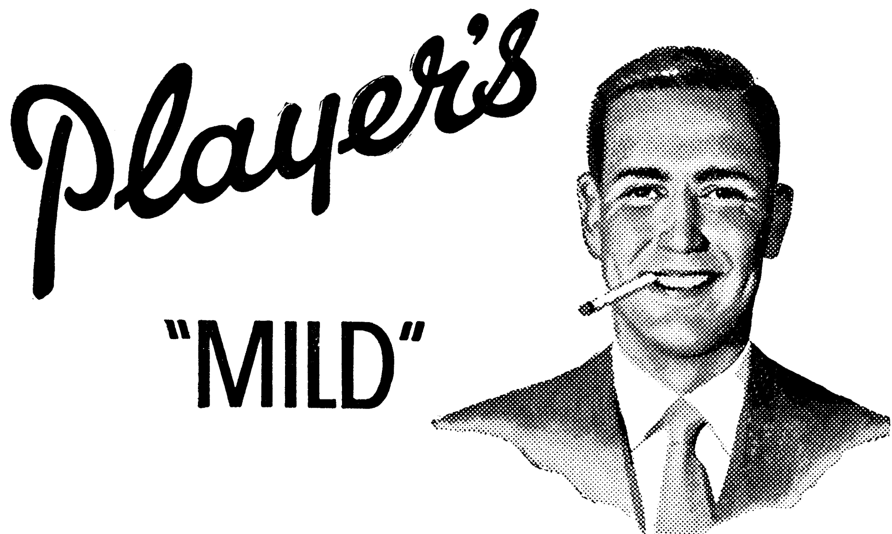

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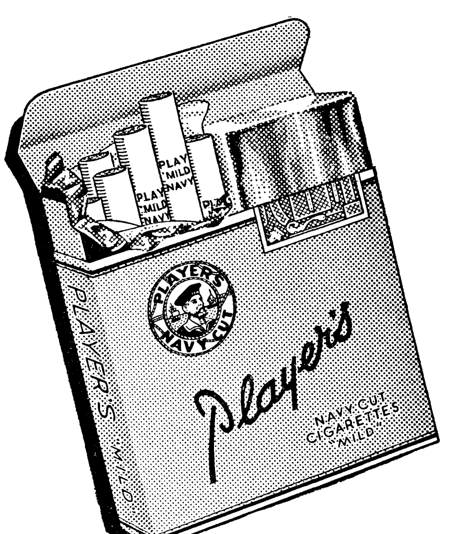

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It may not be too much to say that few even of the enthusiastic Scots of the Province of Nova Scotia have an adequate appreciation of the gentleman who is General Advisor on Celtic Studies for the Adult Education Branch of the Department of Education. Major C. I. N. MacLeod is a scholar of distinction who has been a prize winner time and again; and one has only to glance at the examination papers set by him for his classes in the Nova Scotia Summer School to observe the breadth of his erudition. He is a renowned piper who possesses a deep knowledge of the national music. And his poetic and musical genius, already recognized more than once by the Highland Association of Scotland, is brought into prominence by the recent appearance of "Ant-Eilthireach," a collection of his original poems and musical compositions.

The book is appropriately dedicated to "Sine" and "Alasdair Mor", the poet's genial and cultured parents, who have so charmed such Nova Scotians as have called on them. This dedication gives rise to the expectation that a work by the son of the author of "Litrichean Alasdair Mhoir" will abound in grace of expression, pathos, and good humor; and the reader will in no way be disappointed. Rarely does one find in a small volume such a variety of theme, such diversity of rhythm, and such richness of diction.

It may well be that not a few readers will encounter some difficulties because of their limited vocabulary. Fortunately, the poet has thought of that very fact, and he has prepared a sheet of explanatory notes that is enclosed with every booklet.

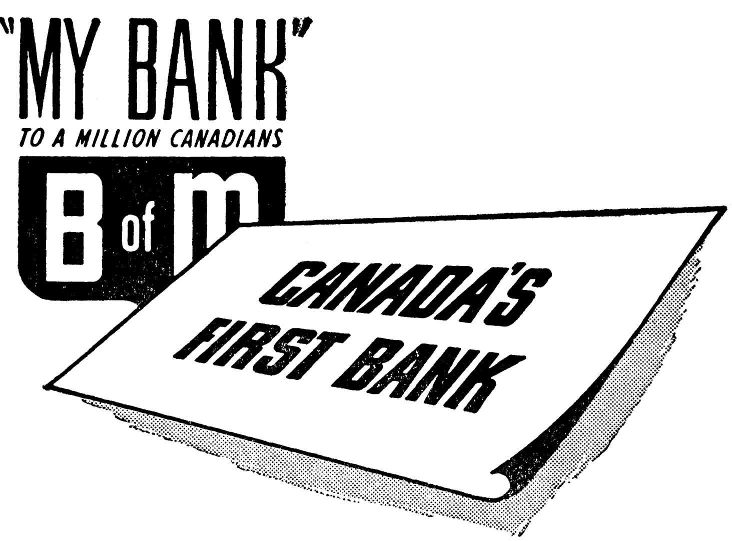
The original tunes that accompany half the poems are a welcome addition. All of them are in the best tradition of the highland lyrics; they leave the poet free to express himself in new rhythmic forms; and they give the singer an opportunity of enlarging his musical repertoire.

It may reasonably be hoped that Nova Scotians will show their appreciation of Major MacLeod by buying up this edition in a hurry. Those who now know the language will enjoy the poems; learners will find in them a text that will be really stimulating in their effort to master the genius of the Gaelic language.

