

Book Reviews

Some Shakespearean Themes. By L. C. KNIGHTS. Stanford: Stanford University Press, 1960. Pp. 183. \$3.50.

Professor Knight's premise is that Shakespeare's plays form a coherent whole, that they express a developing attitude to life. *King Lear* is the keystone of the arch: before writing *King Lear* Shakespeare had been seeking to resolve certain "pressures and perplexities" concerning human life; in *Lear* he found the answers to these questions; the later plays express his imaginative certainties. Shakespeare's early preoccupations manifest themselves in a peculiar depth and richness of expression. The touchstone for these passages is the sensitivity of the critic—and Professor Knights gains and holds our confidence as he selects and analyzes them. The themes he then discloses and expounds are the following: "time and change, appearance and reality, the fear of death and the fear of life, the meaning of nature, the meanings of relationship" (p. 23).

Shakespeare's first preoccupation, with time and change, is reflected in the sonnets. From the sonnets Professor Knights proceeds to the history plays. He illustrates a growing vividness in character and situation. This "realism" is combined with and serves to reveal an increasing sense of the mysterious depths of human experience. In agreement with D. A. Traversi, Professor Knights finds a significant advance in richness and complexity in technique, especially in the verse, as Shakespeare moves from Part 1 to Part 2 of *Henry IV*. In the latter play there is a new depth of imaginative vision: we are confronted with a new Falstaff, characters dwell on the past, and we observe frustrated schemes and disappointed hopes. Paradoxes appear, such as Northumberland's being made well by ill tidings and King Henry's being made ill by good news. The implied moral seems to be that the characters are victims of time because their values are set in the material world.

From mutability to death and from the triumph of time to appearance and reality are natural steps, for time reveals the falsity of our impressions of the real. In *Troilus and Cressida* Shakespeare explores the world of appearance and the power of illusion. Though Professor Knights accepts Wilson Knight's theory that the Greeks represent reason or the intellect and the Trojans feeling and intuition, he submits that there is a

discrepancy in each case between theory and practice: Ulysses' wisdom degenerates to "policy" or craft, and Hector surrenders to Troilus in the debate about keeping Helen. There is, furthermore, an ambiguity at the centre of the play, and the audience is involved in it; we are left at the end in a "labyrinth of appearance". Troilus' subjective world and Ulysses' public world are equally incomplete and unsatisfactory. Implicitly demanding an answer is the question, "What is solid and enduring in or behind the flux?" In *King Lear* Shakespeare comes to grips with this and other related problems, such as, "What is diseased will?" "Why is it diseased?" "What is correct choice?"

Admitting indebtedness to Heilman and Danby, Professor Knights expounds Elizabethan concepts of nature as they are reflected in the thoughts and motives of the characters in *Lear*. Shakespeare explores nature outside of man and also nature inside of man. The tripartite signification of *natural*—biological, traditional, and theological—accommodates such diverse aspects of the play as Lear's perverse self-will, the unscrupulous self-seeking of Edmund and the sisters, and the devotion of Cordelia, Edgar, and Kent (p. 89). Professor Knights agrees with those critics who feel that there is an affirmation at the end of *Lear*. "At the centre of the action," he writes, "is the complete endorsement of a particular quality of being." It may be called love and is implied by Edgar's summary, "Ripeness is all".

After the "renewal" of *Lear*, Shakespeare moves on to probe the depths of human life with confident energy. *King Lear*, particularly the character of Cordelia, provides the answers to questions raised in *Macbeth*. Macbeth breaks the "too intrinsic" bonds, and his unnatural choice subjects him to bondage, bondage to time and bondage to appearance. He becomes a slave to illusion. Professor Knights uses *Antony and Cleopatra* and *Coriolanus* with their complementary themes as a final illustration of the pattern of Shakespeare's development. With assured judgment and unflinching dramatic power Shakespeare reveals the tragic results of a partial acceptance of human values. Despite the immense energy of the lovers in *Antony and Cleopatra*, theirs is a self-consuming passion; it can lead only to loss—loss in both worlds. The key to *Coriolanus* is Volumnia's "denial of values essential to life". Coriolanus is the tragic product of her denial.

When the reader is being carried along on the tide of Professor Knights' forceful style and guided to understanding by clear argument and sensitive analysis, he wishes that the author were writing a book on all of Shakespeare's plays instead of just a few. Though this is a tribute the author deserves, it must be admitted that there would be loss as well as gain if the scope of the book were wider. For in its present form it is an example of how one kind of dramatic criticism should be carried out. In his introduction and first two chapters Professor Knights establishes the limits and conditions of the investigation and then submits his credentials—important among them is an ability to read poetry. How he then proceeds has been indicated above. His themes keep the enquiry within the circumference he has drawn, and, as handled by him, they are always

centripetal. The statement about *Lear* quoted above is a case in point, "At the centre of the action. . . ." Furthermore, though restricted in scope, the investigation is profitable. One illustration will suffice. After following Professor Knights' argument, the reader of *The Tempest* can respond to Prospero's lines,

Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between them, (III, i, 74-76)

in terms not only of their immediate dramatic value but also of the "particular quality of being" cited above and all that the phrase implies.

University of Manitoba

A. L. WHEELER

Canada and the United States: the Civil War Years. By ROBIN W. WINKS. Baltimore: The Johns Hopkins Press [Toronto: Oxford University Press], 1960. Pp. xv, 430. \$6.50.

Of the many books, pamphlets, and articles on the events of the 1860's which have been appearing during the centennial of the American Civil War, few are more genuinely timely than Professor Robin Winks' study of Canadian-American affairs during that conflict. The timeliness consists less in its publication a century after the years of conflict that are described than in its coming out when once more there is considerable strain in the relations between the two countries. The book serves as a reminder not only that these periods of friction tend to recur, but that the causes may take different forms. The author suggests that to-day's tensions are more basic for being at the level of ideas rather than of things. Most of them, however, still do not have quite the impact of the issues of the 1860's. Canadians of our own time may feel and express concern at some of the pressures of American society and culture upon Canada; they may resent the occasional tactlessness of American tourists or regard with growing alarm the extent to which Canadian industry and resources are controlled by corporations with head offices south of the border. They may even wish to free Canada from the close bonds of a joint defence effort. But few would fear, as did informed Canadians of the Civil War years, either a forcible annexation by American armed forces, or the less serious but still dangerous threat of cross-border raids. No responsible member of President Kennedy's government would suggest, as did Lincoln's Secretary of State, that in the not too distant future the whole continent would be "within the magic circle of the American union." And, as Professor Winks notes in his preface, there has been, since World War II, a noticeable increase in American interest in and awareness of Canadian attitudes and grievances, an awareness which was not always present at the time of the Civil War.

The nature and scope of its coverage give this book a special value for students of Canadian-American relations. Many of the subjects discussed are not new. A great

deal has been written on the Trent affair, and there have been articles on and much reference to the St. Albans raid, the Fenians, Confederate plotting in Canada, and the impact of United States expansionism on the Canadian West. On these subjects as on others, however, the author has managed, through extensive research of his own, to give fresh interpretations or more detailed accounts of subjects already well known, or to answer questions in areas not before fully explored. A case in point is his discussion of the reinforcement of the Canadian garrisons at the time of the Trent crisis. Another is his chapter on British North America and the Union armies. His analysis of Canadian opinion on the Civil War indicates more sympathy toward the South than have most other commentators on the period. He has new material on the little-known "second *Chesapeake* affair", which involved a Confederate plan to seize the coasting steamer *Chesapeake* on her run between New York and Portland, and to use her as a commerce raider. The story of this plot—its brief success, the steamer's subsequent recapture in Nova Scotia waters by a Northern gunboat, and the small international storm that followed—is a lively tale in itself.

Professor Winks has made wide use of the major and many of the minor archival, newspaper, and other collections in the United States and Canada that bear on his subject and, to a somewhat smaller extent, of those in Great Britain. Some of these sources have only recently been made available; others, like the *Consular Correspondence*, have not been explored for the questions covered here. This study will be for some time to come an essential starting point for those who plan to pursue further any topics within its scope. If the author's meticulous documentation occasionally interferes with the flow of his narrative, the book is on the whole well-written. It contains much of interest to those readers who wish to follow that interplay of forces which has resulted in the development of two nations on the northern part of this continent. Not all Canadians would agree with the author's conclusion that "Continentalism, for good or ill, is triumphant", but many readers in both countries would concur in his belief that the United States and Canada "are inextricably bound to each other in a system of defence and in a pattern of economic exchange so that neither can do without the other."

University of Maine

ALICE R. STEWART

The Education of Nations. By ROBERT ULICH. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1961. Pp. xiii, 323. \$8.00.

Most of us, I am sure, are sincerely interested in informing ourselves on the general subject of education. It is so obviously important a subject no matter what the point of reference adopted—our own children, the future of our nation, the Western World's duel with the Soviet, the winds of change in Africa. Yet when we attempt to make ourselves informed we are easily discouraged. Busy people that we are, we have only a limited time to devote to this subject, and we soon find that we are faced by a multitude

of books and articles, most of which are written in a prose that is either insipid or confused. We find, too, that half the books and articles appear to be devoted to an exhaustive examination of a narrowly defined problem and that the other half are a tissue of sweeping generalizations. From the Scylla of documenting the obvious we have passed to the Charybdis of unsupported statement and philosophic naïveté. The safest course, we decide, is to turn back to Plato or Newnan. But then we are reminded that our world bears little resemblance to the Athens of Pericles or the England of Victoria. Perhaps human nature is changeless, but can we afford to ignore the facts of automation, television, and nuclear warheads?

Faced with this dilemma we can, I think, turn with both relief and profit to Robert Ulich's *The Education of Nations*, a work which is the distillation of the experience and knowledge acquired by a scholar of unquestioned stature in the course of a lifetime devoted to the study of education. Robert Ulich was born in Bavaria in 1890, and after study at the Universities of Freiburg, Neuchatel, Munich, and Berlin he received his doctorate from Leipzig in 1915. For many years he was Counsellor in the Ministry of Education in Saxony, but, troubled by the trend of events under Hitler, he left Germany in 1933 and obtained the post of lecturer in comparative education at Harvard. He has remained there ever since, a series of promotions culminating in his being appointed the first James Bryant Conant Professor of Education in 1954. The extent of his scholarship can be gauged from the fact that the translations from medieval Latin in *The Education of Nations* are his own. His English prose style is competent and clear.

