

Book Reviews

The Vinland Map and the Tartar Relation. By THOMAS E. MARSTON, R. A. SKELTON, GEORGE D. PAINTER. New Haven: Yale University Press [Montreal: McGill University Press], 1965. Pp. xii, 291. \$20.00.

Westviking. By FARLEY MOWAT. Toronto: McClelland and Stewart, 1965. Pp. x, 494. \$10.00.

The last few years have brought forth a spate of books on the Vinland voyages, and the vague misty light that the sagas had shed is now brightening and focussing, though all around the dimly illuminated centre are still impenetrable clouds of ignorance. The books on the subject vary from the old-fashioned speculations which seek to establish Vinland in the author's backyard to studies as scientifically based as is possible in a field where the gaps are so greatly wider than the firm footholds of incontestable evidence. The present two volumes come from opposite ends of the spectrum, yet it is a tribute both to the judgment of the authors and to the steady increase in knowledge that their conclusions are never contradictory.

In 1957 a surprising coincidence brought into the hands of Thomas E. Marston, Curator of Medieval and Renaissance Literature in the Yale University Library, two fifteenth-century manuscripts, the one a map of the world including the earliest known map of Vinland, the other an unfamiliar chronicle of the Carpini expedition of Franciscan friars to the court of the Great Khan, and it turned out that these had been copied by the same hand and had originally been bound, the one at the front, the other at the back, of a lost copy of the *Speculum Historiale* of Vincent of Beauvais. The two manuscripts authenticated each other, and now a magnificent volume reproduces photographically the original texts and studies them in all their aspects.

The first approach is by Dr. Marston who discusses the manuscripts as such, the paper on which they were written, the script, the binding, even the worm-holes insofar as these affect the issue. He concludes that all the factors point to the same date, around 1440, and to an area equally affected by Germany and Italy, probably Basle.

The discussion of the *Tartar Relation* was done by George D. Painter, Assistant Keeper in charge of incunabula in the British Museum, who retells the journey

of the Carpini expedition and compares the *Relation* to the *Historia Mongolorum* as written by Carpini himself. From internal evidence he comes to the conclusion that this chronicle was compiled by De Bridia from the information of Friar Benedict, one of Carpini's companions. In most details it corresponds to the *Historia*, but it includes many observations not to be found in that work. Mr. Painter gives an erudite summary of Mongol history and explains and corrects the errors of the man who had only been there, for modern scholarship often has resources surpassing those of direct observation.

The third part of the book is written by R. A. Skelton, Superintendent of the Map Room of the British Museum. He discusses the Vinland Map as a work of cartography and in relation to the conventions and information available at the time of its drawing.

Classical cartography reached its apogee with Ptolemy in the Antonine century that began the inflation of currency which led presently to the collapse of civilized trade. Church organization became the principal brake upon the resulting decline towards barbarism, but the introversion of religion sacrificed the practical accuracy of map-making to a subjective view of the world. Ptolemy's spherical world had had lines of latitude and longitude, and distances based chiefly upon estimates of days of sailing. This now gave place to Isidore of Seville's flat disc of a world divided into symmetrical segments, one quarter Europe, one quarter Africa and two quarters Asia, with Jerusalem at the centre and the Terrestrial Paradise in some unexplored spot. By the fifteenth century practicality was returning in great strides, in the portolan charts of the Italian seamen and the sailing directions of the northerners. Religious conservatism, however, which still monopolized the unpractical maps of the whole world, braked the advance towards realism as it had braked the descent from civilization, and new discoveries were fitted reluctantly and distortedly into the Isidorean frame.

The merchants also contributed their share to the obscurantism. The Hanse, for example, strove to keep the northern trade for themselves and kept their knowledge secret from Italian rivals, so that southern charts extended accurately only to Flanders and the south of England while Scotland remained as Ptolemy had shown it, a promontory, or even an island, projecting eastward from the north of England, and Greenland had no place at all. Now this map, showing Iceland and Greenland accurately outlined and related to a saga-type Vinland and an archaic Norway, was immediately suspect.