P. J. H.

LORD OF ALL LIFE: By A. IAN BURNETT. Clark, Irwin & Company, 1952. Pp. 205. $2.50.

A sermon is the vehicle of the spoken word and sermons notoriously lose their lustre, like sea-weed out of water, when they are severed from living personality and set down in the impersonal medium of printer's ink. This collection of sermons by the minister of St. Andrew's Presbyterian Church, Ottawa, (Mr. Mackenzie King's church) is no exception to the rule, though one of its merits is that print has not altogether subdued the original and that we partly



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hear Dr. Burnett's voice as we read. It is a direct and attractive voice. These sermons are not apologetic in the wide sense; they do not commend the Christian life to the non-believer. They are not doctrinal; their dogmatic foundation is more implicit than explicit. Rather, they appeal, on the basis of Christian experience, for more faithful Christian discipleship. Direct exhortation is probably the most effective form of preaching and the least persuasive form of writing. Again, Dr. Burnett's book is no exception to the rule.

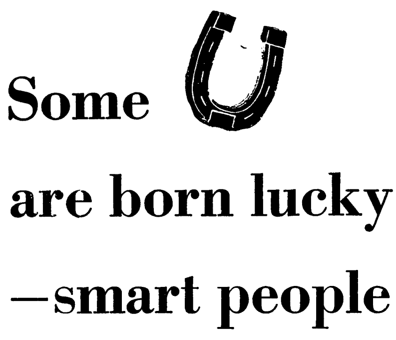
K. M. H.

HEMINGWAY. The Writer as Artist: By CARLOS BAKER. Princeton University Press, 1952. Pp. xix, 322.

Any attempt at a comprehensive estimate of an author still living and active in his craft must be a problematical one. But Hemingway has been writing for some thirty years and the Professor of English at Princeton in the present study has an extensive 'canon' to evaluate and one which, in his estimate, includes Hemingway's *Romeo and Juliet*, his *Lear*, and his *Tempest.* Professor Baker handles his material chronologically, but freely, using biography to illuminate this critical argument. The result is impressive.

The critical preference for formal textural analysis, which is now sufficiently old-fashioned to have earned the title of the New Criticism, directed attention to the infinite depths of meaning that can be buried beneath apparently simple imagery and narrative. But criticism needs to check the worth of literary statements against the values current in the whole of experience if literature is to have any contact with a reality outside itself. It is a pleasant indication of Professor Baker's freedom from pretentiousness that he calls his book *Hemingway* and not *The Mountain and the Plain*—though the dust-jacket is made to indicate the prominence of that particular piece of symbolism in his interpretation. While the primary emphasis is placed throughout on the elements which have gone to make up Hemingway's original and carefully-constructed style and the way he deploys his material to gain his effects, almost equal attention is given to Hemingway's aesthetic and moral outlook, evaluated over against the contemporary world and its problems. As truth (reporting an experience "the way it was") is the aesthetic ideal in Hemingway, so integrity (unflinching acceptance of the challenge of experience) is the moral ideal. In keeping with these ideals is a love of the "normal" and the "natural". And literary power of expression is mediated through natural symbols—what T. S. Eliot has called "objective correlatives". Finally, Hemingway, for all his love of living and belief in the achievements of active virtue, takes a tragic view of life, because of the transience of man's existence. "The earth abideth for ever"; that is at once the assurance and the doom of mortal striving.

Professor Baker's insights could hardly be overpraised and his exposition is deftly handled. But his enthusiasm does not give negative criticism sufficient consideration. Edmund Wilson, in his essay on 'Hemingway: Gauge of Morale' in *The Wound and the*



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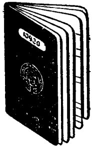