Dr. Ulich's subtitle is *A Comparison in Historical Perspective*, and his book is a study in comparative education. He begins with a review of "Historical and Cultural Foundations," essentially an essay in the history of ideas, which identifies the fundamental educational ideals which emerged during the medieval period and which traces their evolution under the successive stresses of the Renaissance and Reformation, the Age of Reason, and the Era of Technology. The remainder of the book is a series of chapters on individual countries—England, France, Germany, the United States, Russia (the ordering is functional and significant)—and some concluding remarks. Each of these chapters traces the development of the system of education which now characterizes the nation, and thus enables us to recognize and to understand the strengths and weaknesses of each system. It becomes clear that the real problem in the twentieth century is the area of secondary schooling, and in this connection Canadians will be particularly interested to note the increasing tendency in all four European countries to move in the direction of the composite high school, for many years the norm in North America. Ulich makes no secret of the patent weaknesses in American education, but his study suggests that our efforts should be devoted to remedying the practical defects in the operation of our system rather than in remodelling the system itself.

University of Toronto

ROBIN S. HARRIS

Higher Education in the United States: The Economic Problems. Edited with an introduction by SEYMOUR E. HARRIS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. 252. \$6.50.

During the academic year 1958-59 a Seminar on Higher Education met from time to time at Harvard University, bringing together more than a hundred U.S. college presidents and business officers, economists, government officials, and representatives of other interested agencies. The purpose was full discussion of "the resource problems in higher education".

Seymour E. Harris, Littauer Professor of Political Economy, Harvard University, was chairman of the seminar and is the editor of this selection among the papers that were presented and discussed. Included also are synopses of the discussion of each of the six main topics considered, which were "Pricing and the student body", "Government aid", "Faculty status", "Experiment in higher education"; and educational and economics issues, "Economics and educational values", and "Investment and endowment policies".

Pricing and the student body

Professor Harris has written much on the economics of higher education and offers this as the reason for not including his own working papers on this and other topics in this volume. It is a pity, because it is evident that they were key presentations. In extended form, however, the results of his research and thinking are to be published in his forthcoming book, *The Economics of Higher Education*. He does offer this summary of his views on "pricing": "Essentially my position is that Institutions of Higher Learning . . . need large additional resources, and the additional funds required are not likely to be forthcoming from government and philanthropic sources. Hence it would be necessary to obtain relatively more from tuition" (p. 9).

Of the eight spokesmen represented by papers on the desirability of higher tuition fees, six (five from private universities and one from the College Scholarship Service) were in favour, one (from the U.S. Office of Education) was neutral, and one, the only representative of a state university, was passionately against the idea. He argued that society needs the product of the university, that higher tuition would lead to an even greater gap between developed and undeveloped potential than now exists, and that taxes from a public that is convinced of the value of higher education are the best and most equitable source of the kind of support that will make it possible to keep tuition low.

His opponents pointed out, quite correctly, that (in the United States) taxes do not and cannot be expected to provide private colleges with the resources they need. (Private universities and colleges get, relatively, much less government aid in the U.S. than they do in Canada.) They were concerned, though, that higher tuition rates in private institutions might lessen their ability to compete with public institutions for able students. They were certain of the need for higher tuition in order to enable them to

improve their services, but realized that there should be additional provision for subsidizing students with limited means. From this developed much discussion of scholarship programmes and, particularly, of plans for the long-term financing of tuition costs—pre-payment and post-payment schemes, i.e. savings plans and loan plans.

Although some members of the seminar had convinced themselves that these would meet the situation, there was the haunting fear that it would be difficult to assure students and their parents that nominally high tuition did not necessarily mean that they would have to pay it all. If this could not be conveyed, many potential university students from middle and low income groups might give up the hope of going to college without discovering how it might be made possible.

Fees in Canada are still low by comparison with those in private colleges in the United States, but they are now approaching the point where the consequences of further increases should be pondered. American thoughts on this subject are worth careful study.

Government aid

The vastly differing positions of private and public institutions provided an undertone which was evident in all discussion of this and other topics. Three main concerns tempered enthusiasm for federal aid: the possibility that it might infringe on institutional freedom, the possibility that it might constitute an invasion of states' rights, and the likelihood that private colleges and universities would not be considered eligible to receive support on the same scale as public institutions.

It was predicted with some confidence that state aid would increase during the decade ahead, but that the proportion of university income provided from state funds would decrease. When the chief alternative sources of support—tuition fees and federal funds—were examined, it was generally conceded that even although fees might be raised considerably, much increased support would have to be forthcoming from the federal government if the universities' needs were to be met.

One thoughtful speaker pointed out that both state governments and the federal government are becoming more and more involved in the support of higher education but that none of them is well equipped with personnel, experience, or organization for effective discharge of such responsibility.

Considerable attention was paid to a suggestion that taxpayers be allowed tax credit for university tuition fees paid during the tax year—not a deduction from taxable income, but a deduction from tax payable. This had much support, but there were critics, too, who resisted any further "erosion" of the tax structure and pointed out that people not liable for income tax would be unfairly discriminated against by such a plan. Furthermore, such a scheme would help the universities only if they were to raise their fees for tuition.

One forceful argument in favour of state aid to private colleges was that it would

be more economical to help existing private institutions than to expand or create new public establishments.

Faculty status

On the subject of faculty status, there was general agreement that pay should rise, but none on criteria for determining how much. Merit and across-the-board salary increases were both thought to be necessary—something for everyone, but more for those most deserving of recognition. The lack of an “organized market”—a labour exchange—for academics was noted by the economists as a situation in need of correction.

Experiment in higher education

Of the experiments in higher education reported on and discussed, particularly interesting are those providing for more independent study by students and fewer “contact hours” with their professors. The Oberlin College plan for twelve-month use of its physical facilities, combined with a reduction in the number of weeks of formal instruction, promises to be worth watching. It provides for one group to be in regular classes in residence for one quarter, engaged in study off the campus for the next quarter, back in residence for the third, and on vacation during the fourth. A second group begins the same cycle in the second quarter.

Economics and educational values

Among the papers on this theme that of Alvin C. Eurich, Vice-President of The Fund for the Advancement of Education, was especially forceful. Stating the need for increased attention to efficiency, he said: “Colleges and universities, now faced with the prospect of demands and expenditures rising faster than income, are just starting to learn what business had to find out long ago: that resources—financial, physical, and human—can and must go further in the future than they have in the past” (p. 185). He is most convincing in his arguments for greater utilization of educational plants and better utilization of human resources—proposing, among other changes, an increase in the ratio of students to faculty from 13:1 to 20:1.

Investment and endowment policies

Endowments are as important to private universities as tax support is to public institutions, and their management requires many policy decisions.

How should investment portfolios be composed? More than half of university endowment investments in the United States are in common stocks, and it was argued that this proportion should be increased.

Should capital gains be treated as principal (inviolable) or as income (and spent)? Arguments on both sides.

Should endowment funds be carried at book value (the majority are) or at market value (the trend seems to be in this direction)?

Should universities borrow, especially for income-producing facilities such as residences? This seems, on balance, to be a sound policy.

How wise (and successful) can unorthodox investments be? Chicago owns oil tankers, a share in an oil refinery, and part of the *Encyclopedia Britannica*; Rensselaer Tech., a fabulously productive office building on Broadway.

One effective summary of the discussion was phrased this way: "Adjusting to a growing and inflationary economy may require policies which were frowned on in the past if colleges and universities are not to be left behind in the competition for national output" (p. 213).

Think of a financial problem in higher education. It was mentioned. Think of a solution. It was proposed. The discussions were relatively inconclusive, but that is understandable: the sharp differences between the nature and financing of private and public colleges and universities, and hence their attitudes toward governments, toward tuition rates, toward admission policies, led inevitably to lack of agreement on proposed solutions of their economic problems.

Canadian Universities Foundation

EDWARD F. SHEFFIELD

Reason and Imagination: A Study of Form and Meaning in Four Poems. By R. L. BRETT. University of Hull Publications. London: Oxford University Press [Toronto: Oxford University Press], 1960. Pp. vii, 143. \$3.00.

To show the ways in which poetry expresses thought; to show how imagination may become "the agent of the reason"; to demonstrate that "a poem both *makes* something and *says* something", and that there is "a constant interplay between symbol and concept": these are some of the aims of this small book. By way of expository support for his argument, Mr. Brett undertakes "to establish historical meanings" for a group of four poems.

For a start one feels a certain tedium in walking over a critical battlefield strewn with familiar straw corpses: the vices of the New Criticism, the self-deceptions of the psychoanalytical method, and the myopia of the Jungian obsession scarcely repay any longer the attack by blunderbuss. The need for historical sense in reading poetry is not only recognized by tradition but is taken for granted even by many who insist most strongly upon the self-containedness of poems; and in any case the position has been stated by Miss Helen Gardner with enough eloquence and power to last for at least a generation. Our attention and sympathies are engaged by any undertaking to elicit new structures of "meaning", especially in poems as well known as these; but in the end Mr. Brett's reading of the poems is disappointing because none of the poems blazes into a new and familiar light the way (for example) George Herbert's do after reading Miss Rosamund Tuve's criticism.

Mr. Brett opens his examination of each poem by inquiring into some "historical" point that he regards as of crucial interpretative importance. The background of *Lycidas*,

he says, is Milton's struggle between humanism and Puritanism, the trend of which can be seen in the changes of style from *Comus* to *Samson Agonistes*; Pope accepted Bolingbroke's quizzical view of the human intellect but clung to a concept of Nature as harmony, guide, and pattern; Coleridge wrote *The Ancient Mariner* according to critical and poetic principles later to be published in *Biographia Literaria*; Eliot's *Four Quartets* mark the end of a movement from the myth of modern psychology in *The Waste Land* to a poetic form analogous to music. These explorations, however, when brought into relation with the poems, produce curious conclusions. *Lycidas*, we are told, is a poem "concerned . . . with the battle between the reason and the senses; between humanism and Puritanism; between the Renaissance and the Reformation conceptions of poetry." *The Essay on Man* shows that although Pope's attempt to marry an empiricist theory of knowledge to a rationalist ethics may damage the logical congruence of the poem, it "does not destroy altogether the grandeurs of the poet's vision." *The Ancient Mariner* simply discloses "a pattern of what might be called orthodox religious experience." *The Four Quartets* embody the view of "the poem as *logos*" and bring the argument to a close on the triumphant recognition that the poetic *logos* is "thought incarnate".

For each poem there seems to be a serious gap between the "historical" exposition and the interpretation of the poem: the effect is to destroy, rather than to intensify, our sense of the distinctive thing each poem is, or makes, or says. A sympathetic reader will notice how Mr. Brett demonstrates that patterns of persistent thinking and belief tend to assert themselves in the poems, though it is difficult to see why one should have expected otherwise. Detailed and documentary objection could easily be raised against the claim that Coleridge had in 1797-8 already formulated the distinction between Imagination and Fancy. But the most serious lack in the book is the failure to recognise—or in some way to delineate—a qualitative difference between discursive and poetic structures and relations. Mr. Brett seems to assume that "thought" or "discursive thinking" is recognisable by content — an extra-poetical starting point that actually leads away from an inquiry into the possible structures of "thought" and "thinking". Again, we might not hesitate to agree that "The work of art is . . . like real life, but . . . it is real life raised to a higher pitch, organized and shaped by the imagination into a pattern that will stimulate and provoke the understanding." But when Mr. Brett, two sentences later, speaks of Coleridge using "the great characteristic device of symbol" there is a sense of desolating inadequacy.

