept its aims proportionate to its means.

University of Manitoba W. L. MORTON

At the Mermaid Inn, being selections from essays on life and literature by A. LAMPMAN, W. W. CAMPBELL, and D. C. SCOTT, which appeared in the Toronto *Globe*, 1892-3. Edited, annotated and selected by ARTHUR S. BOURINOT. Published by the editor at 158 Carleton Road, Rockcliffe Park, Ottawa; 1958. Pp. iv, 96. $3.50.

Arthur S. Bourinot wrapping up in cardboard covers little bundles of fugitive prose from the hands of early Canadian writers is private enterprise in publication carried to a distressing and unnecessary extreme. Although hard covers do not make a book, they complement a book; and they are at the same time, when accompanied by the imprint of a good publishing house, an outward sign that in the conception and execution of his work the author has been screwed to the sticking-place by the disciplines of commercial publication—disciplines which are, contrary to popular belief, usually salutary. Does Mr. Bourinot need assurance that the material he is handling is valuable? The assurance is easily given. The Lampman-Thomson correspondence, which Mr. Bourinot reproduced in part in two booklets of 1956 and 1957, is absolutely indispensable to any balanced estimate of Lampan, and in addition illuminates a curious personal relationship and an intellectual environment about which we need to know much more than we do at present. Now, through another booklet, this one called *At the Mermaid Inn* and comprising some of the pieces written by Lampman, Campbell, and Scott for a column which they ran jointly in the *Globe* in 1892-3, the way is opened to material quite as rewarding as the correspondence. Here the range of topics is wide, the quality of writing generally good; and even testy young Campbell, the least capable and the least attractive stylist of the group, turns out to be a remarkably interesting index of the times—for example, in his response to Hamlin Garland and the trend towards realism in American writing. I would not consider putting any research student through his paces in a course in Canadian letters without assigning all three of these publications for careful study.

Yet I would do so with misgivings and a sense of frustration; and this brings me back to Mr. Bourinot's role in these proceedings. To speak specifically of *At the Mermaid*

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son, I am disturbed by the presence in this publication of a variety of irregularities in method. At one level these irregularities are merely a matter of mechanics—and it should be said in fairness that at this level the present text represents a tremendous improvement over the first text of the Lampman-Thomson series. At another level, however, they involve the whole question of the relation of a selected edition to the original material from which it is drawn. In 96 pages Mr. Bourinot prints 103 selections; but these constitute, as he frankly tells us, only one-fifth of the entire *Mermaid* series. Moreover, of the 103 selections, 50 are by Lampman, only 27 by Scott and 26 by Campbell. Having noted in his Introduction that Lampman is given preference over the others because he "seems to have been much more suited to this type of work than were his collaborators", Mr. Bourinot concludes: "No doubt many will not approve of the selection here made, but there is always a remedy: they can make their own selection". Now, it's a free world after a fashion, but surely an editor who is dealing with writing of more than transitory interest (as Mr. Bourinot undoubtedly is) has responsibilities for the freedom of his readers which set a curb on his own freedom to offer as much or as little as he likes, or whatever proportions he fancies, of his originals. Can we indeed make our own selection? The truth of the matter is that as far as the *Mermaid* series is concerned we are in Mr. Bourinot's hands; and, given the present modest rate of advance in Canadian studies, in Mr. Bourinot's hands we are likely to remain for a long, long time.

I am of course grateful, as many others must be, for the proffer of an extremely valuable gift where nothing has been proffered before. I am also very much interested, again as many others must be, in the securing of reliable and comprehensive records for the growing number of students undertaking work in the Canadian field in our universities; and, this being the case, I cannot forbear looking the gift horse in the mouth. I am not suggesting that Mr. Bourinot should have reproduced the *Mermaid* series in its entirety; I am simply wishing for something that might reasonably be called a definitive edition of this material. I record the wish without malice. I take Mr. Bourinot's work seriously, for I believe he possesses uniquely at the moment the facilities (I am thinking of access to private papers), the knowledge, and the zeal to command the area of documentation he has chosen to enter.

