

Book Reviews

The Life of Samuel Johnson, LL.D. By Sir John Hawkins Knt. Edited, abridged, and with an Introduction by Bertram H. Davis. New York: The Macmillan Company [Galt: Collier-Macmillan Ltd.], 1961. Pp. xxx, 341. \$5.95.

In 1787 Sir John Hawkins published the first life of Dr. Johnson, and a good one it was. Although it was well received at first, critics soon began to complain that Hawkins was too frequently harsh in his judgments of Johnson. With the appearance of Boswell's *Life of Johnson* in 1791, Hawkins' book went into oblivion, a state in which it remained until the appearance of the present volume. For Boswell was not boasting in vain when he remarked in the Advertisement to the second edition of his *Life* that he had "*Johnsonised* the land." A major function of this second edition of Hawkins is to see to it that, through the efforts of the scholars at New Haven, the land is not totally and everlastingly "*Boswellized*." The editor, Bertram H. Davis, labours under no delusion that he can "*Hawkins-ize*" the land.

Hawkins was the friend of Johnson for nearly half a century, Boswell for little more than a score of years. But Hawkins had a rather unpleasant personality and alienated some people—even Johnson called him "a very *unclub-able man*." He is said to have withdrawn from the Literary Club as the result of an altercation with Edmund Burke. Boswell, eccentric that he was and debauchee that he was, made friends easily and managed to keep them. When Hawkins deals with incidents or traits not particularly complimentary to Johnson, he lets them stand without defence or, not infrequently, condemns them. When Boswell deals with similar materials, he almost invariably extenuates or palliates them. In short, Boswell was a hero-worshipper, Hawkins was not.

Few readers of Boswell realize, for example, that Johnson was an opium-eater. Brief mention is made of the fact, but Johnson is quoted as thoroughly disapproving the habit (Sunday, March 23, 1783). Hawkins, however, provides a different point of view. To the use of opium, Johnson "had a strong propensity, which increased as he advanced in years; his first inducement to it was, relief against watchfulness, but when it became habitual, it was the means of positive pleasure, and as such was resorted to by him whenever any depression of spirits made it necessary. His practice was, to take it in sub-

stance, that is to say, half a grain levigated with a spoon against the side of a cup half full of some liquid, which, as a vehicle, carried it down." And again, "These reliefs [from "morbid melancholy"] he owed in a great measure to the use of opium, which . . . he was accustomed to take in large quantities, the effect whereof was generally such an exhilaration of his spirits as he sometimes [was] suspected for intoxication" (pp. 133, 202-3).

Boswell, for his part, in the opening paragraphs of his biography, frankly states that "The greatest part of this book was written while Sir John Hawkins was alive; and I avow, that one object of my strictures was to make him feel some compunction for his illiberal treatment of Dr. Johnson." He proceeds: "But what is still worse, there is throughout the whole of it [Hawkins' biography] a dark uncharitable cast, by which the most unfavourable construction is put upon almost every circumstance in the character and conduct of my illustrious friend; who, I trust, will, by a true and fair delineation, be vindicated . . ." Thus the issue was joined, and Boswell was the winner by virtue of his vastly superior artistic powers, which have made Johnson a living figure to many generations of readers.

What Mr. Davis has done, and done very well, is to present the other side of the coin by bringing out this abridged edition of Hawkins' *Life*, abridged merely by cutting out the "life and times" aspects and concentrating on Johnson himself. What is left is the work of an admiring friend, but not a hero-worshipper. The result is a good book, so good, indeed, that paradoxically it makes Boswell's look even better than ever. Boswell was a man of genius, Hawkins was not. But all students and admirers of Johnson will benefit by what that "very *unclub-able* man" had to say about an old friend.

The University of Texas

ERNEST C. MOSSNER

Atlantic Crossings Before Columbus. By FREDERICK J. POHL. New York: W. W. Norton and Company Inc., 1961. Pp. 315. \$4.50.

Frederick Pohl's new volume continues his researches into early European landings in North America. This time he deals at considerable length with the Vinland expeditions, with the travels of Henry Sinclair, and with runic inscriptions from Oklahoma, Minnesota, and Nova Scotia, and more briefly with Phoenician inscriptions, Irish landfalls, and Welsh Indians.

Some chapters, such as those on the Irish and Welsh legends, do not seem to add anything, except the identification of St. Brendan with Quetzalcoatl, to what had been told for centuries. The treatment of the runic inscriptions gathers together the stories of those most worthy of consideration. The Phoenician city-names carved on ironstone rocks in Pennsylvania need more "will to believe", and one can sympathize with the experts who wished to dismiss them as freaks of erosion. No one doubts that in a thousand years of

sailing the Atlantic some Phoenician and Mycenaean crews must have been carried by erratic storms to American shores, but in general such castaways have no effect upon aboriginal populations and have little time for carving inscriptions. The Corte Real inscription, however, proves that it may happen.

The Vinland expeditions as related in the *Flateyjarbok*, not those in the *Eriksaga*, take up about half the volume. By accepting this saga as literally exact, as Schliemann did with the *Iliad*, Pohl places Leif's house on the neck of Cape Cod. His discovery of sites of one house and two boat-sheds of this and a later expedition is excellent, if it can be proved, but his mooring-holes, measurements, and lack of nails seem rather negative and circumstantial evidence, and a page devoted to the incontestable inaccuracies of radio-carbon dating does not prove that a date arrived at by any other means is more correct.

According to an old Venetian record, Henry Sinclair, Earl of Orkney, inspired by the story of a fisherman who had visited lands beyond Greenland, set sail in 1397 and reached these shores. His second landfall is identified as Guysborough, Nova Scotia, from which he could see the smoking mountain, here identified as a burning coal or tar deposit near Stellarton. Nothing in the scanty evidence contradicts this. Then we pass on to Sinclair's overwintering in Nova Scotia, the story of which is reconstructed from the legends of the Wabanaki culture-hero, Glooscap, whose name is here derived from "Jarl Sinclair". At this point my head begins to spin, and the discovery of Sinclair's portrait outlined on a rock near Westford, Massachusetts, does not restore my balance. I can only await with eagerness some evidence of the connections which are not obvious to me.