Mr. Brett has some interesting things to say about the development of Milton's style, and about the origins of Pope's *Essay on Man*; and in none of the four poems does he fail to show that "the figured language of poetry mirrors its author's philosophy." But we still need to see how and why in any particular poetic context the generality of "philosophy" can assume the vivid particularity of vision, and how the utterance of a belief profoundly held can make for itself a structure which is not discursive but poetic. Also we are still in search of the poems. Perhaps Mr. Brett, instead of allowing the

theory to illuminate the poems, has used the poems as generalized evidence to "prove" a theory; and perhaps the theory is either an axiom or else turns upon some distinctions more intricate and radical than this book has managed to unfold.

Queen's University

GEORGE WHALLEY

A Victorian Publisher: A Study of the Bentley Papers. By ROYAL A. GETTMANN. Cambridge: Cambridge University Press [Toronto: The Macmillan Company of Canada], 1960. Pp. xi, 272. \$8.50.

Let it be granted that the literary scavenger is a useful member of literary society. He ferrets through discarded account books, paper wrappings and envelope backs, and other refuse in the dark of an old garret, in order to throw light on great literature. In the present case, Gordon N. Ray, the Thackeray biographer and editor, obtained for the University of Illinois the business ledgers and correspondence files of Richard Bentley the Victorian publisher, and Professor Gettmann of the same university has made a close and efficient study of "the Bentley Papers".

Of course, this sort of thing can be very dull, specialized reading. Professor Gettmann has tried to avoid that by making his subject more general, and by using the Bentley files to illuminate some general problems. "This book is not offered as full-dress history of the House of Bentley," he says. "It is rather a study of the problems of nineteenth-century publishing as they are embedded in the records of Richard Bentley and Son."

The trouble with this procedure is that the Bentley material, though central enough, is not sufficient for generalization, and Gettmann must obtain some of his material from outside sources. At times, he seems to have one foot on the Bentley raft and one on the wide shore of publishing as a whole. As the distance between the two widens, we are not sure that the author can keep his scholarly balance. But he carries off the performance confidently to the end.

The chapters of the book deal with some of the separate aspects of nineteenth-century publishing: the cheap knowledge movement, the new methods of advertising and publicity, the terms of literary contracts, the profits and losses of publishing, the problem of spurious popular literature, the role of the publisher's reader, and the history of the three-decker. The result is a useful book for the general student of literature, a book that adds to our knowledge on many small points.

The crucial test of the book, however, is the author's capacity for judgment about his subject, as in the chapter entitled "Work of Art or Article of Commerce?" Here Professor Gettmann is faced directly with a fact that undelies his entire study, a fact

of which he is sufficiently aware—this is the gross adulteration of literary standards in nineteenth-century publishing. How does he deal with this critical question?

His chapter culminates in a series of indecisive arguments and withdrawn suggestions that must certainly reveal a shortcoming somewhere in our tools of sociological criticism. Professor Gettmann first asks, correctly, why literary rubbish should be published at all, and why it is published in such huge quantities. Does it not, in fact, harm genuine writing? He then answers this by giving three would-be *justifications* for mediocrity in publishing! Thus: "The justification may be placed on a financial basis—that is, the publisher makes a profit . . ." "A second argument for the publishing of mediocre books rests on their educational value . . .", etc. "A third way of justifying the publication of middling commercial books [note the muted phrasing] is to make out a case for their value to writers . . .", etc. Fortunately, Professor Gettmann finds these "justifications" not entirely satisfactory. He then goes on to consider, with a strange logic, that "one is tempted to wish for a regulated and restrictive system of publishing." He considers the idea of a censorship whereby only "two kinds of books" would be published, but then altogether rejects censorship as a possible alternative. With a sudden turnabout he quotes an English writer to the effect that "the continued existence of 'trash' is one of our English glories." And if this argument seems "slack and muddled", Professor Gettmann concludes with yet another argument in favour of rubbish or "the publication of all kinds of books". It helps the publishers to survive through bad times!

It does not seem to occur to this author that there is a territory between licence and censorship called private and public ethics; or that we can strengthen this ground—which is now admittedly something of a bog—by the right kind of criticism. But literary scholars seem to be signally lacking in critical morality whenever they touch the live cambium between literature and society.

In the damaging closing chapter, where the deplorable decay of literary standards is demonstrated in the history of the three-decker—a state of commercial venality on the part of both authors and publishers, catering for the sentimental and the prudish, manufacturing rot in three-volume bulk packages—Gettmann is cheerfully unaware of what he has already revealed, and proceeds to ask: "How far and in what ways the methods of publishing influenced the novels themselves. Did the preferences of publishers affect subject-matter, theme, plot, and characters? Did the mode of publication influence a writer's choice of point of view or his use of expository matter or his management of dialogue?"

"The answers to such questions are not ready to hand," he tells us. But they are all around us, and in almost every page of Professor Gettmann's book. The astonishing thing is that some scholars cannot see what is in their own index cards, or even in their books, so far is the capacity for judgment atrophied in Laputa.

A Troubled Eden: Nature and Society in the Works of George Meredith. By NORMAN KELVIN. Stanford: Stanford University Press, 1961. Pp. lx, 250. \$5.50.

Although Norman Kelvin claims in his preface to have "considered the larger part of Meredith's poetry and his narrative writing" in the course of his research, the result does his industry no credit. In an effort to compress his unwieldy topic—"nature and society in the works of George Meredith"—into 216 pages, he has omitted from the volume any consideration of *The Shaving of Shagpat*, *Farina*, *Sandra Belloni*, *Rhoda Fleming*, *Diana of the Crossways*, *The Tragic Comedians*, *The Tale of Chloe*, and *Celt and Saxon* among the fiction and virtually all of the poetry with the exception of such few poems as suited his thesis. Here is one of the major drawbacks of this ambitious study which attempts to delineate what Mr. Kelvin considers a central theme in Meredith's eclectic and unsystematic philosophy as it evolves, regresses, and is finally resolved, according to Mr. Kelvin, in the volume of poetry called *Odes in Contribution to the Song of French History*, published in 1898.

Mr. Kelvin's attack, sketchy as it is, is roughly chronological. He begins with *Richard Feverel*, "a tragedy based on a conception of nature", works through the novels concerned with the individual's relation to society ("Live in harmony with yourself and your society, Meredith seems to be saying" in *Harry Richmond*) to the synthesis in the final poems of the opposing dictates of nature and society. However, he considers, generally speaking, so little of Meredith, and includes so much material that is not indispensable to this short study, that the reader may query whether, in fact, Mr. Kelvin's thesis is not simply a peg on which to hang a series of brief and more or less discrete dissertations. The section on *Beauchamp's Career*, for example, is dedicated to demonstrating that Meredith wrote the novel to exorcise the shade of John Morley, with whom Meredith had quarrelled savagely over some unknown subject, from his intellectual horizon. *Beauchamp* is, Mr. Kelvin concedes, a "less autobiographical" novel than *Harry Richmond*. (The novel grew out of Meredith's experiences on behalf of his friend, W. M. Maxse, in the campaign of '68.) "It contains no elaborate father-fantasies, no disguised portraits of Janet Duff Gordon, no youths of dubious origin." Nevertheless, the book is aimed directly at Morley, who was to be jolted out of his complacent rationalism by its portrayal of the "ambiguity in the nature of political experience." Moreover, Meredith designed the book from the first for publication in Morley's journal, *The Fortnightly*—this despite the fact that there was a breach between the two that appeared irreparable, and, indeed, took three years to heal. The complexities in the book, the difficulty in eliciting Meredith's own bias from the multitude of political creeds examined in *Beauchamp*—all these can be attributed to Meredith's desire to repudiate "the faith in reason Morley adhered to" and the "related, even more objectionable belief that art can or ought to be made to serve the ends of political propaganda." Morley "is the dark presence who hovers over *Beauchamp's Career* and who is banished startlingly and savagely in the novel's closing lines."

Obviously, not much of this is germane to Mr. Kelvin's thesis. As much can be said of the discussion of society as a battleground—which is a study of the martial imagery and its psychical significance in a couple of early novels and *Modern Love*—or of the briefer discussion of *Love in the Valley*—which is orthodox impressionistic criticism—or, to choose just one other example, the culminating discussion of the *Odes*—which is largely only paraphrase. Moreover, compounding the difficulty Mr. Kelvin creates for himself by the deft but flimsy web of allusion, quotation, précis, and guesswork that he spins, is the inability, implicit in the discussion of *Beauchamp* touched on above, to divorce the artist from his handiwork, the inability to see the works which are his ostensible subject in any other light than that refracted from Meredith and his conscious (or unconscious) concerns. This leads to such mistakes as, "There is a rich field for speculation in the question, why did Meredith, who hardly knew his own mother, turn Earth into a tutorial preceptress rather than a gentler figure When we have said all there is to say, the irreducible personal element remains: the fantasized mother who is truly loved and revered but who has no gentle kindness or forgiving mercy. It is, to say the least, a strange fantasy" (p. 189). To be candid, there is too much of this puerile pseudo-psychologizing in the book, and too many "strange fantasies" are trooped out for our awed inspection to prevent many a reader from feeling that Mr. Kelvin has a vivid, but youthful and undisciplined, imagination. He may feel this particularly keenly when he becomes aware that most of the book's information derives from Lionel Stevenson's *The Ordeal of George Meredith*, an earlier semi-scholarly study which is, itself, not quite free from errors of taste, fact, and judgment.

In short, Mr. Kelvin spreads himself far too thinly over an immense topic which he deals with cavalierly by ignoring at least half of the material available. He waters his product with "biography", unreasonably minute inspection of a few ill-chosen details, and once even (on *Lucifer in Starlight*) with a discussion, covering more than two pages, of a criticism drawn from Brooks and Warren's *Understanding Poetry*! He cannot be faulted for vigour, but he certainly lacks grasp. His book is far from the antidote to Jack Lindsay that he deems it.

University College, University of Toronto

HARVEY KERPNECK

Poems in Scots and English. By WILLIAM SOUTAR. Selected by W. R. AITKEN. Edinburgh: Oliver & Boyd [Toronto: Macmillan Co. of Canada], 1961. Pp. 128. 10s 6d.