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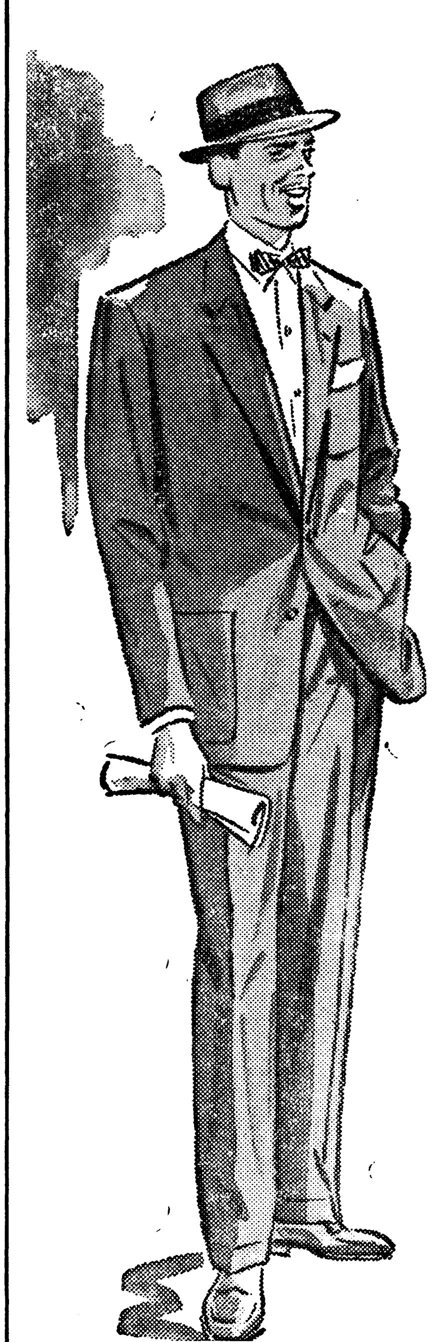
Bow, wrote somewhat caustically yet reached very similar conclusions to those of the present study. Professor Baker mentions him only in order to refute his "strictures"; and the stricture most elaborately refuted—Hemingway's likeness to Kipling in an inadequate conception of women—seems to survive intact at the end. We may admire Hemingway's moral earnestness without acquiescing in either his initial assumptions or his conclusions and Edmund Wilson's exposure of the limitations of the Hemingway creed is mostly to be preferred to Professor Baker's account of its nobility. Hemingway certainly is "neither a moral nor a metaphysical nihilist" and his enthronement as "arch-priest of violence" rests on a misunderstanding. But those who found a cult of brute force on the basis of Hemingway's writings, just as those who misinterpret Nietzsche in the same way, also understand by misunderstanding. Nietzsche and Hemingway have nothing in common except a deep concern to establish values in the face of a prevailing relativism; but then antithetical types often work to the same ends. How similar also is the Stoic moral attitude in Hemingway, who glories in the physical, and in Swift, who regarded natural processes as loathsome! Hemingway, the healthy extrovert and man with *gusto*, over against Nietzsche, the sick introvert, and Swift, the man with *nausea*, is utterly unlike these literary artists and yet, like them, a preacher whose message is ambiguous and double-edged. It is this ambiguity which Professor Baker overlooks and so minimises the dark side of his picture. It is more difficult than he seems to imagine to combine pragmatism and psychological hedonism with a belief in transcendent values and the dignity of human life. To the extent that empiricism is "sturdy", non-empirical elements must be weak. The way in which one side of Hemingway's philosophy of life fights against the other is virtually passed over. If "Hemingway's heroes belong among the normal males of our time", it is partly because he has influenced the contemporary notion of normality by responding to and mirroring the abnormalities of our time, as Edmund Wilson has claimed. Or is it normal for heroes to be "anti-intellectuals and even behaviourist anarchists", a description Professor Baker believes to be partly just? Nevertheless, because this surprising moralist and artist has kept open the possibility of the temporal world's traffic with the external, we may agree that "Hemingway's best work is in happy conspiracy with the permanent" and find in Professor Baker's eloquent testimony a valuable illustration of the hidden powers of art.

K. M. H.

HISTORY, CIVILIZATION AND CULTURE. An Introduction to the Historical and Social Philosophy of PITIRIM A. SOROKIN: By F. R. COWELL. London, Adam and Charles Black, 1952 Pp. xii, 259.

Mr. Cowell has undertaken to expound "summarily" the thought of the Professor of Sociology at Harvard as contained in the four lengthy volumes of his *Social and Cultural Dynamics*. Professor Sorokin posits the existence of three main types of culture, or "socio-



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cultural super-systems". Two of these, the "ideational" and the "sensate" are polar opposites; while the third, the "idealistic" stands between the others. Ideational cultures are those in which faith in a supernatural reality is dominant. Sensate cultures are materialistic and earth-bound. Idealism views the material from a spiritual viewpoint.

Although Auguste Comte is scornfully dismissed, Sorokin's three super-systems are strongly reminiscent of Comte's three stages of theology, metaphysics and positivism. Only Comte's valuations are reversed, for "senate" is used as a term of unqualified disapproval, while ideational cultures are consistently pictured in a favourable light. The Comptean categories, however, are put in a Hegelian framework. History is viewed as the dominance of one "culture mentality" which passes into the next by an inner logic, since "change is the law of life". Not all societies exhibit any of the three super-systems perfectly, merely tending to do so insofar as they achieve a unified culture. In the history of Western civilization there have been two complete cycles, with idealism evident in the hey-day of Greek culture and in the early Renaissance. The present age shows the death-throes of a radically sensate phase. In his attitude to the present age Professor Sorokin dons a Spenglerian mantle, though Sorokin's "sensate", while resembling Spengler's "faustian", is much more simply a Bad Thing.

Professor Sorokin purports to demonstrate the truth of his theory from the facts of cultural history arranged in statistical tables and graphs. The visual arts, music, literature, philosophy and the history of invention and the sciences are all supposed not only to confirm, but actually to demand his conclusions. His use of statistics has been criticised as being quite uncritical. And, though Mr. Cowell denies any inadequacies, the arbitrary way in which individuals, works of art and systems of philosophy are thrust into the Procrustean bed of the super-systems is no more than the outcome of initial cultural judgments, hair-raising in their superficiality and over-simplification. Yet, in spite of all the naivety and pseudo-science, the attempt to bring the varied facets of culture and civilization into unity within a rational system has an initial plausibility. Moreover, in asserting man's creative power over his environment and the way in which his works and condition are entirely determined by his beliefs, the theory requires—and might be supported by—a philosophy of history.