There is room in history for every degree of boldness of hypothesis, since without speculation there could be little progress, but an hypothesis needs a considerable body of supporting evidence before it can be accepted in its turn as fact. Romantics like Donnelly, Schliemann, and Velikovsky have often served a useful purpose in shaking established limitations, but the tendency of experts is to discard them *in toto* because they overrun their knowledge. Pohl, too, belongs on the romantic end of the scale, and one can only wish him success in finding a solid foundation of incontrovertible evidence to support the topheavy reconstructions that he has built up so diligently.

Wolfville, N. S.

J. S. ERSKINE

Ellen Glasgow and the Ironic Art of Fiction. By FREDERICK P. W. McDOWELL. Madison: The University of Wisconsin Press, 1960. Pp. 292. \$4.50.

Although Ellen Glasgow was a sophisticated student of the art of the novel, her critics have not been much concerned with the aesthetic values of her work. Much has been written about her ironic view of life and its application to the Southern scene, but relatively little about the artistic problems she struggled with and solved more or less successfully as a novelist. Mr. McDowell looks carefully into these problems and lays them open to the

reader with discerning critical judgment. His book is the first full-length critical account of the author, a thorough and comprehensive survey of her literary development in a career covering nearly fifty years of novel writing.

Mr. McDowell examines the novels from several different points of view—their relation to the contemporary social scene, to Miss Glasgow's philosophy of life and theory of fiction, and to the general development of American literature in the first half of the twentieth century. But the critic is particularly concerned with intrinsic aesthetic values of the novels and the place of each in the author's development as artist. A comment in the introduction promises discerning and impartial critical analyses: ". . . even at their best her novels are characterized by unevenness: convincing characters, moving scenes, and a fine restraint in tone and style alternate with sentimentality of conception and ineptness of execution. . . ." The promise is kept even when Mr. McDowell deals with novels he obviously admires greatly. In his discussion of *Barren Ground*, for example, he points appreciatively to Miss Glasgow's brilliant treatment of Dorinda Oakley's relation to the land, but he shows also how the book is flawed by the author's straining for effect in the unconvincing New York episodes, by her tendency to identify emotionally with Dorinda's coldness of spirit and sentimental arrogance, and by her aesthetic failure in the treatment of Nathan's posthumous ascendancy to "popular sainthood". It is the kind of criticism, in short, which sharpens the reader's sense of fictional values by explaining accurately and precisely the nature of the novelist's strength and weakness.

There is a good bibliography and an unusually full index which breaks down the book by topics, a handy reference feature for locating information about such subjects as the novelist's life and personality, literary reputation, intellectual life and attitudes, literary philosophy, principal themes and subjects, artistry, etc. This is no doubt the most valuable study of Glasgow yet to appear.

University of Virginia

JAMES B. COLVERT

The Dickens Critics. Edited by GEORGE H. FORD and LAURIAT LANE, JR. Ithaca: Cornell University Press [Toronto: Thomas Allen Ltd.], 1961. Pp. x, 417. \$7.25.

"What do we apprehend from the novels of Dickens, and how do we respond to his artistry?" *The Dickens Critics*, in the form of essays and excerpts drawn from over a hundred years of criticism, presents attempts to answer this question that Lauriat Lane poses in his introductory essay. Dickens, we learn, has a "professed philosophy of kindness . . . and a sunny universal benevolence" (Masson); but he has an "incurable vulgarity of mind and of taste, and intolerable arrogance of temper" (Sir James Fitzjames Stephen); he is "the greatest of superficial novelists" (James); but "his was merely an *animal* intelligence" (Lewes); he "invested his puppets with a charm that has enabled him to dispense with human nature" (Trollope); but then, he "did not strictly make a literature;

he made a mythology" (Chesterton); his *Hard Times* "is Karl Marx, Carlyle, Ruskin, Morris, Carpenter, rising up against civilization itself as against a disease, and declaring that it is not our disorder but our order that is horrible" (Shaw); nevertheless, his "figures belong to poetry, like figures of Dante or Shakespeare" (Eliot); he "had an overflowing heart; but the trouble was that it overflowed with such curious and even rather repellent secretions" (Aldous Huxley); but he has "the face of a man who is always fighting against something, but who fights in the open and is not frightened, the face of a man who is *generously angry*—in other words, of a nineteenth-century liberal, a free intelligence, a type hated with equal hatred by all the smelly little orthodoxies which are now contending for our souls" (Orwell); in his "Manichean world we can believe in evil-doing, but goodness wilts into philanthropy" (Greene); in *Little Dorrit* his imagination "is akin to the imagination of *The Divine Comedy*" (Trilling); the "problem of *Dombey and Son*, a problem faced by all the characters, is how to break through the barriers separating one from the world and from other people" (Miller); and finally, the "whole history of Dickens' novels is the story of the attempt, often near to despair but never wholly forsaken, to retain something of the vision of *Pickwick Papers* against the inflow of the knowledge of evil's power" (Angus Wilson).