Carleton University ROBERT L. McDOUGALL

Contemporary Canada. By MIRIAM CHAPIN. Toronto: Oxford University Press, 1959. Pp. 332. $7.50.

The candid author of *Atlantic Canada* has fired a barrage that covers the whole Canadian sector, and her book indicates that she has carried on a vigorous research to acquire a complete stock of ammunition. Some readers may feel that she is making a deliberate

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attack on Canada despite her long stay in the country, but I think differently. Rather she is writing as if we were a relative of whom she has grown quite fond, and feels it her Christian duty to point out our defects. One can sense, too, that she more or less thinks that her scolding will be in vain, that she is somewhat resigned to the fact that Canada will never reach its true place in the scheme of things and may, if no more initiative and courage is shown, become a part of the United States. Her opinion is that the Western Provinces are ready for such a move right now, for she says: "Western Canadians behave like their American neighbors in business and sport, in all their way of life. They cease to look to Toronto or Montreal for guidance."

It might be a good thing if this book were compulsory reading for all members of the Atlantic Provinces Economic Council. It points out that at the beginning of this century 80,000 fishermen worked from Newfoundland; now there are but 18,000, many of them old men. Furthermore, the demand for codfish is slackening. The chief codfish markets for the Atlantic Provinces are the West Indies and Brazil; but the more prosperous these places become, the less is codfish used there as a staple food. The author says bluntly: "Nothing will help until the countries that eat salt codfish can sell enough to Canada to pay for it, or earn dollars in some other trade." In like tone the author warns that the soft woods are vanishing, that chemists must find a way to make paper from good hard wood—for the spruce and balsam are not replenished. She states that only in Prince Edward Island does farming pay enough to keep the boys at home; that in spite of co-operatives and government aid, Nova Scotia has less than half as much land under cultivation as it had thirty years ago; that Maritimers sell potatoes that don't pay for the meat they import; that three-quarters of the farms in Nova Scotia and New Brunswick bring in a gross income of less than $2,500 a year; and that the future of coal in Nova Scotia is as dark as the galleries it comes from. Of the Maritimes she says: "With Confederation in 1867, they exchanged British domination for that of central Canada and became a colony of Ontario, cut off from their natural markets in the United States, bound by tariffs planned to build up Ontario's manufactures."

Halifax, N. S. Will R. Bird

Meditation at Noon. By Peter Miller. Toronto: The Contact Press, 1958. Pp. 101. $2.00.

This is a handsome book and an interesting one. But although it has its shocks of pleasure and perception, these are discontinuous; its appeal is in the end uneven. On asking myself what (if anything) I mean by "uneven", I first of all answer that, when each one of these lyrics is compared with all the others, about two thirds of them come off and one third of them do not. The collection is therefore uneven both in the sense

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that it shows sharp fluctuations in quality and also in that there are very few so-so poems that lead up to, or away from, the successes and the failures. The good poems are those in which Mr. Miller allows his unencumbered lyric muse to evoke and celebrate the passionate moment; the poor poems are the ones in which he sets her to arguing and reporting. The narrative mode recaptures; it is the mode of the sense of time past, and it has the scope in which to argue and describe. The lyric mode captures; it is the mode of the sense of nowness, and it has the present brevity of a halt in time. Some of the bad poems in this book, such as "The Whole Woman", "Berlin—June, 1945", and "The Beginning of Vision", could perhaps be described as narratives *manqués* masquerading as lyrics. Mr. Miller is not the only Canadian poet who sometimes forgets that nicety of observation and exactitude of description do not necessarily add up to poetry. Other bad poems in this book are reportorial in another sense: they argue slickly and unimpressively. Mr. Miller is very much better when he is making fun of himself as a thinker ("Deep Talk") than he is when thinking or taking a position, as in "Sunspots and Significance", "Scar Tissue", or "On the History and Nature of IT". All these poems leave one uneasy, as when an ordinary journalist tries to rise into rhetoric or philosophy.