It is here that Professor Sorokin is most disappointing. He points to the cyclic rhythm of the super-systems as indicating a reality in which each participates and which none fully embody. At the same time he asserts that history contains only these super-systems and that no others are possible. The "reality" not contained in the super-systems is not discussed; perhaps his belief in the utility of the intuitions of religious mystics may be connected with this unknown realm. Professor Sorokin's unqualified condemnation of everything sensate is hard to square with the theory of participation. He should object only to over-emphasis of either extreme, if both represent part of reality, and hold the ideational equally in abhorrence. And since idealism is nothing of itself but simply a mean between the other two, it should be most real. Idealistic cultures are indeed praised, yet

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they are usually described as ideational patterns mixed with sensate elements, as a purity sullied though not yet defaced. And sensate cultures are blamed for all the evils evident in their decay, in spite of the fact that the worst of these are caused by the irruptions of ideational patterns. It seems that Professor Sorokin is advocating two irreconcilable theories: one of two systems which eternally (because necessarily) alternate and the other of an unknown reality manifesting itself as spirit in a world which has fallen into matter—matter being essentially at war with spirit. It may be fruitless even to look for consistency where there is so much confusion. Certainly, the claim to demonstrate supra-sensate truth unequivocally while using solely the methods and data of sensate science seems the oddest of odd undertakings.

Mr. Colwell has approached his task of exposition with exemplary enthusiasm and single-mindedness. It is a little irritating, all the same, constantly to be asked to accept critical clichès and commonplace half-truths as enlightening revelations. The "prophetic" denunciation of sensate Western culture at the end of the book may belong to the authentic Slav tradition, however, which Mr. Colwell claims for it. Its only possible rival in vehemence and indiscriminateness of vituperation is *Pravda.*

K. M. H.

SCIENCE AND VALUES. Explorations in Philosophy and the Social Sciences: By JOHN A. IRVING. The Ryerson Press, 1952. Pp. 148. $3.50.

The twelve short essays of this collection cover such varied subjects as utilitarianism, the history of philosophy in Canada, the comparative method, and democracy in the cold war. In a *Preface* and *Epilogue* the author, who is Professor of Philosophy at Victoria College, Toronto, states that one theme binds them together, "a concern with the significance of the psychological and social sciences for a reinterpretation of the nature and function of values". In addition, he puts forward a claim: "Amid the philosophical uncertainties of the mid-century, there is one challenging certainty. The advance of psychology and the social sciences has brought humanity to the threshold of a New Enlightenment". The essays, which are for the most part admirably lucid and moderate in tone, bear witness to the concern. Their accumulative evidence, however, offers little support for the claim so confidently advanced.

It would be good to have a more extended and systematic account of Professor Irving's beliefs than the scattered opinions of these "explorations", which are sometimes hard to reconcile. For example, philosophers of a past generation are criticised for rejecting Spencer's attempt to apply evolutionary theory to philosophical problems. Yet, in another essay, Spencer's evolutionary ethics are dismissed as a hopeless confusion because the categories of philosophy and science are not to be brought together by analogical thinking. Again, we are told, "It is perhaps not surprising that recent advances in psychology and the social sciences have been accompanied, in certain

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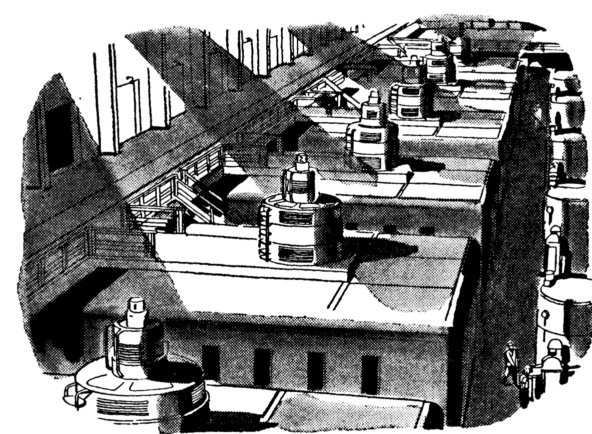

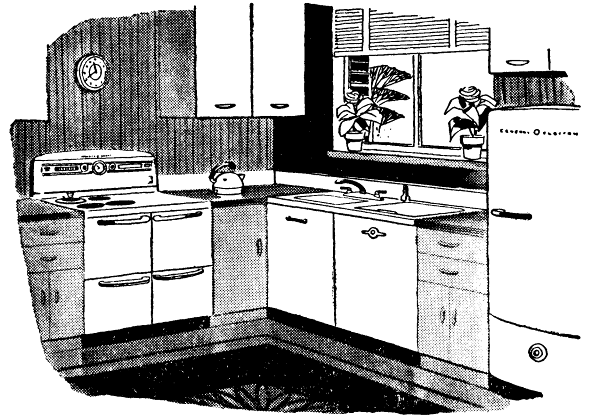

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quarters, by a renewed emphasis on the need of (sic) keeping science in its place". At the same time, the essays sound strenuous warnings on the dangers of extrapolation and insist that scientific statements and value judgments must be "rigidly separated". By giving illustrations of how psychologists and others wantonly ignore this the author underlines the need for keeping science in its place.

It is particularly hard to grasp what Professor Irving proposes to do about the confusion over values, which he admits to be a major symptom of the age. The social sciences show the way in which social change can be manipulated. But, it is argued, this may have evil results rather than good unless philosophy has first provided the manipulators with correct standards of ethical value. Philosophy has, in fact, "succeeded in formulating" "universal moral standards". From the examples given, these appear to be Kant's laws of the practical reason. Now, for Kant, the moral law presupposes and leads to religion and the practical imperative demanding, that people be treated as ends and not as means, has cosmic implications. But Professor Irving seems to think it natural that religion and philosophy should be widely divorced today and suggests that our present concern should be, not metaphysics, but social ethics and social philosophy. He quotes with approval a statement of Georges-Henri Levesque containing the sentence, "The social sciences alone can teach the humanist man's most important dimension, the social one". Whence does this value judgment derive its authority?