From these random but chronological phrases torn from the collection, one may sense not only the fluctuations and disagreements but also the general drift in criticism of Dickens: from popular entertainer to sombre visionary, from bumptious critic of ephemeral social conditions to explorer of man's inner moral condition, from jocular showman to tortured neurotic. In terms of the critical predilections of our time, Dickens has moved from general popularity to literary esteem, though, fortunately, the esteem is not universal: Virginia Woolf (not represented) would not have crossed the street to meet such a vulgarian. And though Dickens' stock may be rising among thesis sufferers, undoubtedly James and Conrad still have the dubious honour of dominating the market. In short, though Dickens remains strong, his strength is unruly, his vigour and depth continue to surprise, his latent powers issue forth, and familiar tricks seem suddenly new. The three men primarily responsible for our modern reconsideration of Dickens appear incompletely or not at all in this collection: Humphry House's *Dickens World* cannot profitably be cut to size, though the editors include his excellent essay on "The Macabre Dickens"; Edmund Wilson's "Charles Dickens: The Two Scrooges" is copyrighted (but easily accessible in paperback); George Orwell's essential "Charles Dickens" appears but, regrettably for admirers of both author and critic, is cut. The social, psychological and moral trends they represent, however, do occur at their best. Reading *The Dickens Critics* from end to end, indeed, one covers a substantial range of critical viewpoints and methods (F. R. Leavis' controversial *Hard Times* essay, tacked on to his *The Great Tradition*, is omitted because he feels "it's a very special piece of work with a special context"). Though necessarily much less complete in such coverage than Ford's *Dickens and his Readers*, an excellent guide to movements in criticism of the novel, *The Dickens Critics* is its appro-

appropriate complement, and therefore, amid the spate of collected essays on major authors that the college book market is now exploiting (one wonders how long the authors themselves will withstand the flow, or whether they do), *The Dickens Critics* offers a different and more commendable kind of usefulness. It permits the inclusion of such a delightfully perverse but masterly piece of denigration, otherwise of little value, as Fitzjames Stephen's essay on *A Tale of Two Cities*. More important, most of the essays are written not by academics but by major authors (Poe, Ruskin, James, Gissing, Chesterton, Shaw, Santayana, Huxley, Orwell, Greene, Angus Wilson) some among whom Dickens provokes to reveal themselves superbly; and no one will object to the further essays by writers such as Trilling, Dorothy Van Ghent, or Zabel. The volume, therefore, has several dimensions of importance for both scholar and general reader: as a chronological survey of novel criticism centering on one major author; as a handy compendium of major statements (some hard to get) on Dickens; as a series, the more interesting for a focus that permits comparisons of viewpoint, of original and typical essays by major modern writers. For anyone who wishes to range beyond what the editors provide, they add a selective checklist of Dickens criticism. Dickens himself, of course, is the best introduction to Dickens; but for good writing about why Dickens annoys, appeals and holds his position both as artist and man in this century of mingled disaster, infamy and achievement, *The Dickens Critics* is a book worth having.

University of Alberta

R. D. McMASTER

South Wind Red: Our Hemispheric Crisis. By PHILIP ALEXANDER RAY. Chicago: Henry Regnery Co., 1962. Pp. viii, 242. \$5.00.

Inflationary costs of living, massive illiteracy, total absence of prospects for government population policies, and the lack of self-help illustrated by billions of fugitive capital invested in Europe or the United States are among the elements in the distressing scene in five Latin American countries recently visited by Mr. Ray. It speaks hopefully of each of the South American and Central American free trade associations and their potential relationships with the European Common Market. According to the author, more than good will and friendly feeling is really needed. There must be stimulation of private investment to build up the underdeveloped economies of the Hemisphere. The sections dealing with economic and fiscal subjects are factual and closely reasoned. When warning of tendencies towards socialism or the threat of communism, the presentation reflects an intense distaste. The title of the volume, *South Wind Red*, is reminiscent of the secret signal for the 1941 attack on Pearl Harbor. Mr. Day, an investment banker almost typical of a number of business men placed in high administrative positions by President Eisenhower (he was Under Secretary of Commerce), now fears communist inroads from south of the border.

The readers of this journal may ponder the author's opinion that "all of Latin America is now at a critical point in history from which its nations will either proceed through rapidly progressive socialist stages to communism, or, reversing their course, will turn in the direction of modern capitalism". Here we find all black or white, no alternative, no continuum. And there is a built-in assumption that socialism is the road to perdition. Furthermore, it is an error to place all of the countries in the same category. There are vast differences between Mexico and Haiti, and between Brazil and Honduras, both in terms of their economic and political history and in their present status.

Distinguishing between investment loans and grant aid, the book is opposed to foreign aid programs whether on a worldwide basis or for the Good Neighbours. Mr. Ray deplors the promise of aid to President Goulart of Brazil, whose brother-in-law, Governor Brizola, had just expropriated utilities held by the United States in Rio Grande do Sul. To the author it is clear that compensation that may be paid to the owners would be inescapably traceable to the grant of aid. The implication is that with this pattern, Brazil and other countries would find encouragement to take measures against other North American enterprises. Ray holds that the Marshall Plan of fifteen years ago is no justification now for grant-aid to Latin America, which did not suffer the war's devastation. He is probably correct in thinking that Latin American regimes would vigorously resist United States controls and co-management of programs within their territories such as were exercised by the United States in Marshall Plan Europe.

Professor R. F. Mikesell of the University of Oregon, in a report published by the U. S. Senate Foreign Relations Committee, anticipates additional expropriations of American-owned companies. Professor Frank Tannenbaum writes in the *Political Science Quarterly* for June, 1962, that in the light of Cuban happenings, all United States investments in Latin America are in jeopardy. In this matter our author does not stand alone.

This reviewer agrees that increases in private investment would strengthen the Latin economies. But the tide is running the other way: only \$5,000,000 of new private American capital entered Latin America in the first quarter of 1962. The shrill tone used by Mr. Ray is not persuasive enough to turn that tide. For in the past there have been abuses and exploitation, and thus the word "capitalism" is vulnerable. Perhaps the slogan, and the author's concepts, should be more broadly based, calling for democracy in opposition to dictatorship or freedom against tyranny, rather than capitalism versus communism.

University of Maryland

WILLARD F. BARBER

The Eternal Solitary: a Study of Joseph Conrad. By ADAM GILLON. New York: Bookman Associates, Inc., 1960. Pp. 191. \$4.00.