Another reason why *Meditation at Noon* is uneven is that it seems to lack a frame of reference, or a centre for its far-flung geography. And the three translations at the end (the merits of which as translations I am not competent to judge) certainly do not help the book hang together any better. Of course, the lyric is a discontinuous form and, apropos of this collection, perhaps the critic's desire to impose an order is even more irrelevant than usual. These poems are set in many countries, and if they allow a theme perhaps it is a literal cosmopolitanism complementary to a kind of inward variety of spiritual pilgrimage. In this case, though, one would have to say that both the literal and spiritual cosmopolitanisms are of a facile and footloose kind. Or (perhaps better) their theme might be an outward restlessness in contrast with a steady discovery of the inward country of the self. Certainly poems such as "Meditation at Noon" and "Journey into the Interior", which celebrate the inward self-scape as the still point of the author's travelled world, are among the best in the book. Mr. Miller is also impressive in his lyrics controlled by the imagery of a living City ("The City, Then"; "Photographer in Town") and consistently felicitous in those controlled by images of the sea: "My Vessel, My Love"; "Macchu Picchu"; "Her Apartment"; and "High Diver".

University of Alberta — IAN SOWTON

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Princess Patricia's Canadian Light Infantry, 1919-1957. By G. R. Stevens. Griesbach, Alberta: Privately Printed, 1958.

With the appearance of the third volume of the regimental history of the Princess Patricia's Canadian Light Infantry, the saga of a fine regiment has been brought up to date. The latest volume follows the excellent two-volume study by Ralph Hodder-Williams, which dealt with the Regiment's exploits during the First World War. Although regimental histories are undoubtedly written for specialized audiences—the members, ex-members, and friends of the unit—this book, perhaps, has a somewhat more general interest. From the August day in 1914 when Mr. (later Brigadier) Hamilton Gault offered to raise and equip a battalion at his own expense until the present, the Princess Patricia's Canadian Light Infantry has been something of a Canadian tradition.

Mr. Stevens' book devotes a short first chapter to the period between the wars when the Regiment was stationed in Toronto, London, Winnipeg, and Victoria, and a second, somewhat longer chapter to the Princess Patricias in Britain. Strangely enough, this second chapter is in some ways the most convincing in the book, reflecting as it does the day-to-day life of the Regiment while it was engaged on the exercises and rigorous training which were a prelude to the Mediterranean landings in 1943. The next seven chapters deal with the role of the Regiment in Sicily, Italy, and North-West Europe. The account of this crucial period appears to be accurate and objective, even if somewhat uninspired, and the part played by the Princess Patricias is given in its proper perspective against a lightly sketched background of the war as a whole.

Three chapters are devoted to the Korean War, one for each of the Regiment's participating battalions, and the book concludes with a brief summary of post-Korean activities in Canada and Germany. An illustrated appendix showing the commanding officers of the Regiment between 1919 and 1957 and a number of good maps and photographs help to make this book one that any friends of the Princess Patricias would be glad to own.

Ottawa D. J. Goodspeed

The Arts in Canada. Edited by Malcolm Ross. Toronto: The Macmillan Company of Canada, 1958. Pp. 176, 140 ill. (20 in colour). $10.00.

It is a regrettable fact, and not at all to our credit, that Canada's growth in the arts has not produced a concomitant body of literature to keep pace with it, that is, a body of writings devoted to the recording, documentation, and appraisal of this growth. Books which deal with the arts in Canada, or any aspect thereof, have always been a rather rare commodity on the shelves of the bookseller. It is with considerable pleasure, therefore, that we anticipate each new volume on the arts which is issued.