Perhaps an answer can be found in Professor Irving's essay on existentialism. His principal objection to this movement is summed up in Marvin Faber's verdict: "Existentialism founders on the solid achievements of the sciences, social as well as natural. Their prestige....is so great that there is no room in respectable circles for self-styled oracles mouthing general statements about man....". What is mouthed and the particular party mouthing is at this point irrelevant. The interesting point is the shameless appeal to prejudice, veiled by the question-begging term "solid achievements". We have heard this voice before. Just so, the prestige of Michurin leaves no room for the species of bourgeois metaphysics known as formal genetics..respectable Victorian Prime Ministers have no use for fantastic theories of evolution..the dignity of the Church does not stoop to peer through telescopes..cultured people on Mars Hill have no time to listen to Jewish fables of resurrection from the dead. It is surely not asking too much of a philosopher to expect that he will give philosophical reasons for rejecting metaphysics or for advocating exclusive attention to social philosophy. While no one would deny that the social sciences have a notable part to play in shaping the future of our civilization and will influence our thinking and behaviour, it is one thing to plead that their direction must be controlled by a proper understanding of values; it is quite another thing to insist that they must be accepted forthwith as the chief constituents of a new humanism and that philosophy must be absorbed wholly in the task of being a servant to these youthful charges.

K. M. H.

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CANON CODY OF ST. PAUL'S CHURCH. By William Charles White. The Ryerson Press—Toronto. Pp. 220.

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The thoughts aroused by the notes of some of his addresses *The True View of Life*, (page 151) and *Many Mansions—The Life Beyond*, (pages 156-161) (to mention only two) clearly show how the intensely active life of this able man, was built on a profound and constant realization of life, as "A Going to the Father" and so was joyously and triumphantly lived.

K. C. L.

THE HOUSE OF ORSEOLI: By LAURENCE DAKIN. Falmouth Publishing House, Manchester, Maine.

Laurence Dakin, a native of Sandy Cove, Digby County, Nova Scotia, now living at Suva, Fiji, has become a world citizen and a world poet. His previously published works include *The Tower of Life*, an allegorical narrative of blended poetry and poetic prose; three volumes of poetry, *Poems*, *Sorrows of the Hopeful*, and *The Dream of Abaris*; five exquisitely wrought closet dramas in verse, *Ireneo—a Tragedy*, *Prometheus, the Fire Giver*, *Pyramus and Thisbe*, *Marco Polo*, and *Tancred, Prince of Salerno* (which has been set to music); a brief prose narrative, *The Story of Isa Lei* (the most beautiful song of the Fiji Islands). The book under review is Dakin's first sustained piece of narrative poetry. The scene is of necessity Venice, and this gives him ample opportunity to exercise his marked skill in describing the beautiful, whether found in nature or in art. The action centers around Pietro Orseoli, first of the four doges that the house of Orseoli gave to Venice, who was eventually canonized. The most remarkable artistic achievement in the poem is the architectural symmetry of the form. There are three books, each consisting of five cantos, each canto consisting of twenty stanzas, each stanza containing two iambic pentameters (*aa*), one iambic tetrameter (*b*), and three iambic pentameters (*ccc*), apparently his own ingenious invention. The architectonics of the poem challenge comparison with the symmetrical structure of Dante's *Divine Comedy*.

V. B. R.

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DICTIONARY OF WORLD LITERATURE: CRITICISM—FORMS—TECHNIQUE. By JOSEPH T. SHIPLEY. New York: Philosophical Library. $7.50.

This is a new and completely revised edition of a book first published in 1943. The changes made have taken into consideration the suggestions for improvement made by many who have used the first edition. One of at least a dozen volumes of dictionary or encyclopedia type by the same publishers, the new book contains the material essential to the understanding of literary or theatrical art. It deals only with the "criticism and the techniques and forms of literature" as exemplified in all of the more important languages of the civilized world from the earliest times to the present day. (For those who wish surveys of the literatures of the various countries and brief accounts of individual authors and literary works, there is a companion two-volume *Encyclopedia of Literature*). The dictionary arrangement makes it easy for the reader to turn quickly to adequate comment on any reasonably well-established literary term, form, technique, movement, school, or kind of criticism on which he needs enlightenment. The book is an invaluable aid to the reader interested in his own cultural development and preeminently so to all who are in any way engaged in helping others to appreciate or create literature.