The study of the map shows that the map-maker was very conventional. While he accepted the information about the North Atlantic, he squeezed both this and Asia into an almost Isidorean frame although this meant ignoring the distances given in the *Tartar Relation*. The outlines of Iceland and Greenland, however, are more accurate than could have been drawn beyond the last hundred years unless they were based on information obtained a thousand years ago when the

coast of Greenland was almost free from ice. Only Icelanders could have had this information and it could have been transmitted to our pious map-maker only in the form of a map. Mr. Skelton's conclusion was that a hitherto unsuspected map of the north had been brought to the Council of Basle and had been copied there. In the thirteenth century the sagas were reduced to writing, and some of them preserve sailing directions and details of the primitive but practical navigation of the ancients. If we were to map Vinland, Markland, and Helluland from the sagas, we should reach a form resembling that on this map. The sagas give us little of the outline of Greenland, but they were not the only source of such knowledge. The older Micmac Indians still carry in their heads detailed maps of country which they have never seen and, on occasion, they can produce birchbark maps of canoe routes which have not been travelled for centuries. Probably the Icelandic seamen carried similar information in their heads about the lands which the worsening of climate was making inaccessible.

The discussion of the actual position of Leif's Vinland is too cautious to be helpful. Ingstad's site at Lancy Meadows on the northernmost tip of Newfoundland is considered to be late in type for a saga station, but it is probable that there were many voyages to Vinland and perhaps settlements there in the centuries before the extinction of the Greenland Norse broke the link with Europe.

It might seem that this magnificent study has produced only crumbs of progress, but that is the nature of learning. Every step in this report has been taken carefully and with thorough documentation, and it is unlikely that there will be need to retreat from any of its conclusions. This map is a symbol of the decline of the Hanse monopoly and the return of northern Europe into the general community. The Bergen merchants had starved Iceland and strangled Greenland, but now the coming of Bristol fishermen and Venetian traders was reopening the north so that, even without Columbus, the re-discovery of America could not be delayed.

Farley Mowat's book is far more readable than the other and yet is the least readable of his works until now, for the story is told in a very repetitive and yet justifiable sequence. The sagas speak first, though he often takes the stories to pieces and puts bits of them together to make a consistent whole. This is probably necessary, for the contradictions between the stories are so great that, if one were to discard the parts in disagreement, there would be nothing left, but his history cannot be expected to be more than possibly correct. Chesterton's Father Brown said that there were always a dozen explanations to fit a group of facts. Mowat's pyramid of hypotheses must be tested against the slow accumulation of new information, yet its value lies in these very hypotheses which make continuity and

sense of great numbers of disparate facts, and his structure is so large and well linked that many details may be scrapped without collapsing the whole.

There are numbers of questionable details. Was the Thule of Pytheas really Iceland? The Goths came from Thule. Do bone and stone tools rule out the Icelanders of any period? Have bull-roarers anything to do with the Neolithic? Certainly they were used in the Paleolithic, and the Dorset people had not reached the Neolithic. Since when have Nascopie and Montagnais been Athapascan? But such minor points do not affect the picture.

The first hypothesis of special interest is that of Irish settlement of Iceland and Greenland. There is no inherent improbability in this, and it fits the few known facts and references and the cloudy pictures in the legends of the Fianna, though a few concrete finds would be needed to confirm it. The author's reconstruction of the Norse settlement of Iceland and the destruction and enslavement of the Irish there, followed by a withdrawal of the Irish from both Iceland and Greenland, appears to be pure speculation. The reconstruction of the voyages from that of Bjarni Herjolfsson to the return of Freydis Eiriksdotter may be correct, though here again the detail can never be confirmed. The description of sailing conditions, coast lines, and ecology are masterly and make a valuable contribution to any understanding of this problem. The division of the Skraelings of the Karlsefni voyage into Dorset Eskimo and proto-Beothucks agrees with that of Gwyn Jones in his *North Atlantic Saga* and adds some apposite items from Howley's *The Beothucks or Red Indians*. The heavy bone structure and large eye-sockets mentioned in the saga are recognizable also in one type of Micmac Indian and probably belong to an ancestral fishing people of the east coast rather than specifically to the Beothucks, who seem to have been proto-Algonkian.