William Soutar died in 1943, after almost thirteen years as a bedridden invalid, but the whole canon of his work contains no word or trace of self-pity or complaint. The present volume amply illustrates this strength, as well as Soutar's other poetic powers. Dr. Aitken does not tell us the principles on which he made this selection of Soutar's poems;

however, he presents reflective and lyrical poems in English and poems in Scots of many different *genres*, including poems for children, riddles (your reviewer scored 8 out of 10) and lyrical, reflective, and descriptive pieces. Dr. Aitken also includes some of Soutar's rehandlings of poems by others, sensibly printing the originals too. The present selection includes some poems not previously printed.

Soutar's main preoccupation in his poetry was to find the relationship of man to nature. His earlier poems show a philosophic approach, but later, his terms become more specific: ". . . the hills/ . . . Their granite and their grass/Through secret ways of sense and blood/Into his life will pass" (p. 36). (The Second World War, reviving the speculative approach, produced also the occasional banality.) In his Scots poems, this relationship develops into a grave gentleness towards his fellow men. For himself, however, he found no consolation: ". . . the human shape/That kent nae end to gledness and to grief/Boo'd owre the earth as it had been a bairn" (p. 98).

McDiarmid's criticism (in his edition of Soutar's poems, *Collected Poems*) that Soutar failed through lack of a symbolism is justifiable but rather harsh. It is true that the Unicorn as a symbol remains intellectual and external to the poems in which it appears; it is not passed through unifying imaginative fire. But in earlier poems, such as "The Turn of the Year" (p. 23) written in 1931, and "The Return of the Swallow" (p. 24) written in 1932, Soutar had experimented successfully with other symbol systems. His movement away from symbolism to naturalism is no failure, but the compulsion of an acute ear and an accurate eye: "The free song of the lark/Tumbles in air/. . ./Sheer out of the crag/Lifts the white gull".

Images of light run through Soutar's poems: "Sangs fa' down through the skim-merin' air" (*Collected Poems*, p. 23); and he is also interested in what one might call "the sound of stillness and silence": "So still it was I seemed to hear/The beetle crawl across the stone" (*Ibid.*, p. 283). Both these qualities are unified in "I turned and stood upon the height/As if to hear the splintering light" (*Ibid.*, p. 270); and both are well represented in this present collection. Both these qualities contribute much to what is Soutar's main poetic excellence, his marked ability to identify and arrest the fleeting action or the fleeting moment: "The breathless hour is halted now/Beneath the dull sky:/The birds in silence bend the bough;/In silence fly" (p. 34). In his writing of other people, the captured moment is often one of great tenderness: "Sae bade or mirkl'd was the west/And the mune was lifted owre;/Synce laid a hand on the ither's breist/And gaed ayont the door" (p. 86). And, perhaps naturally, Soutar the invalid was especially concerned with capturing the blackest hour of night: "Yon's the queer hour whan a' be yourself'/Ye wauken in the mirk" (p. 53); thus, "In the Nicht" sums up and deepens the experience of poems in earlier volumes, e.g. "In the Deep of the Dark" (*Collected Poems*, p. 257) and "Be Thine Own World" (*Ibid.*, p. 272).

It is most sensible, also, to arrange the poems in historical order, so that Soutar may, in a sense, tell his own story. Dr. Aitken, then, has done his selecting most skil-

fully. His Introduction covers much ground in little space and makes good use of *The Diary of a Dying Man* in which Soutar recorded some of the "background" to his poems. The Glossary is satisfactory as far as it goes, although *smeddum* is glossed merely "sagacity, good sense". But it is not very full, and from the first seven pages of poems in Scots *lauch* ("laugh"), *loot* ("let out"), *wheeplin* ("warbling"), *loupin* ("leaping"), *deav'd* ("deafened") are all unglossed. However, Dr. Aitken appears to have been more concerned to record differences in meaning than to identify difficult forms.

University of New Brunswick

A. MURRAY KINLOCH

Language and Poetry. By JORGE GUILLÉN. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1961. Pp. xi, 293. \$6.50.

This book is an enlarged version of the Charles Eliot Norton lectures on poetry delivered at Harvard in 1957-1958 by Jorge Guillén, one of the most eminent and original poets produced by contemporary Spain. Like several other members of his generation, he is a poet-professor who has contributed refreshing insights into some masters of Spanish verse (Luis de Leon, Juan de la Cruz, Bécquer) by a happy combination of aesthetic sensibility and analytical power. Also, like others of his generation, geographically split by the Civil War, he has spent the second half of his productive career in the U.S. as a voluntary exile. These lectures come as a fitting expression of his poetic beliefs at the end of a distinguished academic career. Guillén does not, however, present his poetics in abstract terms, or even deal with "poetry" as such. He has chosen five poets and one poetic generation (his own) to find out what exactly is the essential quality of their poetic language, a language which, he says, "implies form and meaning, the whole wide universe that poetry both represents and is".

The choice of poets is significant in itself, for it ranges from the thirteenth-century Berceo, whose humble but inspired religious verse sheds light on the problem of prosaic language in metric form, to the modern novelist Gabriel Miro, a master of lyric prose who illustrates the use of "adequate language" to bring an inner experience to its full fruition. Contrary to the conventional view of Berceo as a primitive and naïve poet whose work is formless and halting, Guillén finds in him a harmonious vision of earth and heaven revealed by means of simple and prosaic but exact language. It is this language that strikes us with a forceful sensation of immediacy, so that ordinary as well as supernatural things seem all the more amazing for being so real. On the other hand, Miro's lyric prose, like Guillén's own verse, offers a jubilant exaltation of life. It is a discovery of the world through verbal form, in language as concrete as it is profound, aimed at capturing a reality revealed by means of the senses and the feelings. Experience thus becomes inseparable from its expression: a passion for life from which Miro, like Guillén,

avidly drinks through each pore of his self, powerfully evoked by exact, precise words. The result is not a mere description, but a lyric creation far surpassing its source (the experience expressed) in opulence. It is a concrete world of the senses from which spirit seems to emanate as a luminous irradiation.

At the opposite end of the scale, Guillén places the poetic language of the two Spaniards who have tried most successfully to express the ineffable: the mystic San Juan de la Cruz and the visionary Bécquer. Significantly, he sees in both the perfect equilibrium between ecstatic inspiration and intelligence, reached after a painful struggle to translate that ecstasy into verbal form and to overcome the fundamental contradiction of spirit and matter. In Gongora too, as the greatest architect of poetic language in Spanish, the author finds the magic power of words to evoke a picture with a maximum of tension held in perfect balance by placing each word strategically in the position of greatest effect. Here the language which creates solid, sensuous, and gorgeous objects is itself a poetic creation. The ethereal and even abstract is solidified in images of colours, forms and volumes which are not just decorative elements but poetic objects radiant with their immediate presence. In Gongora as in Guillén we have the feeling of sculpture and architecture as well as impersonality and lack of introspection, but also a sense of mystery alongside that objectivity, resulting from a constant elusion of the suggested reality by means of images which create a new poetic reality. Guillén thus vindicates Gongorism as "language constructed like an enigmatic object" which succeeds in its purpose of poetic creation.

To some extent, and for similar reasons, Guillén's discussion of his own "vanguard" generation of the 1920's is concerned with vindicating it against the labels of formal abstractness, obscurity, and cold intellectualism, at a time when Spanish poetry has become more concerned with the human heart and the predicaments of human existence than with the cult of metaphors in a private visionary world. While other poets of that group have frankly veered off from their earlier poetic stand and joined the new trend, Jorge Guillén remains consistent in his credo as in his art, completing in 1956 his great single book of poems, *Cántico*, which was first published in 1928. As he says, this is so because his poetry had never really been what Ortega called a "dehumanized art". In Guillén's generation, all the major themes of human life, except religion, were present, and often dramatically so, as in Lorca. But these poets aimed above all at capturing the essence of reality without any realism or sentimentality, by means of images which could translate states of feeling and make of the poem something completely and intensely poetic. As the main representative of so-called "pure poetry" in Spanish, Guillén explains very clearly what that term means to him. In contrast with Valéry's notion of a manufactured, chemically pure poetic residue, left over after the removal of all extra-poetic ingredients, Guillén finds "pure poetry" in the combination of quasi-daemonic inspiration and the severe self-control of the intellect. This is, of course, the underlying theme of his approach to the other poets in this book.

Although these lectures are impersonal in tone and objectively devoted to studying the poems of others, a task the author performs with penetrating lucidity and scholarly soundness rather than with any startling novelty, the image that emerges from these critiques is that of Guillén himself and of a poetic outlook the various facets of which are vividly mirrored in the poems discussed. It is here that the main value of this book lies, as essays in self-revelatory criticism that will be an exciting and indispensable source of material for the increasing number of students of Guillén's poetry.

University of Toronto

DIEGO MARIN

A Reader's Guide to Joseph Conrad. By FREDERICK R. KARL. New York: The Noonday Press, 1960. Pp. 308. \$5.00, paper \$1.75.

This book is a systematic and chronological discussion of the Conrad canon, an attempt to "analyze Conrad's work and to relate it to twentieth-century fiction as it has been developed principally by Gide, Proust, Lawrence, Joyce, Virginia Woolf, and Faulkner." In trying to prove his case, Mr. Karl seems to condemn Conrad whenever he differs from some modern innovators. Thus, speaking of *Victory*, he observes: "Despite his marked modernity, Conrad was unable to forego traditional end-cleaning, that account for all characters and that tying of all situations which marked the Victorian novel." I cannot quite see why (or how) we should regret Conrad's failure to emulate the experiments of Joyce or Faulkner (who began to be known *after* Conrad's best novels had been published). There seems to be little point in upbraiding Conrad for the Victorian elements in his fiction; he *is* Victorian, and he is also Romantic in some respects. That he differs from both constitutes his greatness as an artist, for he was able to follow his instinct, "the voice from inside."

A Reader's Guide may prove too technical and scholarly for the uninitiated reader of Conrad. The student of literature and Conrad lover, however, will find many interesting analogies in Mr. Karl's study. For instance, he compares *Huckleberry Finn* with "Heart of Darkness", finding a general kinship of idea in the two works although each writer uses a different method.

Sometimes Mr. Karl exaggerates in his desire to ensconce Conrad among the giants of contemporary fiction—Joyce, Lawrence, Mann, Gide, Kafka, and Faulkner. For example, he suggests that Conrad's treatment of politics and, more specifically, his analysis of colonialism, paved the way for such modern novelists as George Orwell and Arthur Koestler. Mr. Karl is right when he ascribes the beginning of the modern political novel to the insight of Dostoyevsky; indeed, there are many affinities between the latter and Conrad. But Conrad and Orwell (or Koestler) are so different that an analogy here seems quite arbitrary. Orwell is *primarily* a political novelist (like Koestler), while Conrad's work at times includes political themes, mostly resolved in a non-political

demption; Orwell, on the other hand, is interested chiefly in political ideas and sociological upheavals of our time.