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The latest entry into the rather specialized field of literature concerned with Canadian cultural development is *The Arts in Canada,* edited by Malcolm Ross. In this book, trends and achievement in the period since World War II are given special emphasis. I wish I could report that this volume represented a notable improvement over earlier publications in this field but, unfortunately, I cannot. In quality, it is no worse, but certainly no better, than what has gone before.

The contents of the book are offered to us in a compact format whose design is respectable without being distinguished in any part. It would have been heartening to discover a more imaginative and courageous example of the designer's art in a book that is, itself, dedicated to the arts. The margins have a narrow, uncomfortable appearance. Wherever large expanses of type occur, they tend to be vitally monotonous. The illustrations, particularly those of paintings, are often grey, lacking both contrast and definition. Last, but not least, the colour plates of paintings are frequently blurred and provide no reasonable or satisfactory idea of the richness and textural variety inherent in the works themselves.

The main defect of *The Arts in Canada,* however, is one that it shares with many other publications in the field. Its scope is far too broad for such a slim volume. The table of contents catches our eye by listing an imposing range of topics, sixteen in all, and an equally impressive list of fourteen authors to discuss them; but the length of the table suggests, at the same time, the need for a much larger book or, better still, several books in order that the material in question might be adequately covered. What we have here is a potpourri of topics, not one of which is dealt with very thoroughly. This volume purports to be "a stock-taking at mid-century", but it is a hasty stock-taking at best and the sins of omission are many. If you take one hundred and fifty-one pages, less the space required for one hundred and four illustrations, and divide the result by sixteen articles, you then have some idea as to how little actual text each contributor has supplied. It is not surprising, therefore, that each of the articles is disappointing in its brevity.

Of course, if you subscribe to the saying that "every picture is worth a thousand words", you may perhaps feel that this book is lengthy enough or, at least, longer than I have implied. However, I would dare to suggest that many of the illustrations provided have been ill-chosen, that they are often very tenuous in their relationship to the text, and could well be sacrificed in favour of additional commentary. When we reflect that each of the writers is an authority in his chosen field, we can only lament that we have not been permitted to share more of their experience with them, and conjecture as to what might have resulted if longer, more definitive essays had been demanded of them. Yet, in spite of its shortcomings, much of the book makes for stimulating and useful reading, and since it belongs to that rare species of works dedicated to Canadian culture, it is a valuable addition to anyone's library.

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Robert Ayre's text on "Painting" is a lively piece of exposition which surveys trends and events but contributes little fresh insight into the developments that have taken place. In the past, the art of sculpture has been generally neglected or excluded from such books, a fact that makes William Dale's honest and pithy comments on the subject all the more enjoyable and meaningful. His blunt observations point out clearly some of the current issues and problems that the Canadian sculptor has to face. Mavor Moore's commentary on the "Theatre in English-Speaking Canada", Northrop Frye's section on "Poetry", C. T. Bissell's article on "The Novel", Warnett Kennedy's discussion of "Architecture and Town Planning", all furnish interesting reading. Indeed, with the possible exception of the contributions on "Handicrafts" and "Industrial Design", which are both so short as to be almost non-existent, each of the essays can be recommended as a limited but rewarding experience.

The picture of the present state of the arts in Canada that this book reveals to us is an exciting and hopeful one. It appears that we can well afford to be optimistic about the future. There is, however, one serious and gloomy note. In his article on "Creative Scholarship", which tells of great activity, it is both alarming and ironic that among approximately fifty-one examples cited, F. E. L. Priestley mentions only two that have to do with Canadian material, and only one that is directly concerned with research into Canadian culture. Let us hope that our scholars of the future will not be so remiss, and will focus more of their attention on the environment and material around them.

University of Toronto E. F. COOKE

Books in Brief

The Paris of Henry of Navarre as seen by Pierre de l'Estoile. Selections from his *Mémoires-Journaux*, translated and edited by NANCY LYMAN ROELKER. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. 321. $9.25.