Critical evaluation through interpretation of an author's works should illuminate them. Whether approving or disapproving, interpretation can best fulfil its function by creating

in the reader renewed and sharpened curiosity which will lead him to return to the work in the excitement of rediscovery. Some recent books on Conrad have accomplished this, but Mr. Gillon's book is not one of them. Much of what he says echoes, more or less clearly, previous interpretations of the novelist's central themes, including isolation. In his desire to explain rather than clarify Conrad's work, Mr. Gillon has not only echoed past critics, but has oversimplified Conrad's central concerns; he has buried them in his author's familiar references to "fidelity" and "human solidarity" without making clear, as Conrad does, what these terms mean. Mr. Gillon finds that "the fate of Conrad's isolatoes seems to follow a pattern which occurs, with variations, throughout his work." This, admittedly, is safe, if not illuminating. But the "pattern" Mr. Gillon reveals is too broad to be helpful, just as his tabulation of the fate of Conrad's heroes is an inadequate classification of that which ultimately defies such a formula.

On the other hand, far from oversimplifying his evaluation, extended references to Polish critical evaluations of Conrad's work and the influence of Polish literature on his author seem forced and, at times, irrelevant. Continuing the antidote to oversimplification, this critic suffers from a sense of divided duty; he warns us against the dangers of "biographical infatuation" in Conrad's critics, only to maintain, later on, that "Conrad's work cannot be studied without relating it to his own life . . ." The citing of Polish critics, whose remarks are largely biographical, suggests that Mr. Gillon was not able to live by his own well-considered warning.

Some of Mr. Gillon's critical evaluations are disappointingly inadequate. His assertion that Conrad sees "Nature as a senseless mechanical power" is hardly confirmed in the author's work. There is, rather, a close connection between the destructive power of natural force and the destructive power of self-idealization, or the denial of the bond of love between man and woman or man and man. A large part of the central ironic force of Conrad's work arises from the contrast he draws between self-idealization and the ideal of the bond between man and man. Both are ideals, but the former is based upon the natural instinct for self-preservation while the latter is based upon the recognition of the value of life itself, and so is often realized in the act of self-sacrifice. This act asserts the validity of the bond in the acceptance of its price. The paradox of destruction—preservation is the very quality that informs Conrad's jungle-sea "Nature". Far from being "senseless" or "mechanical", it is a symbolic mirror reflecting inward struggle and forms the outward scene of his heroes' experience. In the acceptance of destruction comes a qualified preservation in the realization of the ideal, as is seen most clearly in Lord Jim's sacrifice on Patusan, Lena's on Samburan, Peyrol's on his tartane, or, in somewhat different terms, in the young Captain's ability to save his ship guided by the hat he had given to Leggatt. "Nature", or natural force, is clearly neither senseless nor mechanical in Conrad's view.

Another critical inaccuracy is Mr. Gillon's suggestion that Conrad's novels show a "dramatic looseness" which helps "the writer to convey the instability of the world".

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Perhaps Conrad's years at sea suggested the view of visible nature that informs his work. A ship at sea moves at the centre of a constantly moving circle, the apparently fixed centre of which is the ship itself, or, more accurately, the sailor's eye. The "Heart of Darkness" is, in the novel, both in the African interior and on the yawl *Nellie* at anchor on the Thames waiting for the tide to change; these are the two apparently contrasting centres of savagery and civilization and the centres of view from which the issue is seen. It is Marlow, sitting like an idol in the centre of the circle of listeners, whose narrative fuses these two centres, just as his voice and his experience join them. It is, ironically, not Marlow who is the "isolato" but his civilized listeners. Thus the dramatic situation joins the centre of civilization to the centre of savagery and gives structural vitality and strength to the central theme of the divisive unity of instinct and the idea of civilized power over it.

Differing from these apparent failures, Mr. Gillon also presents some suggestions of clearer value. Curiously enough, some of these remarks answer the very problems and inadequacies of his other conclusions. He says, "Conrad's outcasts face a mysterious and inclement universe, pervaded by a merciless logic for a futile purpose." This, clearly enough, is the view of one of Conrad's heroes, Razumov, whose feeling of futility arises from his own negation of the bond between man, or, in other words, his self-idealization that results in a logical necessity to betray Haldin. The "merciless logic for a futile purpose" is, quite clearly, a reflection of his own mind found, now, in the world around him. Mr. Gillon also sees Victor Haldin's figuring as Razumov's "victim" and "saviour" as "a somewhat perverse way of thinking." This, once again, suggests Mr. Gillon's awareness of Conrad's central theme, but, unfortunately, also reveals the critic's limitations. Conrad's clarity and precision, his struggle toward comprehension through his novels, is only "perverse".

It is with some regret that he finds Conrad to be "resigned, for he has no faith with which to counteract his skeptical view of mankind's progress"; and yet there is hope in Mr. Gillon's conclusion: Conrad's "personality as well as his work defy dogma." The gulf between precept and example, like that between dawn and dusk, is often filled with irony.

Dalhousie University

H. S. WHITTIER

English Examined: Two Centuries of Comment on the Mother-tongue. Compiled and introduced by SUSIE I. TUCKER. Cambridge: The University Press [Toronto: Macmillan Company of Canada], 1961. Pp. xx, 154. \$4.50.

This book, designed for students "who are in no ways philologists", is written to encourage them "to become teachers to themselves". We are presented with one hundred and sixty extracts from the seventeenth, eighteenth, and early nineteenth centuries, the observations of men of varied disciplines and professions—the professional student of language, the mathematician, the politician, the philosopher, the preacher—extracts otherwise largely inaccessible, and certainly not so conveniently available.

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The attraction of this book is not merely in Miss Tucker's brief and admirable introduction nor in her judicious selection, but in the soundness of its conception and its consequent usefulness: the student is given no tedious tables of facts, and is never told what to think, although sometimes warned of a danger; he is presented with a series of attitudes to and observations on language, which not only illuminate the pronunciation, spelling, usage, and dialects of the period, but also show the inspirations and prejudices of those whose medium of expression is the very subject being investigated.