A Reader's Guide has a few errors in biographical and bibliographical data, but it is, on the whole, a very reliable and well-written study of the writer. Its merit is less in the author's efforts to prove that Conrad stands with some great novelists of our century, than in his exhaustive summary of Conrad's novelistic techniques. Mr. Karl reveals devices to us—his time shifting, his use of a central symbol, his awareness of imagistic detail, the use of indirect narrative, the paralleling of characters, and the fugue-like quality of his narrative structure.

Mr. Karl has related Conrad to Russian, French, German, American, and English novelists, but although he mentions Gustav Morf's *The Polish Heritage of Joseph Conrad* in his bibliography, he fails to relate Conrad to a literature he knew well and read throughout his life—that of his native Poland. Conrad's Polishness does not explain everything about his art; still, to ignore this aspect of his life is not to see the whole man. Said Conrad,

Apart from Polish my youth has been fed on French and English literature. While I was a boy in a great public school we were steeped in classicism to the lips, and . . . our historical studies were naturally tinted with Germanism. . . . I am a child, not of a savage but of a chivalrous tradition, and if my mind took a tinge from anything it was from French romanticism, perhaps. It was fed on ideas, not of revolt but of liberalism, of a perfectly disinterested kind, and on severe moral lessons of national misfortune.*

A closer study of Conrad's debt to French and Polish romanticism, and of "the moral lessons of national misfortune" (that have induced Conrad to make passion and conviction the main levers of his fiction) would provide the American critics with many answers to the apparent contradictions in Conrad's work.

Acadia University

ADAM GILLON

**The Portable Conrad* (New York: The Viking Press, 1950), pp. 752-753. Italics mine. *The Polish Review* issues of Winter-Spring, 1959 and Spring 1960 carry articles on Conrad's Polish background.

The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson. Edited by W. H. GILMAN, A. R. FERGUSON, G. P. CLARK, and M. R. DAVIS. Cambridge: Belknap Press of Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. 1, 430. \$11.95.

The ten-volume 1909-14 edition of Emerson's *Journals*, a fairly adequate but incomplete version, is now after almost fifty years to be replaced by a new and more comprehensive edition which, when it is in final form, will extend over an estimated sixteen volumes. Though each volume will have its own index, a final index is planned which will combine the entries in the individual volumes. If the remaining volumes keep to the stand-

ard of the first, which has now been published, *The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson* will be an exceptionally good example of recent efforts to put America's nineteenth-century literary house in order. Volume I reproduces the journals and notebooks of Emerson's college days, 1819-22.

Emerson began keeping regular journals at the beginning of 1820, dedicating his first "Wide World", as he called his early journals, "to the recording of 'new thoughts (when they occur)' and 'old ideas', and to 'all the various purposes & utility real or imaginary which are usually comprehended under that comprehensive title *Common Place book*'". In the true fashion of the Romantic, his primary aim was to record inspired thought that was to be recollected in tranquility.

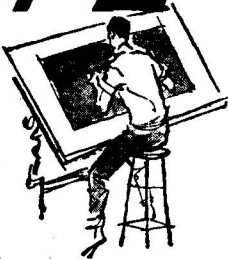
There can be no doubt that this new edition of the journals and notebooks will aid in breaking down the long established and stereotyped portrait of Emerson as a gentle and genteel sage. In recent years, even without the benefit of new material, there has been a steady reappraisal of the supposedly sunny and olympian calm of Emerson's personality. The trend is bound to gather momentum. That Emerson should have been portrayed so consistently as an over-simplified personification of Spinoza's *omnia existentia est perfectio* has never made much sense. Any man who could remind his reader that "there is a crack in everything God has made", who liked "the sayers of No better than the sayers of Yes", who, especially in the nineteenth century, could not be taken in by the myth of the state, cannot be long judged as a little literary engine who knew he could, a model Victorian gentleman. Emerson's plea to "give me initiative, spermatic, prophesying, man-making words", his full acceptance and appreciation of Whitman, sex and symbol, indicates a familiarity with private storm and stress. His own word in his journals is "nihilizing". At seventeen years of age (October, 1820), he was already at it.

Emerson called his journals and notebooks his "savings Bank". Even in the early notebooks, Emerson had adopted the practice he pursued throughout his life. His first published work, "Thoughts on the Religion of the Middle Ages", can be found in embryo in a very early notebook. As the editors remark, "The miscellaneous notebooks are in part the inchoate chronicle of Emerson's attempts to be somebody. For all their trivia they form, for the regular journals, an indispensable supplement". The notebooks and journals are Emerson's *Song of Myself*.

From the "Wide World" journals, college essays, and notebooks of this first volume, a good deal hitherto unpublished, Emerson's driving desire to become a writer emerges clearly and strongly. The extent of his hidden and frustrated ambitions to be the writer of his dreams is perhaps the most interesting single discovery open to the reader. However, it is not necessary to demand new items at every turn, though many are there. It is enough to have, in so well-edited a version as the present edition, the almost two hundred manuscripts that comprise the sum total of the actual notebooks and journals (pocket diaries, account books and the like aside). This edition will contain therefore all the regular journals and notebooks known to exist.



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The always interesting experience of observing the editorial omissions and changes of the earlier somewhat bowdlerized edition and the way in which Emerson himself tones down his raw notations for public consumption offer countless insights into both Emerson and nineteenth-century America. Emerson's not very gentle democracy is at times rigorously autocratic. In his closet the sartorial splendor of a man's thoughts will not strike the neat and tailored finish of his full-dressed appearance in public; in his journals and notebooks, Emerson scratches when he itches and his criticism of men and manners is sometimes bitter. He is, on occasion, lonely, ironic, sardonic, and depressed. His views on the Negro, woman, religion, and God are not often expressed in his well-known self-controlled and self-assured platform manner. He wonders "What can Spinoza tell the boy" who asks him if "God was in the jakes". His antipathy for Wordsworth, of all poets, is in keeping with the healthy spirit of any university undergraduate. "He is the poet of pismires." "His poetry is the poetry of pigmies." "Mr. Wordsworth is a poet whom we read with caution in whom the eye always is afraid lest it should meet with something offensive at every turn." Though Emerson later was to re-evaluate a number of things he castigated in private, the spirit was already there that could continue to write later in the journals (missing, like the previous quotations, from the 1909-14 editions), "Public Opinion is a hobgoblin, Christianity is a hobgoblin, the God of popular worship a hobgoblin".

University of Alberta

E. J. ROSE

The Austrian Military Border in Croatia 1522-1747. By GUNTHER ERICH ROTHENBERG. Urbana: University of Illinois Press, 1960. Illinois Studies in the Social Sciences, Vol. 48. Pp. 156. Cloth \$4.00. Paper \$3.00.

For his doctoral dissertation at Illinois, Dr. Rothenberg has occupied himself with a subject that has remained untouched in the English language for almost a century. Primarily this work is concerned with the organization of the Croatian Military Border up to the time of the reforms introduced by the Duke of Sachsen-Hildburghausen between 1735 and 1748. There is included, too, an account of the struggle of the Habsburg peoples against the Turks, a long-drawn-out drama that has left the most profound traces upon the Danubian peoples and lands. Dr. Rothenberg calls attention to the fact that the advance of the Frontier at the expense of the Ottomans controverts Turner's thesis that an advancing frontier systems sows the seeds of democracy and of social mobility. On the contrary, the extension of the Border introduced a "highly despotic and all-pervading military despotism." The Border became a gigantic military reservation which gave the emerging Habsburg absolutism the power to break the resistance of the feudal nobility as well as to combat the national-liberal movements of the nineteenth century. Rothen-

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berg considers that the Border symbolized the need for supernatural institutions in the Habsburg realms.

Such statements as "the Grenzer [Borderers] were Greek Orthodox Christians," "The Border was settled for the most part by non-Croatian colonists," "The Grenzer . . . were all steadfast Greek Orthodox" will be hotly disputed by most Croatian historians. Although he is aware of the Croatian character of Bosnia in medieval times, the author seems to think that after the fifteenth century everyone who came from there was a Serb. In stressing the Serbian nationality "of all Grenzlers", he ignores the known presence of a genuine Vlach (Rumanian or Macedo-Ruman) element as well as of Albanian and Croatian frontier populations. Indubitably the Croat habit of referring to all Orthodox as "Vlachs" may be confusing even to erudite Westerners.

Dr. Rothenberg has drawn upon the archives of Vienna and Graz and has consulted the standard sources on the Border as well as a wealth of descriptive and secondary materials. The style is lucid, and both the specialist and the casual historical reader will find this book worth while.

Curry College, Massachusetts

STANKO GULDESCU

Shakespeare as Collaborator. By KENNETH MUIR. London: Methuen & Co. Ltd. [Toronto: The Ryerson Press], 1960. Pp. xi, 164. \$3.50.

Shakespeare and Five Acts. By HENRY L. SNUGGS. New York: Vantage Press, Inc., 1960. Pp. 144. \$3.50.

Professor Muir examines three plays, *Edward III*, *Pericles*, and *The Two Noble Kinsmen*, which, though excluded from the First Folio, bear "unmistakable traces of Shakespeare's hand". A final chapter is devoted to the lost play, *Cardenio*, and its possible relation to *Double Falsehood*, which was performed in 1726 and published by Lewis Theobald in 1728. With each of the three main plays Professor Muir indicates the present state of scholarly opinion about authorship, then assesses the findings of his predecessors in the field, and, after a fresh and independent analysis, presents his own conclusions. He devotes a second chapter in each case to a commentary on the dramatic value of successive parts of the play. Analysis to determine authorship and critical evaluation combine to make the book an unusual contribution to Shakespearean scholarship.

In his analysis the author employs the devices available to the modern scholar: metrical analysis, vocabulary, themes, echoes of other plays, and images, particularly image clusters. Each of these types of internal evidence is employed with intelligence and restraint, and the whole examination is conducted with a lightness of touch that graces scholarship with urbanity. A serviceable addition to the book would have been a table to indicate Professor Muir's findings. The author's critical observations on the plays are like-

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wise delivered in an informal, easy manner. His judicious comments should persuade students of Shakespeare to pay more attention to these plays.