It would appear that our knowledge of the physical types of prehistoric Eskimo does not warrant the assurance with which Mowat, Jones, and Oleson correlate cultural names with historic items. The Skraelings of Greenland are usually described as pygmies four feet high; the sagas refer rather to giants. In general, a pygmy is someone smaller than oneself, a giant someone larger or terrifying. The Eskimo remember the Tunnit as giants, and Mowat identifies the Tunnit as Dorset, Oleson as hybrid Icelanders. The fact is that we are all playing with cultural divisions not yet linked to physical types.

Mowat is to be congratulated on the thoroughness of his study. It has the defect, common among solitary workers removed from criticism, of being rather more assured than slippery facts warrant. One may doubt the value of explaining unipeds, witches, and seers, since every culture has its embodied fears which tend to slip into otherwise objective narratives. The runic stones and Viking hardware scattered through North America, chiefly in areas with a modern Scandinavian population, may be genuine and, at worst, transported by Indians, but for the present it seems safer to discount them. Today almost all authorities agree that Vinland

was in Newfoundland, though that may not have been the limit of Norse exploration, but that Leif's house was on Tickle Cove and Harlsefni's Hop on St. Paul's Bay we shall accept as facts only when someone finds them there.

So the picture of Vinland is clearing little by little, and an interesting period in Canadian history is taking shape. It may also give satisfaction that among the two dozen names of those who have contributed to this knowledge at least three are Canadian. The day may come when Canada will emerge from its chronic state of poverty where culture is concerned and will finance much-needed archaeology before all historic sites are destroyed.

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The Life and Work of Ford Madox Ford. By FRANK MACSHANE. New York: Horizon Press, 1965. Pp. xx, 298. \$6.50.

The subject of this book is a fascinating and perplexing one. "Encased in talent like a uniform, / The rank of every poet is well known", wrote W. H. Auden, and even though the rankings will alter, the same can be said of most modern writers. Ford Madox Ford (1873-1939), in contrast, still belongs among the Great Unplaced—very understandably. On the back of the Vintage Books edition of Ford's *The Good Soldier* fifteen well-known minor critics have subscribed to the statement that it is "one of the fifteen or twenty greatest novels produced in English in our century." This is disconcertingly high praise when one considers that Ford's novel is contending with the best twentieth-century work of James, Conrad, Forster, Lawrence, Joyce, Woolf, Fitzgerald, Hemingway, and Faulkner, and if one were to agree with it and then started thinking about Ford's *Parade's End* tetralogy the temptation to start further rearrangements might be strong. Ford *better* than Hemingway, in fact? Better than all of Mrs. Woolf except perhaps *To the Lighthouse*? Better than . . . ? No, that way lie all manner of painful reevaluations, and clearly we are all more comfortably off keeping Ford out in limbo along with T. F. Powys, L. H. Myers, B. Traven, and other writers who are not in any mainstream and about whom there is no consensus. As Mr. MacShane reminds us in his penultimate sentence, "time alone will determine whether his work will last."

Ford knew everybody, as Mr. MacShane shows, and published most of them in the two journals that he founded and edited so briefly and with such distinction. Between 1908 and 1910 in London it was *The English Review* and Conrad, James, Hudson, Pound, Wells, Lawrence, Wyndham Lewis, Norman Douglas, and so on and so on—*ad infinitum*, seemingly. In 1924 in Paris it was *The Transatlantic Review* and Hemingway, Pound again, Joyce, Gertrude Stein, and the Expatriates generally. In the thirties, chiefly in America, almost always poor but apparently unflinchingly kind and generous with time and spirit, it was still the ad-

vance guard, this time chiefly the younger Southerners. And along the way from his Pre-Raphaelite childhood there was a late start and long uncertainties, neurasthenia, imprisonment (honourable) and a bankruptcy, farming in England and Provence, liaisons, brief prosperities, frequent travel, voluntary service in the trenches at an age when most intellectuals were stoking the home fires, leaps and lacunae, exhilarations and lethargies, constant renewals, steady courage—and always the movement of pen across paper, producing those almost eighty books that stand to his name. It is the books that concern us most, no doubt, but the obvious variousness of the life deserves recalling, not least because it is another aspect of the Ford Problem and because thinking about it sharpens one's slight sense of disappointment with Mr. MacShane's book. Mr. MacShane narrates Ford's life in considerable and useful detail, and comments along the way on all of his works, but he does not fully reanimate Ford in the fashion that comes only when a biographer has involved himself passionately with the mind of his subject and is bent on getting down every last detail, clarifying every quarrel, vindicating or deploring every decision—in sum, when he feels at every point the ethos of his subject on trial.