The differences in attitude to language then and now largely result from the conflict between freedom and control, change and conservatism: Philip Stanhope, Earl of Chesterfield, asks where we are to find good order and authority and the obedience due to them; and Wallis unfortunately is in no way dated by his enquiry as to why some seek to introduce into English a fictitious and quite foolish collection of cases, genders, moods, and tenses without any need, and for which there is no reason in the basis of the language itself.

This book is successful in providing a means whereby something which is only too often a second-hand study can become immediate and vital.

University of King's College

ALAN G. CANNON

Maritime Folk Songs. By HELEN CREIGHTON. Transcriptions by KENNETH PEACOCK. Toronto: Ryerson Press, 1962. Pp. xvi, 210. \$10.00.

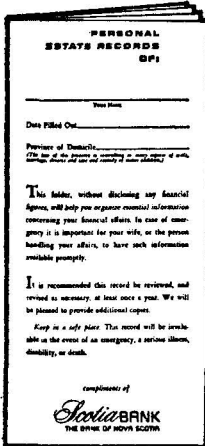
The renaissance of recognition of the folk song as a vital cultural expression has resulted in excesses and fallacies. Since folk-singing is now almost over-acclaimed by a sophisticated audience (to which, in its purity of form and theme, it has perhaps a nostalgic appeal), it is said to be the fruit of a distant, more naive age. Folk songs from the present and even from the last century bear the onus of being artificial. From the deluge of recordings of night-club performances of folksongs and the abundance of collections recently printed (many elaborately illustrated and handsomely bound), one might well conclude that the worst enemies of the form are its advocates. *Maritime Folk Songs* represents the truths opposing these fallacies.

In compiling these songs from a reservoir of tapes which she has spent many years collecting, Miss Helen Creighton shows an innocent and thoughtful discrimination. In her short informal introduction to the songs which derive from several Canadian Maritime ethnic groups, she explains that the purpose of this volume is "to express the beauty of our music, the outstanding personalities of the singers and the vast number of songs we have." It is clear from her synopsis of the joys and difficulties of finding and tape-recording authentic pieces that her attitude is personal. She never loses sight of the men and women who sing the songs.

Kenneth Peacock, who writes a scholarly and formal introduction on the music of the songs, discusses the more technical aspects of classifying folk songs according to modal

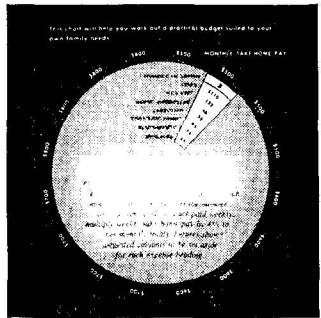
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patterns, although in the volume itself the songs are classified by theme. He reveals that the songs were chosen from the tapes by the best possible method—according to his and Miss Creighton's preferences.

Although it is a tribute to the author that *Maritime Folk Songs* has a relatively short bibliography, the notes on the texts are not as extensive as one might wish. The subject itself, however, is one of such interest that any omission, necessary or not, will seem a fault. It is not explained why translations from the French are made for the verses of one song, but not another, or why the Gaelic lyrics, which few readers can read easily, have not been translated. Nevertheless, these are relatively minor points in a book which is printed clearly and contains songs transcribed within the range of most voices and adapted to chord patterns for the guitarist or the pianist.

The songs themselves are impressive in variety and in their almost uniform excellence, exemplifying the aspirations and failings of a varied national background. They range from the traditional and familiar ("Robin Hood and Little John" and "Mary Hamilton") through the rarer "He's Young But He's Daily Are A-Growing," to the humorous Irish dialect and French songs. Included are such "curiosity pieces" as a hymn written for the Micmac Indians by the missionary, Rev. Silas Tertius Rand, and milling tunes which for thirty years have been more a tourist attraction than a part of daily experience. The argument that folksongs are no longer being created but only reproduced is countered by the inclusion of ballads recounting the Springhill Mine Disaster and the second (1945) Halifax Explosion.

Maritime Folk Songs will be admired for its spontaneity and excellence, appreciated for its historic relevance, and, it is hoped, sung by numbers of amateurs and professionals. There are few serious readers who will not enjoy and profit from this superior example of a living art.

Halifax, Nova Scotia

GAYLE WHITTIER

Books in Brief

Pan Tadeusz, or The Last Foray in Lithuania. By ADAM MICKIEWICZ. Translated by WATSON KIRKCONNELL. [Toronto: University of Toronto Press], 1962. Pp. xix, 388. \$6.50.

This translation of "the greatest epic poem of Poland's greatest poet" is the first publication of The Millennium of Christian Poland Celebration Committee in Canada. Adam Mickiewicz (1798-1855) wrote the poem in political exile as the story of an aristocratic family feud. Besides giving a picture of the country, the period, and the people about 1812, it is pre-eminently a patriotic work ending with the spirit of hope for Polish nationalism aroused by Napoleon's onslaught against Russian domination.

patterns, although in the volume itself the songs are classified by theme. He reveals that the songs were chosen from the tapes by the best possible method—according to his and Miss Creighton's preferences.

Although it is a tribute to the author that *Maritime Folk Songs* has a relatively short bibliography, the notes on the texts are not as extensive as one might wish. The subject itself, however, is one of such interest that any omission, necessary or not, will seem a fault. It is not explained why translations from the French are made for the verses of one song, but not another, or why the Gaelic lyrics, which few readers can read easily, have not been translated. Nevertheless, these are relatively minor points in a book which is printed clearly and contains songs transcribed within the range of most voices and adapted to chord patterns for the guitarist or the pianist.