Pierre de l'Estoile (1546-1611) was an official of the French court during the period of the Wars of Religion, the Massacre of St. Bartholomew, and the Paris League Rebellion. His diary records his impressions of the years from 1574 to 1611 in Paris, and is a rich source of political and social history. The complete *Mémoires-Journaux* (Brunet edition), as published in Paris in the nineteenth century, remains the definitive edition for scholars, but its length (eleven volumes) and lack of organization make it unsuitable for the general reader. Miss Roelker has selected, arranged, and translated passages of the diary up to 1599.

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The Scepter of Egypt: A Background for the Study of the Egyptian Antiquities in The Metropolitan Museum of Art. Part II: The Hyksos Period and the New Kingdom (1675-1080 B.C.). By William C. Hayes. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1959. Pp. xv, 496. 275 illustrations. $16.50.

This handsome book is the sequel to a volume published in 1953 which surveyed the civilization of Egypt, as revealed by antiquities in The Metropolitan Museum of Art, up to the end of the Middle Kingdom. It carries on the record up to 1080 B.C. In addition to a detailed text by the Curator of the Egyptian Department of the Museum, the book contains numerous photographs of antiquities, a chronological table of Egyptian kings, an extensive bibliography of works on Egyptian history, two indexes, and a map.

The British Campaigns in the Peninsula, 1808-1814. By D. J. Goodspeed. Maps drawn by C. C. J. Bond. Ottawa: Queen's Printer, 1958. Pp. 228. $1.00.

A book prepared as a text for officers' study courses but worthy of more general circulation. Major Goodspeed has used the abundant source material with skill, and he writes with clarity and polish.

The Silver Dart: The Authentic Story of the Hon. J. A. D. McCurdy, Canada's First Pilot. By H. Gordon Green. Fredericton: Brunswick Press, 1959. Pp. xvi, 208. $4.95.

This book commemorates the fiftieth anniversary of the first airplane flight in Canada, which took place in February, 1909, when the Honourable J. A. D. McCurdy piloted the *Silver Dart* over the ice of Baddeck Bay, Cape Breton. The foreword is by Dr. Gilbert Grosvenor, Chairman of the National Geographic Society, the preface by General A. G. L. McNaughton. Mr. Green devotes most of his space to McCurdy the pioneer in aviation, but he has also written preliminary chapters on McCurdy's boyhood and life in business and government.

Oxford Today and the Canadian Rhodes Scholarships. By Hugh Whitney Morrison. Toronto: W. J. Gage, 1958. Pp. x, 72.

This handbook, sponsored by the Canadian Association of Rhodes Scholars, outlines the Oxford system and explains the history and conditions of the Rhodes Scholarships. It should be very useful to Canadian students contemplating study at Oxford.

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The Dalhousie Review extends greetings to this new Canadian quarterly published by the University of British Columbia.

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Ancient Book Illumination. By KURT WEITZMANN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1959. Pp. xiv, 166. 64 plates. $11.75.

This is the latest volume in a distinguished series, the Martin Classical Lectures. Professor Weitzmann, who proved the existence of ancient book illumination in an earlier methodological study, here presents a historical study of illustrations in ancient literature. The paucity of primary material (papyrus, the material on which almost all the ancient texts were written and illustrated, is perishable) has made the author's task very difficult, but on the evidence of a few papyrus fragments, mediaeval copies of classical texts, and classical monuments believed to be dependent on illustrated books (rolls), he has reconstructed this aspect of classical literature. The texts discussed are grouped into four genres—scientific and didactic treatises, epic poetry, dramatic poetry, and literary prose texts. The sixty-four plates are a representative selection of the illustrations discussed in the text.

Other Books Received

Pen, J. *The Wage Rate under Collective Bargaining.* Translated by T. S. Preston. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1959. Pp. xiv, 216. $7.95.

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