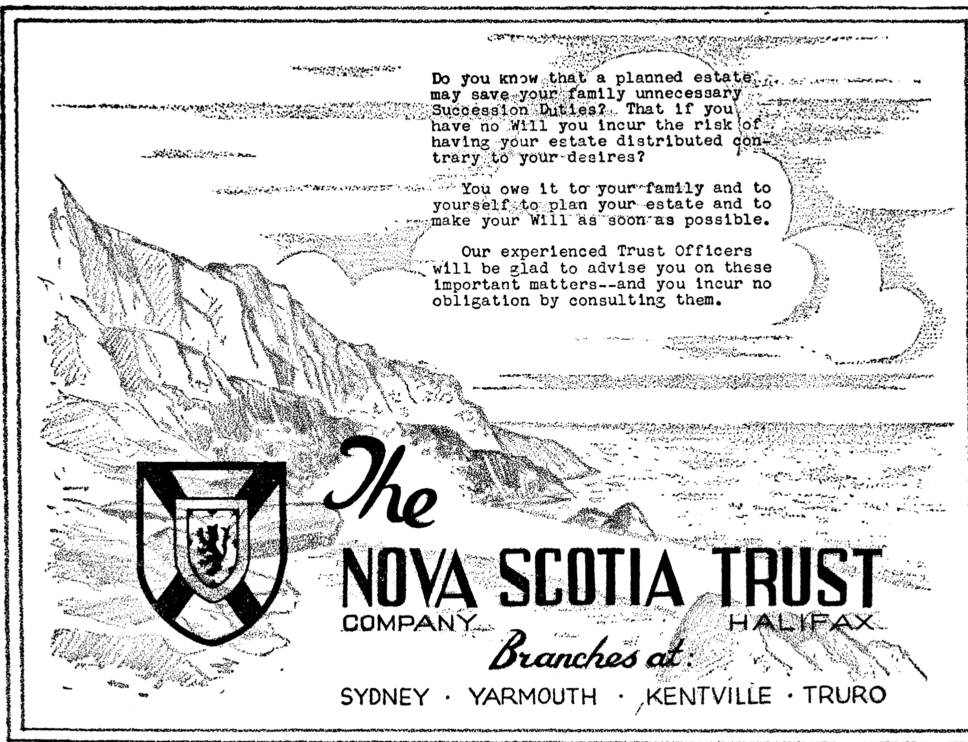
V. B. R.

SCIENCE, MAN, AND RELIGION: By D. R. G. OWEN. Westminster Press.

An attempt to analyse contemporary thought on science and religion together with the relationship between the two is a gigantic task but Dr. Owen has produced a clear, straightforward account of the present situation as he sees it.

The cornerstone of his theory is his distinction between science and scientism. Science has accomplished much for the welfare of man but Dr. Owen claims that its success is due to scientists observing the limitations placed upon them and abiding by these limitations. Scientism, on the other hand, its the worshipping of science as "omniscient, omnipotent, and the bearer of man's salvation". It refuses to set any limits on the power of scientific analysis and claims that what cannot be proved scientifically is neither real nor significant.

Materialistic scientism, based primarily on the exaltation of the sciences of economics and sociology, has produced the totalitarian Communist state. Similar glorification of psychology has led to naturalistic scientism which produced the Nazi Society, "a kind of instinctual barbarism". Dr. Owen's chief concern is to show that modern western thought is not free of the same dangers which led to Communism and Nazism. Capitalistic bourgeois society is based on another type of scientism—empirical—and worships "science, the machine, and the dollar". As the doctrines of Communism and Nazism in order to survive must be atheistic and dogmatic and must be expressed in the regimented state, so empirical scientism "will dis-



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integrate in aimlessness and confusion or else it will petrify into some kind of 'scientific' mass society".

The fundamental weakness of scientism is its "failure to understand the depths and heights of human nature itself". Invented by man it cannot hope to understand man. It cannot deal with the human spirit, with freedom, conscience, human values, or religion. These are part of man; the part which cannot be viewed objectively. Scientism, since it fails to understand this subjective side of man, denies and disregards it. Here pseudo-science commits its major error.

Dr. Owen ends on an optimistic note. "The hope of modern democracy resides in the fact that its roots reach down to a tradition that it is older and wiser than the 'scientific' ". He mentions the thought of the ancient Greeks, the Hebrews, and the early Christians. Democracy and science are both built on these. If we can manage to keep science within its bounds and limitations and still "retain our faith in the free, responsible human spirit, in the reality of goodness, beauty, truth, and justice, and in the principles of religion", we will reap the benefits of both and overcome the great hurdle of totalitarian, atheistic, regimented society with all the ruthlessness and horror the existence of such a society entails.

R. W.

THE COURT AND THE CONSTITUTION: By OWEN J. ROBERTS. Harvard University Press.

Any federal constitution requires constant amendment and readjustment as regards distribution of powers in order that both sovereign bodies, state and national, will be able to perform their respective tasks as is consonant with the prevailing social, economic, and political standards of the people.

Mr. Justice Roberts ably shows how the Supreme Court of the United States has interpreted various parts of the constitution and how this interpretation has affected the contest for power between the states and the national government.

He deals with judicial decisions in the fields of taxation, police power, and due process. Particularly with the decisions regarding taxation he takes exception. His differences are well-founded, usually emphasizing practicability rather than political theory. It seems a bit unusual, however, and perhaps fearless, to take exception to such a standard doctrine as the immunity of a sovereign's property from taxation by another sovereign power. His argument here shows his fairness and emphasizes his practical view.

His general conclusion is that, for better or for worse, the powers of the national government have been enlarged at the expense of the states and "that resistence to the expansion. . .seems to have weakened as our nation has grown". He accepts this expansion a little reluctantly, it seems, but he thinks it is inevitable; perhaps, he says, even beneficial.

R. W.

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101 Province Building, Halifax, Nova Scotia.

LIBERTY AND PROPERTY: By R. V. COLEMAN. Scribner's.

Mr. Coleman admirably succeeds in writing a history which is enjoyable and not tedious, and yet contains all the essential facts and information one expects to find in such a book.

He treats his subject, which is the development of the American colonies before the War of Independance, more from an economic viewpoint than is usual, and places emphasis on the ownership of property.

The story of the struggle between Spain, France, and England, and in the latter part of the book, between England and the colonists, for possession of the American continent, is richly interwoven with particularly vivid descriptions of the homes, the manners, and the life of the people. The descriptions of the houses of the tobacco magnates and the merchant aristocracy forms an interesting contrast with those descriptions of the more rugged life that the frontiersman and pioneer led. In covering every phase of life in the colonies between 1664 and 1765, Mr. Coleman necessarily draws many contrasts and realistically describes every situation.