The songs themselves are impressive in variety and in their almost uniform excellence, exemplifying the aspirations and failings of a varied national background. They range from the traditional and familiar ("Robin Hood and Little John" and "Mary Hamilton") through the rarer "He's Young But He's Daily Are A-Growing," to the humorous Irish dialect and French songs. Included are such "curiosity pieces" as a hymn written for the Micmac Indians by the missionary, Rev. Silas Tertius Rand, and milling tunes which for thirty years have been more a tourist attraction than a part of daily experience. The argument that folksongs are no longer being created but only reproduced is countered by the inclusion of ballads recounting the Springhill Mine Disaster and the second (1945) Halifax Explosion.

Maritime Folk Songs will be admired for its spontaneity and excellence, appreciated for its historic relevance, and, it is hoped, sung by numbers of amateurs and professionals. There are few serious readers who will not enjoy and profit from this superior example of a living art.

Halifax, Nova Scotia

GAYLE WHITTIER

Books in Brief

Pan Tadeusz, or The Last Foray in Lithuania. By ADAM MICKIEWICZ. Translated by WATSON KIRKCONNELL. [Toronto: University of Toronto Press], 1962. Pp. xix, 388. \$6.50.

This translation of "the greatest epic poem of Poland's greatest poet" is the first publication of The Millennium of Christian Poland Celebration Committee in Canada. Adam Mickiewicz (1798-1855) wrote the poem in political exile as the story of an aristocratic family feud. Besides giving a picture of the country, the period, and the people about 1812, it is pre-eminently a patriotic work ending with the spirit of hope for Polish nationalism aroused by Napoleon's onslaught against Russian domination.

President Kirkconnell's wide knowledge of European languages, and his skill as writer and translator, make him specially qualified to bring this little-known work—important both as literature and as history—within the reach of English-speaking readers in a form that conveys, in heroic couplets, the impression of the original rhymed Alexandrines. Dr. Kirkconnell furnishes a preface on his problems and method as translator, and there are an account of the life and work of Mickiewicz by Dr. William J. Rose and notes by Professor Harold B. Segel.

The New University. By MURRAY G. ROSS. Toronto: University of Toronto Press, 1961. Pp. xi, 110. \$5.50.

The opportunity to state the policies of a new university foundation is one that—at least until recently—has been infrequently granted to newly-appointed principals or presidents. The particular problems of enrolment, finance, staff, and curricula in a rapidly changing era give interest to any such appraisal, and although Newman may have left little to be said on the Idea of a University, there is perennial interest in the re-statement of general principles and in their application to changing needs.

This book is concerned chiefly with the ideas and hopes of the newly-appointed President of York University as he embarked on the "exciting adventure" of providing a liberal and general education, in the light—or under the shadow—of an existing great and firmly-established seat of learning.

The Romance of Flamenca. By MERTON JEROME HUBERT and MARION PORTER. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1962. Pp. vii, 456. \$12.00.

This substantial volume, published for the University of Cincinnati, provides a brief introduction to this Provençal poem of the thirteenth century, with a revised text by the late Professor Porter, and a line-by-line English translation, on facing pages, by Professor Hubert. There are notes on the text, an appendix of rejected readings, a list of works consulted, an index, and five photographs. The poem is described by the author as "*novas*" (plural), which the editors (relating it to the French *nouvelle* and the Italian *novella*) describe as a "novel of manners". They dismiss, however, the claim of Grimm that it should be regarded as an historical novel. The verse translation follows the original closely, while remaining acceptable in style, and to the usual picture of courtly life and courtly love it adds the special interest of a study of jealousy.

Chinese Literature: A Historical Introduction. By Ch'en Shou-Yi. New York: The Ronald Press, 1961. Pp. xii, 665. \$8.75.

This first comprehensive single-volume history of Chinese literature in English provides a survey of poetry, philosophy, drama, and fiction, as well as folksongs and stories, from

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the earliest to the present day. The author, who is Professor of Chinese Culture at Pomona College, provides social, political, and biographical information as well as critical appraisals, and provides many translations by himself, Arthur Waley, and others.

Luis de Camoens and the Epic of the Lusiads. By HENRY H. HART. Norman: University of Oklahoma Press [Toronto: Burns & MacEachern Ltd.], 1962. Pp. xv, 335. \$6.50.

Few writers of any nation have combined outstanding literary excellence with an almost fabulously exciting personal history as has the greatest of Portuguese poets. This, the first full biography to be published in English, is supported by historical and literary research and includes translations into English verse of most of the lyrics. There are several illustrations, a bibliography, and a classified index. The book is valuable alike for its presentation of a great lyric and epic poet and for its story of the great Portuguese navigators and explorers of the sixteenth century.

Modern French Poets on Poetry. Compiled by ROBERT GIBSON. Cambridge: at the University Press [Toronto: The Macmillan Company of Canada Ltd.], 1961. Pp. xv, 292. \$3.85.

This paperback anthology, arranged and annotated by the Lecturer in French at the University of Aberdeen, is an encyclopaedic and useful compendium of *loci critici*, *obiter dicta*, and critical *aperçus* by modern French poets on their craft and their fellow-craftsmen. All quotations (the larger part of the book) are in French, but the author provides comment and continuity in English. For students of French literature and of modern literary criticism in general, this work with its analytical arrangement, selective bibliographies, and full index, gives much material otherwise not readily accessible, and will be of value for either study or reference.

Law and Authority in Early Massachusetts. By GEORGE LEE HASKINS. New York: The Macmillan Company [Galt: Collier-Macmillan Ltd.], 1960. Pp. xvi, 298. \$5.00.