An uncertainty as to whom he is writing for may partly be responsible. The ordinary reader is unlikely to be sent hustling off to the library by a passage like the following, which is Mr. MacShane's total account of one of the most fascinating of Ford's ostensibly non-fictional works: "While *Ancient Lights* deals mostly with Ford's childhood and the Pre-Raphaelites, *Return to Yesterday* covers the years from 1894 to 1914 and treats of the various forces of Edwardian England which combined to move England towards the World War. Largely devoted to literary life, it contains the story of *The English Review*, an account of the collaboration with Conrad, and references to Henry James and many other figures of the era." On the other hand, Mr MacShane's fellow professionals are not exactly going to feel their pulses stirring when informed that "what makes [*Parade's End*] interesting is that, despite their extraordinary behaviour, the characters always remain real and their actions plausible" or when reassured, concerning the most influential poetic movement of the century, that "however trifling [Imagism] may seem, it had its serious side . . ."; and while Mr. MacShane may be right in feeling that "an absolute judgment on Ford as a critic is difficult to make", it is hard to believe that "the best one can do" is to juxtapose statements about the matter by Rebecca West and Sir Compton Mackenzie! Such slumps (and there are others) look all the odder in their context. Whatever else he was, Ford was a highbrow, a passionate upholder of certain standards, one of the major literary forces, perhaps, in those crucial pre-war years, and one of the few moderns who always had the unstinted loyalty and esteem of Ezra Pound—who, it may be recalled here, declared flatly in a review in 1914 that "Mr. [Ford] is the best critic in England, one might say the only critic of importance", and who began that review by saying that "in a country in love with amateurs, . . . it is well that one man should have

a vision of perfection and that he should be sick to the death and disconsolate because he cannot attain it." To do full justice to Ford, surely, one has to be a good deal more intellectually *engagé* than Mr. MacShane seems to have been.

As soon as that is said, however, one sees the kind of problem that Ford can pose for the biographer-critic, precisely because of the extremely varied quality of his career. Mr. MacShane is reasonable, it seems to me, on the grave defects of a lot of Ford's works, and it is a fair guess that the gap between the best and the worst of them is vaster than that to be found in almost any major writer. Books like *The Soul of London*, for instance, or *The Inheritors* (and one gathers from Mr. MacShane's accounts that they are not the worst) are almost incredibly trivial. And that life, too, with its muddles, its vanities, its incompetencies and misdirections, its lack, indeed, of any evidence of a really clear direction at all—well, it is all so very different from those of the writers in our modern pantheon that one may very reasonably begin wondering whether in fact Ford does belong among them. Even so, though, one cannot help wishing for rather more in the way simply of biographical clarity than Mr. MacShane gives us.

On the dust jacket Mr. Allen Tate, who knew Ford well during his later years, is quoted as saying that the book is "the best and most comprehensive biography [of Ford] yet published. It may be doubted that future biographers will be able to add very much to Mr. MacShane's insight." However, Mr. MacShane himself informs us that unfortunately he was unable to use unpublished letters and MSS by Ford; and quite apart from this there are some curious vaguenesses or brevities or even inaccuracies in the book. Mr. MacShane tells us less about Ford's wife and daughters, his *English Review* associate Arthur Marwood, Violet Hunt (whose age when she began her liason with Ford he seems to have got wrong), and Ford's novelist brother, than Douglas Goldring does in *The Last Pre-Raphaelite*; and a full knowledge of such matters is highly desirable, since it can help one to see out of what depths of personal experience Ford created *Parade's End*. Mr. MacShane gives no source for his assertion that Ford's chief trouble with his health was a chronically weak heart; Goldring's theory that the trouble was psychosomatic seems on the face of it more convincing. It will be a little frustrating for some readers to be told that there are public figures in *The Inheritors* but not to be told who they all are, and to be brushed off, concerning the purchase of *The English Review* by the Mondes, with the remark that "the inner story of this manipulation is complex and involves highly personal matters." D. H. Lawrence's poems were first sent to *The English Review* by Jessie Chambers and not, as Mr. MacShane says, by Mrs. Lawrence. And in the fourteen-line account of how Wyndham Lewis first approached the *Review* there are, assuming that it is drawn from the account in *Return to Yesterday*, at least six errors. One of the most notorious and problematic facts about Ford, and one that deserves to stand near the centre of an analysis of his complex personality, was the frequent and considerable fantasying