He spares no person, whether it be Governor Fletcher or Conrad Weiser of the Brotherhood at Ephrata, the embarrassments that historical research brings forth from their private lives.

Mr. Coleman's book is vastly entertaining and instructive, and in a vivid language gives a well-rounded picture of life in the colonies and their development up until the War of Independence.

R. W.

ROSS, MARGERY. Robert Ross Friend of Friends. London: Jonathan Cape, (1952). Pp. 367.

It is probably true, as the author says in the Introduction to this book, that Robert Ross is remembered "...chiefly as the friend of Oscar Wilde rather than as a man of standing in the literary and artistic life of London". She adds that Ross would have preferred to be remembered thus, and this also may be quite true. This compilation of letters to and from Robert Ross is, therefore, something of a revelation in that it serves to adjust rather radically the somewhat fuzzy perspective in which this much-loved and equally much-detested man has been viewed by those who have heretofore known him "chiefly as the friend of Oscar Wilde".

It is not possible to forget that Robert Ross was as guilty as Wilde of the sexual aberration which sent the older man to prison. He was guilty, too, of giving his friend bad advice when he urged him to take Lord Queensbury to court when Wilde should have ignored that madman's insult. When Wilde lied to his lawyer about his guilt, both Ross and Lord Alfred Douglas knew well how guilty he was and could therefore be said to have helped him in his doom.

These are the things one thinks of first in connection with Robert Ross. And then, to weigh against them in his favour, there is the story of his devotion to Wilde during the imprisonment, through the unhappy years between release and death, and even for a long period

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after the end, when Ross laboured to bring Wilde's works into favour again and with the money so earned, pay off the debts and liquidate the estate. This devotion is not to be denied. It will withstand even the zealous detraction to be found in Mr. St. John Ervine's recent life of Wilde.

It is not primarily with the sad old story that this collection of letters to and from Robert Ross is concerned. Like the Sitwells and the late Sir William Rothenstein, Ross had qualities which endeared him to an extremely diverse multitude of people. In the Introduction the author says: "The letters in this book were written between the years 1889 and 1918—and have been chosen almost entirely for their literary and artistic interest: a choice made very difficult, even within these boundaries, by the volume of Ross's correspondence and the importance of the material". The arrangement is chronological and there are many extracts from Ross's published articles to amplify the letters.

This book is generously rewarding on many grounds. One learns, for example, that it was Robert Ross who was mainly responble for the stimulation which resulted in the anti-war verse for which Siegfried Sassoon became known. Indeed, it further transpires that Ross was often consulted by young English poets fighting in France during the 1914-18 war. In view of his own well-known pacifist tendencies this would appear to be a singular testimonial to his sympathetic criticism of the work of these young men. Here for the first time are published three sonnets of Robert Nichols, sent by the poet to Ross in 1913— although not from the front—and here also one finds letters from Cyril Holland, elder son of Oscar Wilde, who was killed in action in 1915. One of these letters, written during a trek in Thibet in 1913, shows unmistakable signs of a fine artistic sensibility in process of formation. If he had lived, might not the son have fulfilled some of the greater promise unrealized in the father? Also, it is a cause for reflection to realize that a son of Oscar Wilde, who must have known all about his late father's peculiar relations with Ross, nevertheless held the little man in very real affection.

It becomes very plain that Ross was considered a formidable and capable critic. George Moore was one of many who consulted him in this capacity and a most revealing insight into Moore's fussy manner of working is gained through reading his letters to Ross concerning *The Brook Kerith* and *A Mummer's Wife.* It is amusing to see how reluctantly Moore finally bows to Ross's suggestions, and these letters serve to vindicate the opinion of Moore given by Rothenstein who wrote of his "...Rousseau-like candour (and) the humility of the artist, mixed with an ingenuous egoism..."

As co-director of the Carfax Gallery which specialized in bringing forward the works of young and unknown artists, and later as art critic for the *Morning Post,* Ross extended his circle to include such people as Will Rothenstein, Max Beerbohm, William Orpen, Roger Fry, P. Wilson Steer and Augustus John. The note of positive affection with which these and so many others addressed Robert Ross, and the respect they so obviously paid to his critical opinions, cannot but be impressive.

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entertaining and enlightening. It serves also to show how stimulating such an "*indirectly* creative" individual—for so Arnold Bennett characterized Ross—can be to creative minds.

R. A. O'B.

GOLDRING, DOUGLAS. THE LAST PRE-RAPHAELITE. London: MacDonald. Pp. 288.

This book, first published in 1948, is the second by Mr. Goldring to deal with, as he puts it, "the career and personality of Ford Madox Ford." The first was *South Lodge* which was written from personal memories supplemented by a mass of papers left by Violet Hunt, daughter of the Pre-Raphaelite painter Alfred William Hunt. For some years after 1911 Miss Hunt was known as Mrs. Hueffer, while she was the mistress of Ford Madox Hueffer (who later, of course, was to change his name to Ford, and whose grandfather was Ford Madox Brown, one of the founders of the Pre-Raphaelite group). The subsequent careers of these two children of the Pre-Raphaelite circle seemed to perpetuate, indeed, many of the moral and social vagaries usually associated with such a typical member of the coterie as, say, Dante Gabriel Rossetti, but here any resemblance to the Pre-Raphaelites ceased. In fact the author brings out that Ford had a definite distaste for "the hothouse atmosphere of pre-Raphaelism" as he saw it in his Rossetti cousins and the many "greats" with whom he was thrust into contact as a child. The title, therefore, is misleading.