Professor Snuggs shows in his first chapter that the theory of five-act division was not based on the practice of the Greeks or, in comedy, of Plautus and Terence. It was a convention based on Horace's dictum, Seneca's practice, and "above all, Donatus' commentary on five of Terence's comedies." Renaissance critics such as Minturno and Scaliger added certain refinements to the theory, but they did not reconcile it with the structural idea of protasis, epitasis, and catastrophe. So far as the public theatres were concerned, neither theory governed the practice of Elizabethan and Jacobean playwrights until 1610. Thereafter the public theatres followed the method of performance obtaining in the private theatres. Ben Jonson, of course, is an exception to this rule. Heywood knew Donatus' commentary; yet "every one of his plays printed between 1600 and 1610 is undivided" (p. 50).

The author then discusses the plays in the First Folio that were divided into acts. The act-divisions in most cases are shown to be either the work of the editors or derived from prompt copies used for revivals after 1610. For various reasons six plays are given special treatment. Two conclusions reached are (1) that Shakespeare himself may have divided *Coriolanus* and *Henry VIII*, and (2) that when he was adapting a story he produced a "sequence", not a "crisis" plot. When *Romeo and Juliet* and Brooke's poem are being compared, scholarship joins hands with criticism. The changes made by Shakespeare have nothing to do with five-act structure of tripartite division; they are designed to give the effect of headlong rush—"a light'ning before death".

The book exemplifies both the strength and the weakness of much American scholarship. It is solid, but sometimes the evidence that is marshalled seems formidable rather than convincing; it is orderly, but sometimes pedestrian. On the other hand the convenience of the reader is always considered. There is not only an index but an appendix showing which plays published between 1591 and 1610 were divided and whether they were performed in private or in public theatres. A table of contents of the First Folio also appears on pages 56-57 (indicating whether divided or not), and Part vi of Chapter III presents the author's conclusions in a condensed form.

University of Manitoba

A. L. WHEELER

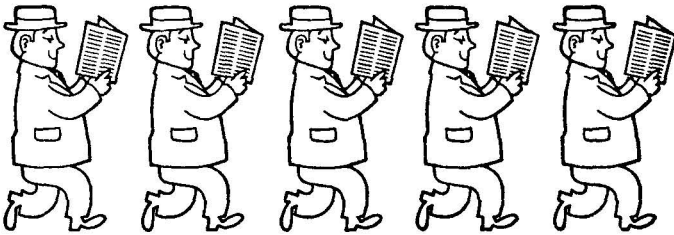
Stratford-Upon-Avon Studies, I: Jacobean Theatre. General Editors, JOHN RUSSELL BROWN and BERNARD HARRIS. London: Edward Arnold Ltd. [Toronto: W. J. Gage and Co., Ltd.], 1960. Pp. 253. \$4.25.

Jacobean Theatre is the first book in a new series, *Stratford-Upon-Avon Studies*. The second and third volumes are *Elizabethan Poetry* and *The Early Shakespeare*, and the editors, John Russell Brown and Bernard Harris, hope to extend the scope of the series in-

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definitely—perhaps to include even “contemporary literature especially that of the English and American theatre today.”

“A new book on this subject needs no excuse”, write the editors, “for the last critical study of such range was Una Ellis-Fermor’s *Jacobean Drama*, published in 1936.” The editors’ comparison of their own work with Miss Ellis-Fermor’s suggests a vastly exaggerated claim. Although there are omissions in Miss Ellis-Fermor’s book—notably studies of Heywood, Shirley, and Massinger—hers was the product of a single, sensitive, and scholarly mind working over a large area of the Jacobean drama. Thus her work has a unity which is lacking in *Jacobean Theatre*, the product of ten writers, and a “book” only in the sense that ten articles on Jacobean drama are brought together between the same covers.

The editors try unsuccessfully to make a virtue of their limitations by saying that “each chapter uses the kind of exposition suitable to its theme”, and they lapse into pretentious vagueness when they tell us that the *Studies* as a whole “are books for any reader seeking a full and informed participation in the literature and drama of which they treat”. We learn that the second and third volumes “are edited on similar principles to the present volume.” It is a pity that those principles are not made clearer.

The “studies” themselves are, fortunately, more distinguished than the editorial Preface. Most of the contributors are established scholars and critics. There are two “chapters” on Shakespeare, two on Jonson, one each on Marston, Fletcher, Middleton, Webster, and Chapman, and, in his “Citizen Comedy and Domestic Drama”, Arthur Brown deals mainly with Dekker, Heywood, and Jonson.

Some of the chapters are fairly general—especially Arthur Brown’s and G. K. Hunter’s. Mr. Hunter, although concerned specifically with “the moral landscape of John Marston”, gives a broad survey of “English Folly and Italian Vice” and provides a corrective to the facile assumption that Italy was automatically connected with the idea of villainy in the Elizabethan and Jacobean mind.

Other chapters, such as Philip Edwards’ “The Danger not the Death: the art of John Fletcher” and R. B. Parker’s “Middleton’s Experiments with Comedy and Judgement”, are more restricted in scope. Mr. Parker’s, in fact, illustrates one of the main sins of modern scholarship—that many scholarly articles are mainly extended footnotes to a point of view which could have been adequately expressed in a page or two. Mr. Parker’s view that “at the heart of Middleton’s very personal comic style is a tension between skill in the presentation of manners and a desire to denounce immorality . . . [a] struggle between satiric observation and determined moralizing”, seems to be sound enough. It should not have been necessary, however, for him to use up twenty pages, largely with plot-summaries, to illustrate his point.

The most distinguished contribution to the book is Maynard Mack’s “The Jacobean Shakespeare”—an acute, thoughtful study of the construction of the Tragedies. The contribution most likely to appeal to the non-specialist is David William’s “*The Tempest* on

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the Stage", which contains sensible suggestions about how the play can be produced without the "layers of charm and hocus pocus" which so often mar modern productions.

Jacobean Theatre contains the kind of articles that can be found in *P. M. L. A.*, *The Modern Language Review*, or *Shakespeare Survey*. The main faults are the ones so often found in scholarly articles today—an unnecessary belabouring of a point with detailed illustration, and a tousled, "first-draft" lack of precision in the presentation.

University of New Brunswick

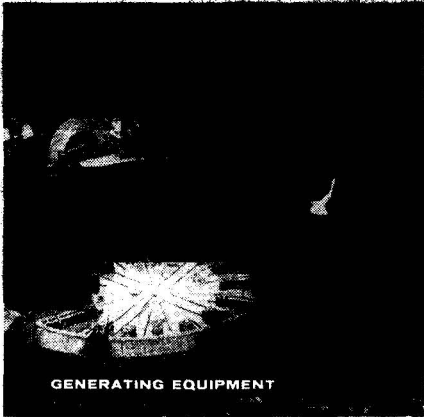
DAVID R. GALLOWAY

Stratford-Upon-Avon Studies, II: Elizabethan Poetry. General Editors, JOHN RUSSELL BROWN and BERNARD HARRIS. London: Edward Arnold, Ltd. [Toronto: W. J. Gage and Co., Ltd.], 1960. Pp. 224. \$4.25.

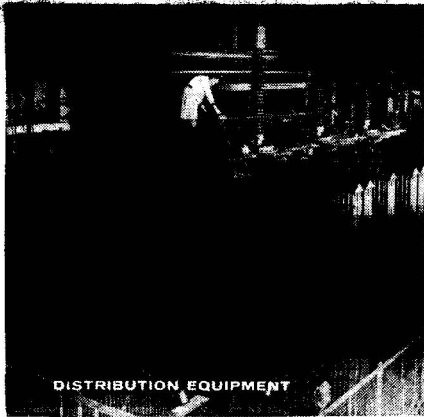
Little by little, and bruise by teacup, Elizabethan poetry is getting its due from modern critics, after their long love affair with the poetry of the seventeenth century. Hallett Smith's *Elizabethan Poetry* (1952) indicated promising avenues; since then, Lever, Kernan, Peter, H. G. Wright, and recently A. C. Hamilton, among others, have directed attention to various areas discussed more generally by Smith. The researches of Lievsay, Weinberg and Allen Gilbert among Italian materials must quicken what Lacey Smith calls the contemporary "taste for Tudors"; meanwhile, *Elizabethan Poetry*, the second volume of *Stratford-Upon-Avon Studies*, usefully illustrates the range and variety of modern scholarship in the field.

It is the editors' aim "to make a book which not only contains much that is new and revealing to specialists in the period, but which is also a balanced and stimulating guide for anyone who wishes to appreciate a great period of English poetry." The second intention has been achieved more clearly than the first. "New and revealing to specialists in the period" well enough describes Frank Kermode's piece on "The Cave of Mammon," perhaps also the essays by Donald Davie, on Raleigh's "The Ocean's Love to Cynthia," and by J. W. Ingram, on poetry and music; the other pieces are for the most part sufficiently conventional, although the comments of D. G. Rees on Ariosto's irony, and the closing paragraph of his essay, are noteworthy.

Suitably for a book about Elizabethan poetry, the collection has pattern and order. An opening trio of essays by F. T. Prince, Franklin Dickey, and Rees on the sonnet, verse-collections, and Italian influence presents related material in various lights, followed by Davie's subtle study of the Raleigh poem. Then two good lectures on Spenser (by Muriel Bradbrook) and Sidney (by Jean Robertson). After Ingram's musical interlude, Kermode calls the class to order: "Any reader who has even a slight familiarity with Renaissance allegorical habits will see at a glance that Spenser's *Muiopotmos* is concerned with the descent of the soul into the captivity of matter as a result of sensuality." Having



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established who is to be master, Kermode leads us through a detailed and instructive exposition of *The Faerie Queene*, II, vii, directing our attention (with Wind's *Pagan Mysteries of the Renaissance* at hand) to Spenser's re-working of "classical" material and his role as maker of new mysteries. Miss Bradbrook kindly translates her languages; Kermode does not, but disarming asides like "one confesses to feeling less certain here" draw the reader gently along to the final identification of Guyon as "no longer a knight of mere temperance but an exemplar of heroic virtue and direct instrument of providence." Kermode is especially good on Tantalus, Proserpina's silver stool, and the apples on Spenser's tree: everything is documented, all neatly ranged on shelves. The collection ends as it began, with essays of a less demanding sort: Bernard Harris on satire, Robin Skelton on Donne's poetry. A note giving relevant factual information and helpful book-lists accompanies each essay.