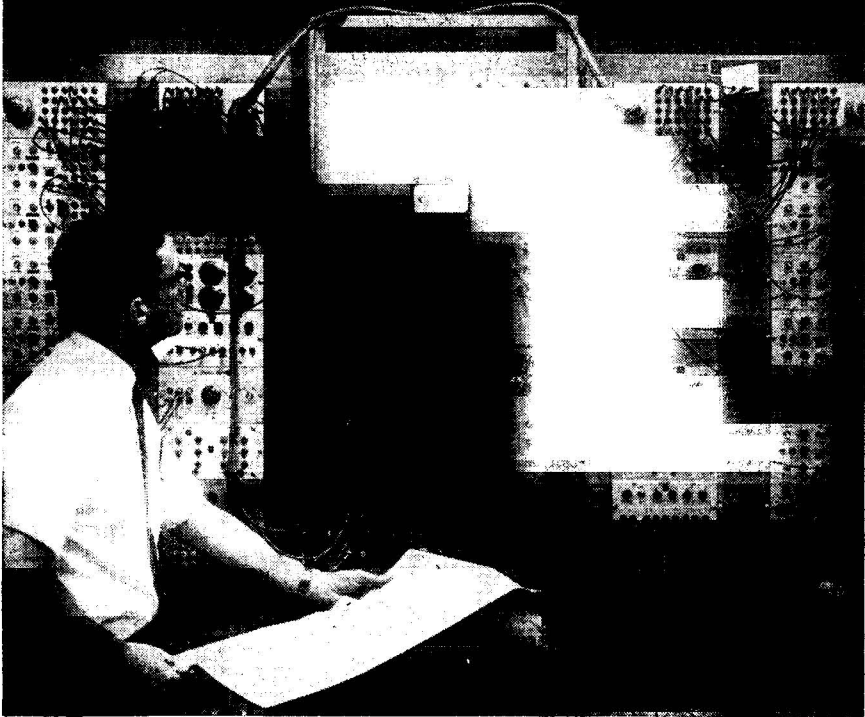
As a legal and social historian with a solid New England background, Professor Haskins was especially well qualified to undertake the important and original task of tracing the beginnings of American law in the Colonial period. He deals both with the religious, political, and social forces from which the new system of law derived, and with the conscious effort to develop the English traditions into a system adapted to the New World.

The Transformation of Russian Society. Ed. CYRIL E. BLACK. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1962. Pp. vii, 695. \$11.75.

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1958, this volume includes studies under seven headings by a number of Slavic scholars. General topics include Society and Change, Law and Politics, Social Stratification, Education and Religion, The Family, and Personal and Social Values, with a conclusion by the editor.

Greek Scholars in Venice. By DENO JOHN GEANAKOPOLOS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1962. Pp. xiii, 348. \$9.00.

The scope of this work by the Professor of History at the University of Illinois is indicated by the sub-title: "Studies in the Dissemination of Greek Learning from Byzantium to Western Europe." Part I gives the background in Byzantium, Venice, and Crete; Part II deals in separate chapters with the "disseminators": Michael Apostolis; Marcus Musurus; Arsenios Apostolis; Zacharias Calliergis; Demetrius Ducas; Desiderius Erasmus. These chapters are followed by the author's general conclusion and a full bibliography.

Local Government in China under the Ch'ing. By T'UNG-TSU CH'U. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1962. Pp. xiv, 360, xlix. \$11.40.

The Research Fellow and Lecturer in Chinese Political Studies at Harvard University has made a detailed study of the bureaucratic government of imperial China. There are 199 pages of text and 142 of notes, and a bibliography. Works in Chinese and Japanese and Western works are separately indexed, and there is a glossary giving the English-alphabet equivalent of Chinese ideographs.

The Diplomacy of the Winter War. By MAX JAKOBSON. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunder & Co. Ltd.], 1961. Pp. 281. \$6.95.

This book was originally written in Finnish and published in Helsinki in 1955. The English version has been rewritten for readers in other countries. Section headings are: "Friendly Persuasion", "The Soviet Monroe Doctrine", "The Phony Peace", "Victory in Defeat". An appendix gives the text of the Finnish-Soviet Peace Treaty of 1940, followed by a note on sources, notes, and an index.

Productivity Trends in the United States. By JOHN W. KENDRICK, assisted by MAUDE R. PECH. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. lii, 630. \$15.00.

From a study of more than thirty major industries, the authors analyse trends in productivity in the United States and their effects on the national economy with the development of capitalism and mass-production.

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The Growth of Public Expenditure in the United Kingdom. By ALAN T. PEACOCK and JACK WISEMAN, assisted by JINDRICH VEVERKA. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. \$6.00.

From a statement of the facts about the behaviour of British government expenditures since 1890, the authors explain this behaviour by reference to basic propositions about the character of British government and the facts of British history. The authors are, respectively, Professor of Economic Science at the University of Edinburgh and Lecturer in Economics at the London School of Economics.

Intervention and the War: Anglo-Soviet Relations, 1917-1921. By RICHARD H. ULLMAN. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. xvi, 360. \$9.00.

This is the first of two volumes which will comprise an account of how the British government and armed services dealt with the problem of Russia during the critical period between the Bolshevik Revolution in November, 1917, and Britain's *de facto* recognition of the Soviet government in March, 1921. There are several illustrations and maps, a selected bibliography, and an index.

Anglo-American Relations at the Paris Peace Conference of 1919. By SETH P. TILLMAN. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. xiv, 442. \$10.20.

The author examines the failure of Western democracy to maintain its high power and prestige following World War I and to formulate a settlement that would preserve peace and guarantee justice to both victor and vanquished. He attributes this failure in large measure to the conflict of personalities, particularly of Lloyd George and Woodrow Wilson.

Mussolini's Enemies. By CHARLES F. DELZELL. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. xix, 620. \$15.00.

This exhaustive study, which received the Borden Award of the Hoover Institution of Stanford University, traces the opposition to the Fascist regime from 1924 to 1946. The first part deals with clandestine organizations and policies both within and outside Italy; the second describes the armed resistance leading to the *coup d'état* of July, 1943, and the reconstruction of Italy in 1946.

Germany and the Diplomacy of the Financial Crisis, 1931. By EDWARD W. BENNETT. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1962. Pp. viii, 342. \$9.00.

A study, based on contemporary records, of the interaction of German, French, British

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and American policy when the great Depression and the growing power of the Nazis had created a European crisis.

Western Views of Islam in the Middle Ages. By R. W. SOUTHERN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1962. Pp. 114. \$4.25.