But there was, in the period in which Ford flourished, something that went back to the devotion to art of the Pre-Raphaelites and of the "aesthetic nineties". It was a time of social progress and many writers of the first twenty years of the century were devoted to moralizing and reforming. Ford was not one of these. He is to be identified rather with Henry James, Conrad, George Moore, W. H. Hudson and Norman Douglas—men devoted to literary style and taste. This book is not an analytical consideration of the work and thought of Ford Madox Ford but an intimate and detailed account of the man living his life. From this account there is much to be learned about why he was the kind of artist he was.

Although "an Englishman of the privileged classes", Ford could boast of no school tie nor of a degree from an English university. In spite of a proven intellectual superiority nurtured by unusual opportunities for the kind of cultural life that most merely university-bred intellectuals sigh for, he was beset all his life by strong feelings of inferiority. What H. G. Wells has called his "system of personas and dramatized selves" was the defence mechanism Ford adopted to prop up his sometimes very battered ego. To make life even more difficult for himself, he was one of those people who, at crucial moments in their affairs, make the wrong friends, say the wrong things, undertake the wrong projects, and just generally serve as whipping boys for a particularly malignant fate.

The picture Mr. Goldring has drawn is one of a large and childishly good-natured man, of no "practical" abilities, loving variety and frequent changes of scenery in his life, lavishing thoughtful praise and

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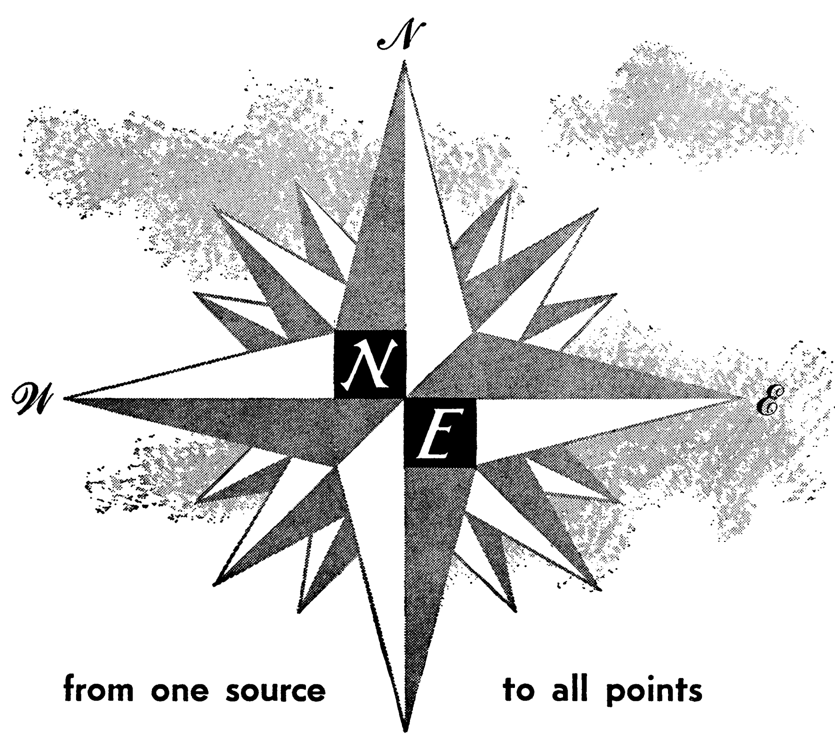
help on younger contemporaries because of a subconscious need for such attention in his own art, and suffering not only from his own personality defects but inevitably, also, from the complications in his existence caused by those same defects. But withal an artist, and one who fulfilled himself both in his work and in always following his instinct for the kind of life he would live at a given time—that instinct of the artist for what will most enrich his life and thus best serve his art.

There is a good deal of very informed comment about the background of Ford's life as it related to the production of his various works, written by one who has been able to draw on both personal knowledge and on his intimacy with figures in Ford's circle like Violet Hunt for example. Mr. Goldring has much to say also about his subject's inspired editing of the short-lived *English Review* and the later *Transatlantic Review* in both of which periodicals he set an extremely high standard, presenting much new, unpublished work by acknowledged masters such as Conrad, Henry James and Hardy, as well as new work by young unknowns like Ezra Pound.

Ford fought with the British Army in France during much of the first World War and as a member of the post-war generation of intellectuals lived in the Paris of the twenties. Although his writings show conclusively that he was not a rootless "international man" but always peculiarly the English intellectual, his outlook was certainly anything but provincial during the period leading up to Munich. Like most decent Englishmen he was ashamed of Munich and his thoughts at the time remind us that the war which was soon to ravish once more his "Seconde Patrie", and in its course obliterate his own grave at Deauville, has left us facing a blacker future than ever: "We have to consider that we are humanity at almost its lowest ebb, since we are humanity almost without mastery over its fate."

It is probable that the artist of to-day may be suffering some of the same traumatic experiences of that other "lost generation". What Mr. Goldring has to reveal of Ford in Paris among the coterie writers, the young men from the Middle West, the Bloomsbury intellectuals, the "Montparnos", and in the midst of his intimacy with Gertrude Stein, James Joyce, Ezra Pound and Wyndham Lewis, is interesting and important to us to-day who seek the same answers they sought and with much the same measure of doubt.

R. A. O'B.



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