A thread of impatience with certain attitudes of modern criticism runs through several pieces. F. T. Prince, warning against the assumption that Wyatt's irregular verses reflect a consciously contrived plan, argues persuasively for "an older, relatively less well-informed, view that Wyatt was a tentative innovator." Two other essayists are less convincing. Miss Robertson curtly rejects Smith's reading of *Astrophel and Stella* as "unnecessary complication," while Robin Skelton has some hard things to say of Donne's *Divine Poems*, and by implication of the view that no part of the Donne canon is more intensely personal. But Smith's searching and detailed argument is scarcely shaken by Miss Robertson's contradictions (which, to be fair, require extended support beyond the scope of her essay), largely since she recognizes the existence of "two audiences" for the poem, but passes over, as Smith does not, the poet's need to mediate between their claims. Skelton thinks that most of Donne's *Divine Poems* are unsuccessful because "there is not sufficient pressure of personal necessity"; specifically, Sonnet XIX is alleged to be a failure because it is too clear (and also too abstract) and because "it lacks the real texture of experience." Most readers, I imagine, will agree with Helen White that as Donne moved from one kind of experience toward another, his instinct for the dramatic in some degree failed, but the introspective self-consciousness of his poetry grew intenser still. It is worth noting that Miss White selects precisely Sonnet XIX to illustrate her view. These few reservations, however, will not obscure the fact that *Elizabethan Poetry* is a most useful collection, for scholars as for the general reader.

York University

HUGH MACLEAN

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Canadian Books

The Mackenzie King Record: Volume I, 1939-1944. By J. W. PICKERSGILL. Toronto: University of Toronto Press, 1960. Pp. xiv, 723. \$11.50.

Deliver me, O Lord, from the evil man and preserve me from the wicked man

Let hot burning coals fall upon them, let them be cast into the fire and into the pit, that they may never rise up again.

One can only think of the aging Mackenzie King in Old Testament terms, and this volume which is largely his own testament (i.e. the edited diaries) is appropriately like an unpoetic rendering of the more vigorous psalms of David. It is the diary excerpts themselves that convey this feeling, since the editor has chosen to couch the introductions and connecting passages in language reminiscent of King's public style. Why, for example, did Mr. Pickersgill find it necessary to use the full "Mackenzie King" every time King is referred to, which is about 3,500 times? The stilted effect is very nearly paralyzing to the reader.

Nevertheless, the more hastily dictated or written entries from the diary are a considerable compensation. The King record shows the same odd combination of feelings that was shown by the psalmist: mortal fear and hatred of enemies, and simultaneous protest that he is the Lord's anointed. The word "vindication" is a favourite with the author of the diaries. In this volume, far more than in Professor Dawson's, King comes to life. There is much more of the sound of battle, much less disguising of political manoeuvring, while the passages of emotional evangelicalism are fewer and shorter. It should no longer be possible to think of King as insipid, for he now emerges as a passionate man—as anyone who retained power as long as he did must be.

But, while this makes him more understandable, it makes him no more attractive. He shared with a powerful German contemporary a taste for Wagner, an obsessive desire for power, and an intuitive rather than an intellectual understanding of politics. His continual emphasis on unity, on the supremacy of Parliament, on Canadian autonomy and provincial rights fall into perspective against his towering political greed—a megalomania which goes far beyond the usual cliché about leaders identifying national with personal goals. Canadian autonomy is obliterated by his personal gratification or pique in relations with FDR or Winston; provincial rights are seen entirely in relation to the varying power of a Lapointe or a Hepburn; national unity is the continuing basis of personal political power; the supremacy of Parliament is the merest device to be used when necessary and to be ignored in order to hide real decisions (like declarations of war) or to avoid politically dangerous debates—as in the one-day session of 1940 or the plebiscite of 1942.

No doubt even a diary may not reveal the ultimate reasons or purposes of its author, but King's diary simply teems with evidence that he saw even the greatest issues

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in the light only of his own power. One of the most revealing passages in this connection is his comment on the election of 1940: "We really cleaned up in the province of Quebec, and I thought of what Sir Wilfrid said to me in this very house, when I told him of my intention to stand by him in North York against conscription—that I would have the province of Quebec for the rest of my life." Again, throughout these years every movement for national government or conscription or an imperial war cabinet was seen by King as a direct assault upon himself, as "an underhand treachery", a "deep-laid plot." The worst trial of all was when Meighen took up the Tory leadership and ran in South York. Here David was faced once again with his Goliath, and the fear he experienced very nearly overwhelmed him—even to the extent of destroying his power of political analysis. On election day he noted: "Howe said they were betting 3 to 2 against Meighen winning in Toronto. That, I think, is sheer nonsense." When he heard that Meighen had been defeated the relief was stupendous, for he simply could not have fought again the terrifying battle of the 'twenties: "I am getting past the time when I can fight in public with a man of Meighen's type who is sarcastic, vitriolic and the meanest type of politician. Even Bennett was better than Meighen. Not quite so contemptuous." And, of course, despite the faltering: "I feel most grateful to Providence for what Canada has been spared of division and strife."

Providence continued to be ranged on the right side, aided frequently by King's unbending faith in the necessity of holding Quebec. Indeed, this is the second major theme of the diaries, and the story is completely absorbing. Probably one of the most important decisions made by King was the quick action to provide a successor (in the public view) to Lapointe. In securing Cardin and then St. Laurent for that role, and in making it plain to the Quebec politicians that there *was* a *chef* in their province, he avoided the mistake that Macdonald made after the death of Cartier. Nevertheless, despite the cleverness of such decisions, and the new sense of King's political hatreds and fears, one is left with the impression of a man struggling just as hard as in 1911 or 1919 to make his way and to secure himself. He never shows the consciousness of security that a genuine conviction of rightness gives (or that a genuine confidence in personal power affords). He remains, surprisingly, a small man with the foxy timidity of a junior executive going constantly in fear of dismissal. It is tempting to conclude that King's successes were as much due to the incompetence of his enemies as to his own interior resources. When he meets the larger figures of Roosevelt and Churchill it is embarrassing to see the amused condescension they show toward him—as though they were pampering a little brother who had saved some money which they needed. (One fascinating, if disheartening, aspect of this book is the fresh light it sheds upon the American attitude to the war prior to Pearl Harbour).

Beyond doubt this will for a long time remain a primary historical source. But for how long? Perhaps the biggest question raised by its publication is whether the unexpurgated originals of the King diaries are to remain forever closed to all other his-

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torians. The publication of this volume is a very strong argument for allowing other scholars to study the originals. There are bound to be questions as to total authenticity or the reliability of entry dates. Nor does Mr. Pickersgill discuss the question of King's purpose in writing the diaries (other than to say that they took the place of marital conversation and confidences). Was King really so naïve as to think that no one would see them or use them—despite his will? Why did he not personally destroy them when he realized that he would not himself write his memoirs and if he really did not intend them for any other eyes? The question of the author's purpose is extremely relevant in any assessment of the value of the diaries as historical sources.

As an editor Mr. Pickersgill has had to eliminate much, and the question remains: how much, and what? One example will suffice to indicate the importance of this question. On December 28, 1941, King recorded a conversation with Churchill about the Canadian conscription issue and noted that Churchill said "that manpower was important and any help we could give him in that way would be appreciated. . . . I spoke to him about our present forces and what we had in mind by way of addition." Since Churchill was also in touch with Canadian supporters of conscription, one must wonder what further remarks of his are represented by the four dots—as well as what does not appear at all.

One can understand the requirements of politics and of personal courtesy in the editing of such a volume, but assurance that such a magnificent source as the King diaries will not be destroyed or kept permanently closed after this partial publication would be welcome. Even the skill and labour that have gone into the present valuable volume would not compensate for the loss of further exhaustive study.

University of Toronto

KENNETH McNAUGHT

Cavelier de La Salle. By ROGER VIAU. Pp. 183. \$1.50. *Les Bâtisseurs.* By SERGE DE FLEURY. Pp. 193. \$1.50. *Maison neuve.* By PIERRE BENOIT. Pp. 189. \$1.50. *Laurier.* By RAYMOND TANGHE. Pp. 191. \$1.50.

Collection *Figures canadiennes.* Tours: Librairie Mame [Montréal: Librairie Hurtubise, Mame et Hatier], 1961.

Here are the first four books of a new "popular" series of biographical sketches of French-speaking figures in Canadian history, published under the anonymous direction of Guy Frégault, head of the *Institut d'histoire* at Ottawa University. Why Dr. Frégault should have chosen two novelists, a diplomat, and a geographer to write these biographies is something of a mystery. They can scarcely be regarded as historians, even amateur historians; moreover two of them are Frenchmen from France whose contributions do little more than repeat our folklore.



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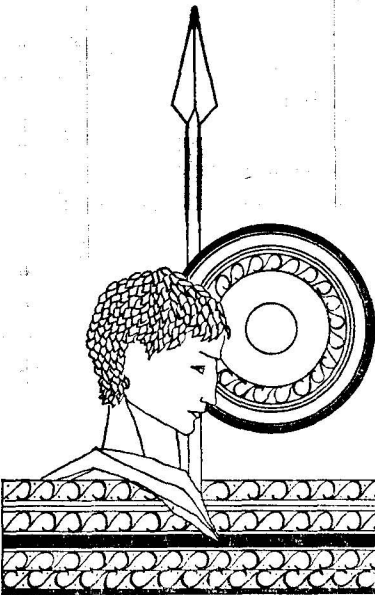
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Roger Viau's *Cavelier de La Salle* is good imaginative stuff, but is it history? His poetical evocation of La Salle (p. 8) leaning on the hand-rail of the ship which carried him to New France, remembering his past and dreaming of his future discoveries, is nothing but fiction. And there are other departures from historical fact. The author contends (p. 16) that the founders of our country, before their departure from France, were timorous men, amenable to the king's wishes and caprices with never a mumble or a grumble; but that as soon as they arrived in Canada they displayed a spirit of independence bordering upon anarchy. Was this the influence of the frontier or the fruit of the author's imagination? The fact is that these fearful subjects were those who, in nearly every province of France, had frequently resisted their governor's orders and had so often to be suppressed by the king's troops—and this, long before the Revolution. It is also an exaggeration to say (p. 25) that the Jesuits were disliked because they did not accept the king's authority. Had this been the case, His Majesty's spiritual directors, mostly Jesuits, would have been in a very embarrassing situation. These errors have passed unnoticed by the director, probably because Viau's narrative is lively and colourful, and also because the hero of the "Grand Siècle" is interesting even in his failings. It is noteworthy that Corneille and La Salle were from Rouen; the former created heroes, the latter lived like one.