Three lectures at Harvard by the Chichele Professor of Modern History at Oxford survey the eight and a half centuries of conflict between Christianity and Islam. The author distinguishes three major phases: The Age of Ignorance—four centuries of indifference and distortion; The Century of Reason and Hope (1200-1300); The Moment of Vision (in the 1450's).

Essays in Pre-Columbian Art and Archaeology. By SAMUEL K. LOTHROP and others. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1961. Pp. xi, 507. \$15.00.

Twenty-seven essays, by twenty-nine authors and drawing on contributions by several others, cover research in the arts and artifacts of Mexico, and Central and South America. It is illustrated by many photographs, drawings, and tables, and furnished with extensive bibliographies and notes.

Prices and Production of Machinery in the Soviet Union, 1928-1958. By RICHARD MOORSTEEN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.], 1962. Pp xi, 498. \$18.00.

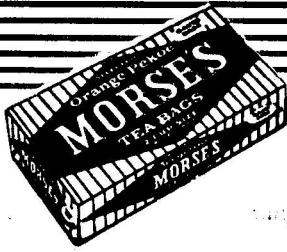
This is a statistical study of thirty years of Soviet experience in developing, partly by design and partly by external pressure, the production of its own industrial machinery. The method is explained in the text, and complete data and calculations are given in eight appendices. The volume contains 124 tables, a bibliography, and a systematic index.

The Conscience of the Revolution: Communist Opposition in Soviet Russia. By ROBERT VINCENT DANIELS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders & Co. Ltd.] Pp. xi, 526. \$11.95.

The author gives a carefully documented analysis of the post-revolutionary struggle to influence the aims of the Soviet Government, and the controversies between the opposition factions and the party leadership from 1917 to 1929.

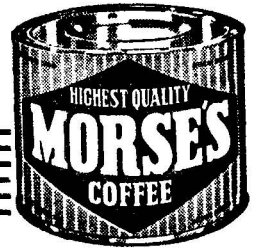
An Economic Interpretation of the Constitution of the United States. By CHARLES A. BEARD. New York: The Macmillan Company [Galt: Collier-Macmillan Ltd.], 1961. Pp. xxi, 330. \$1.75.

This is a paperback reprint of the standard work first printed in 1913, and revised in 1935.



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Books In Brief

Literature and the Irrational: A Study in Anthropological Backgrounds. By WAYNE SHUMAKER. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1960. Pp. xii, 275. \$6.50. The thesis of this book is that the mind of a gifted writer "adopts, at moments of highest creative tension, perceptive and reflective patterns characteristic of the primitive and the child." The thesis itself is perhaps not startlingly original, but Professor Shumaker demonstrates it convincingly with an impressive amount of illustrative material, some of which makes fascinating reading. The book also provides a very useful introduction to the theoretical work done by other writers in this field.

Two criticisms may be made. First, Professor Shumaker's style is undistinguished, and his thinking lacks bite and authority: he juxtaposes important ideas and banal commonplaces indiscriminately, without regard for their qualitative differences. Second, while the publishers describe *Literature and the Irrational* as "an absorbing search through the myths, mysteries, and esoterica of anthropology, psychology, and aesthetics," it is only fair to point out that the book does very little to improve one's ability to read and understand individual works of literature.

American Diplomacy in a New Era. Ed. STEPHEN D. KERTESZ. Notre Dame, Indiana: University of Notre Dame Press, 1961. Pp. xi, 601. \$10.00.

This volume consists of twenty articles by nineteen authors, the editor himself being the only contributor of two chapters. Although organized into three parts—Foreign Policy Issues and Area Diplomacy, Policy Making and Organizational Problems, and Future Policies and Prospects—the subject matter of the book is extremely diversified, ranging from disarmament to "Africa South of the Sahara" and from the role of Congress in foreign policy management to United States participation in the United Nations. Most of the chapters cover periods of a decade or more in a broadly descriptive fashion. Although preferences will vary, the articles on American policy in the Middle East and on the impact of military factors on American foreign policy are of particular interest. It is to be doubted, however, whether most people will find the bulk of the book to their taste.

Masters of Ancient Comedy. Edited and translated by LIONEL CASSON. New York: The Macmillan Company [Galt: Collier-Macmillan Ltd.], 1960. Pp. ix, 424. \$5.95.

These new translations into modern idiomatic prose—verse being retained for passages intended to be sung—represent the best of Greek and Roman Comedy adapted as nearly as possible to the experience and understanding of readers or viewers of plays for the



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stage of today. The plays or fragments selected are shorn of the more obscure topical allusions that reduce Aristophanes from entertainment to footnote-hunting, and substitute (for better or worse according to the taste and erudition of the reader) current jokes and references. Aristophanes, being readily available in other translations, is represented by only one play, *The Acharnians*. From Plautus there are *The Haunted House* and *The Rope*, and from Terence *Phormio* and *The Brothers (Adelphia)*. Menander, as less-known and less readily available, is represented by "all the extended portions of his work" including the recently discovered and complete *Dyskolos (The Grouch)*. As a classical scholar who is familiar with the problems of stage-presentation, Lionel Casson has added new life to the Greek Theatre.

The Capsule of the Mind: Chapters in the Life of Emily Dickinson. By THEODORA WARD.
Cambridge: The Belknap Press of Harvard University Press [Toronto: S. J. Reginald Saunders], 1961. Pp. x, 205. \$5.75.

This is an interesting attempt by an experienced Dickinson scholar to study the poems as spiritual and emotional autobiography. Miss Ward is fully aware of the dangers involved in reading poetry as self-revelation, but she is convinced that many of Emily Dickinson's poems do indeed reveal aspects of the poet's inner life. Miss Ward uses both letters and poems as sources, especially in Part II of the book, which discusses three of Miss Dickinson's friendships—with the Hollands, Samuel Bowles, and T. W. Higginson.

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