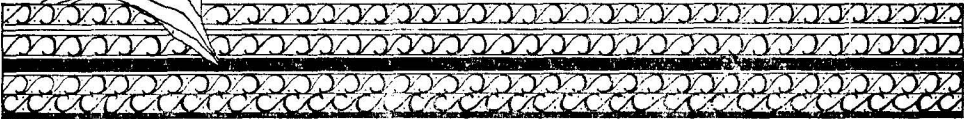
Les Bâtisseurs, by Count Serge de Fleury, is a hodge-podge which includes some well known and significant and some lesser known and not very important figures of our history. Charles Le Moyne, Louis Hébert, Pierre d'Iberville, Pierre Boucher may rightly be considered as builders of our country; but do Marc Lescarbot or Nicolas Perrot really come within the same classification? Chapter 9, concerned with the beginnings of Acadia, presents material somewhat extraneous to the title of the book. Motley in its contents, this fancy miscellany is seriously marred by errors and omissions owing to the author's superficial knowledge of Canadian history. The syncopated narrative of La Barre's expedition against the Iroquois (p. 15) is poor fiction as well as poor history. It is surprising to the historian to learn that the Mohawks had no good reasons to be regularly at war with the French (p. 69), that Pierre Boucher, administrator of a small village, was assisted by the Marquis de Tracy, viceroy of New France, in organizing a raid against the Indians (p. 103). Even the style is full of affectation. Louis Hébert finds the trees "hard to fall"; the Ville-Marie of 1661 is called a "small town"; François Hertel is a "strategist of sterling quality"; when he died, he went "beyond the stars". La Barre sent a desperate call to Colbert and then he spent "the next few days" waiting for an answer that was "late to come". Pierre Boucher, who took part in a fierce battle against the Iroquois, emerged from it "cum laude".

The best work of the series is obviously *Maisonnette* by Pierre Benoît. This author is familiar with the important men and documents relating to the early days of Montreal. By using contemporary letters, reports, and narratives, and by fitting them together in their proper chronological sequence, he has succeeded in presenting a vivid



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and accurate picture of his hero. Here is no new *Maisonneuve*; but it is at least a credible one.

The same cannot be said of Raymond Tanghe's *Laurier*. It is easy to understand the author's embarrassment in trying to condense such a full life into so short a book. In this in-octavo of 188 pages, there are 36 chapters, varying from 3 to 6 pages. The outcome is that the many aspects of Laurier's own life are barely touched upon. We learn very little about his education, his relations with the *Institut Canadien*, or his dealings with his many friends and opponents. The personality of this man, who dominated a generation of Canadian history, is unfortunately obscured in this book by the multiplicity of events in which he took part. Tanghe has given us an independent, well-written essay on Sir Wilfrid Laurier but we must still await a comprehensive biography which will help us to know and understand one of the greatest of Canadian prime ministers.

In brief, the publishers have offered us a scholarly, indeed brilliant, but for some unexplained reason, anonymous director, and several popular Canadian biographies of little historical merit and uneven literary distinction. Can it be that the quality of the latter explains the anonymity of the former?

Royal Military College of Canada

J. L. LAMONTAGNE

Kingston before the War of 1812: A Collection of Documents. Edited with an introduction by RICHARD A. PRESTON. Ontario Series III. Toronto: The Champlain Society for the Government of Ontario and the University of Toronto Press, 1959. Pp. cxvi, 428. \$5.00.

This is not so much a book to be reviewed as a book to be described. Like all books brought out under the aegis of the Champlain Society, it is a handsome volume, beautifully bound in red and gold, well printed and well edited. Paid for by the government of Ontario, it is the third of a set of volumes to provide first-hand materials on the early history of that province. It is amusing to read the foreword written by Premier Frost in which he praises the series and notes that his government foots the bill, but ends with the remark that "the editors, of course, are solely responsible for any opinions expressed."

Just what these dangerous opinions might be it is rather hard to discover. The book is fundamentally a collection of documents illustrating the history of "Kingstown", later Kingston, from the time of the coming of the Loyalists until the outbreak of the War of 1812. One of the earlier volumes dealt with the history of the region from the earliest times down to the passing of the French regime in 1758.

The present volume is divided into two parts. The first part deals with the period down to 1792 and the second part with the following twenty years. In the first part the matter is handled chronologically, in the latter part it is dealt with topically.

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In the introduction of something over one hundred pages the editor has given us an excellent account of the history of Kingston. There we can read the story of the founding and growth of what its Loyalist founders hoped would be the premier town of the new country being opened up west of Montreal. Here where the St. Lawrence River left Lake Ontario they hoped that civil government, the military establishment, and the commercial life of the upper country would all unite. The names of John Stuart in the church, and of Richard Cartwright in the life of the business community, have a familiar ring. It brings back a long forgotten day as we read of how Bishop Inglis had supervision of this far western outpost and how George Okill Stuart had been attending the Academy in Nova Scotia.

Most of the present volume is made up of source material. Under the various heads used in writing the introduction, a careful selection of documents is printed to illustrate the actual course of events. The selection and the editing seem to warrant the highest praise. *Kingston Before the War of 1812* is a worthy addition to a famous series.

Dalhousie University

G. E. WILSON

The Story of Canada. By DONALD CREIGHTON. Toronto: The Macmillan Company of Canada, 1959. Pp. 291. \$3.50.

Here in something less than three hundred pages is the history of Canada told in narrative form. It is a new and interesting experiment. The method has very obvious limitations, but, granted those limitations, the task is well done.

The Story of Canada is not a text book and could never be used as such. Many things that would have to be in such a book are either omitted altogether or passed over in the most cursory fashion. It may be that the present book will be useful to give a survey of Canadian history to the foreigner or to the new arrival or to the native who is quite ignorant of the story of this country. However, the person who will really appreciate its merits will be the reader who already knows his history but who has never attempted to weave the story together in a close-knit web. Also, it can be recommended to all those who have allowed their history to become rusty.

Here is a vigorous and informed and enthusiastic survey of Canada's story. It is full of comment and interpretation. The early part of the book is somewhat academic and colourless, but in the latter part Professor Creighton warms to his theme. He becomes an enthusiastic Canadian, joyous and proud to see his country growing to nationhood in the twentieth century.

Perhaps one can even detect—as one should in a living work of art—some of the likes and dislikes of the author. That Sir John A. Macdonald was a greater statesman than Sir Wilfred Laurier is at least implied, and that Mackenzie King is not one of Dr.

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Creighton's heroes is fairly obvious. The conscription crisis is well told but more might be said of the outcome. A magician, even a wicked magician, deserves applause if not praise.

The Story of Canada ends with an excellent list of suggestions for further reading. It is rather surprising, however, to discover that the late Professor R. M. Dawson's book on Mackenzie King has not been included.

Dalhousie University

G. E. WILSON

Individual and Group Behavior in a Coal Mine Disaster. Ed. H. D. BEACH and R. A. LUCAS. Washington: National Academy of Sciences-National Research Council, Publication 834, 1960. Pp. xvi, 160. \$3.00.

Etymologically *disaster* bears universal connotations: the stars and planets show a baleful aspect. Experts in the mass media recognize another universality, that of human interest, in disaster; and some 137 persons from press, radio, and television journeyed to a Nova Scotia mining community to cover the story related in this volume. But at a time when the natural, localized calamities of flood and quake and tornado have been supplemented by the world-wide potential cataclysm of instantaneous nuclear destruction, an account of 19 miners trapped, alive, some two-and-a-half miles below the earth's surface, partakes of what could also be a universal truth—and a truth whose severity is more apparent if one recalls that there were also 74 miners trapped, dead.

Even though the team of social scientists—psychologists, psychiatrists, sociologists—who gathered the material for this book took a detached, objective stance, the horror of the situation for the miners trapped alive is all too apparent. Twelve of those rescued were imprisoned for 6½ days, the other seven for 8½ days, with no way out, after the first couple of days no food or water or light and only their own urine to drink, and throughout this time the fear of further explosions and cave-ins, the smell of gas, and the odor of decomposing bodies.

And yet even in this charnel setting, processes of human organization endured. Informal leadership arose. Patterns of initiative within the larger group differed from that within the smaller in just the way that a social psychologist would have predicted that they would differ between *any* two similar groups of varying size. The activities of each group aimed during the first days at seeking a way to escape, and then, when escape proved impossible, at simply surviving: in the language of the social sciences the first of these phases was primarily "task-oriented (instrumental-adaptive)" and the second primarily "emotion-oriented (expressive-integrative)." The transformation from one phase to the other makes perfect sense within the coal mine situation; but the point to be stressed here is that this transformation corresponds closely to the model of group behavior developed by Robert F. Bales in his theoretical volume *Interaction Process Analysis*,



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a model that Bales derived largely by analyzing the conversations of Harvard students sitting in a glass-walled observation room on the third floor of a philosophy building, drinking cokes and discussing for a dollar twenty-five an hour abstract problems in human relations.

From Harvard students on the third floor of Emerson Hall to miners with a mean education of 6.8 years trapped 13,000 feet below the Nova Scotia soil is a long way in both physical and social distance. And yet common threads of human tendency join them together. In both settings, for example, as the problem changed from *doing* something (like trying to escape) to *holding* the group *together* (as in survival) the demands on leadership also changed; and new leaders, with talents more suitable for the new problems, gradually took the place of the old.

Some of the material presented in this book is qualitative and descriptive—quotations from interviews with survivors or evaluations by psychiatrists. Some is quantitative and mathematical—content analyses of interview statements and results of a battery of psychometric tests. Not all of the statistics are successful: some are seriously handicapped by the small samples that were available. But in many cases the quantified material not only gives added precision to the verbal data but provides insights and clues that would otherwise have been lacking.

The book contains some misprints and awkward phrases. The diagrams of the mine layout are not as clear and informative as they might be. But these are trifles besides the moral dignity that a value-free social science has illuminated, perhaps even unintentionally, in the saving of nineteen men by a dying community.

Dalhousie University

MORRIS DAVIS

Church and State in Canada West: Three Studies in the Relation of Denominationalism and Nationalism, 1841-1867. By JOHN S. MOIR. Canadian Studies in History and Government, No. 1. Edited by J. M. S. CARELESS. Toronto: University of Toronto Press, 1959. Pp. xvi, 223. \$4.75.

Professor Moir's volume introduces a promising new series designed "to make available works of scholarly research which have rather specialized content . . . works done in Canada on history and government".

These three studies deal with the problems of the Clergy Reserves, the University Question, and Religion and Elementary Education in the Union era. The unifying theme is that of "centripetal nationalism", a force representing the combined strengths of voluntarists of all shades and of critics of a single or oligarchical denominational supremacy. Opposed to this broadly nationalist force, Professor Moir sees the essentially evil force of "centrifugal denominationalism"—for example, the urge of certain elements

in the Anglican community to follow the vision of Hooker and Laud too slavishly in a North American frontier setting, where the example of American secularism was reinforced by the strength of the numerically superior Nonconformists. Similar pretensions on the part of the Church of Scotland and the Roman Catholic Church are criticized. It is a provocative study, soundly researched, skilfully weaving together political narrative and social analysis. Its main thesis will not perhaps satisfy the philosophic conservative. In presenting it, however, Professor Moir has deepened our understanding of the close connection of political and religious reformism. The compromises reached here undoubtedly helped pave the way for the grander compromise of Confederation at the end of this important era.

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ALAN WILSON