in which he indulged, especially in his later reminiscences. Mr. MacShane, unfortunately, not only fails to confront the problem head on at the outset; he takes Ford himself, uncorroborated, as his authority for at least eight or nine questionable factual assertions—and probably more, for the book is insufficiently documented.

One area of vagueness is especially important where the attempt to arrive at an over-all impression of Ford's career is concerned. Mr. MacShane several times refers to the unrelenting hostility toward Ford of various powerful literary men in London, especially during the twenties and thirties, but he provides no clues at all as to who they were. One knows, of course, that there are libel laws, but one knows too that there are ways of getting round them, including quoting from hostile reviews. Mr. MacShane unfortunately gives us no detailed information about the reception of Ford's work in English journals after the war (one would particularly like to know about the role of *The Criterion*); and accordingly, since one is not enabled to gauge accurately the strength of the enemy, one can not adequately determine to what extent Ford's later unsuccesses were indeed those of a martyr to art, to what extent they were due to the less admirable features of his character, and to what extent, again, they were due to his instinctive perception of his own needs. Mr. MacShane obviously agrees warmly with Pound's assertion that "Ford took in his life more punishment of one sort and another than I have seen meted to anyone else." Yet may there not be something to be said for Goldring's assertion (and Goldring, too, knew Ford well) that "Ford's capacity for pleasure was . . . as great, and at least as often and fully gratified, as his capacity for pain. On the whole, he lived the sort of life he chose to live. . . . No one can say that Ford was ever, in the long run, frustrated. He followed his gleam and obeyed, as faithfully as D. H. Lawrence, his daimon."?

The length of the present review is in part, of course, a tribute to Mr. MacShane's book and to the questions that it raises—raises because it gives one plenty of material to stimulate one's curiosity but not quite enough to satisfy it. With Ford we are close to key aspects of twentieth-century literary history in more serious ways than was signified by the roll-calling near the beginning of this review. When one starts talking about the pre-1914 modernists and looks for the *English* ones, it is Wyndham Lewis and Ford who come most immediately to mind, and the achievements of both, in the long run, were so incommensurate with their talents and output that one wonders anew what had been going wrong with English culture. In any case, there is surely one central fact about Ford himself that needs considering (as Mr. MacShane has not considered it) in any attempt to relate him securely to his period, and that is his turn-of-the-century English Catholicism. Both *The Good Soldier* and *Parade's End* are strongly Catholic novels, of course, which is probably one reason why placing them critically has been so difficult. And when one contemplates (in contrast to what one finds in the other modernists that have been mentioned) the seeming absence in the rest of Ford's *oeuvre* of that

total psychological investment in the single work of art that is encouraged by a compelling sense of one's existential isolation and of the need to evolve one's own ethics and even metaphysics by way of one's art—well, perhaps he may have had more in common with his co-religionists and near-coevals Hilaire Belloc and G. K. Chesterton than is generally supposed.

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The London Stage, 1660-1800. Part I: 1660-1700. Edited by William Van Lennep, with a Critical Introduction by Emmett L. Avery and Arthur H. Scouten. Carbondale: Southern Illinois University Press, 1965. Pp. ccxcii (with Index), 532. \$25.00.

With the publication of this handsome volume the Southern Illinois University Press has added to its series on the London stage an initial chapter delayed partly by reason of William Van Lennep's death in 1962. Dr. Van Lennep's work was continued by Professors Avery and Scouten with the co-operation of many other scholars so that, with Parts II, III, and IV of the series having formerly been issued, *The London Stage's* detailed account of performances is now complete for the years 1660 through 1776.

In those parts of the series already issued, seven volumes are needed to cover seventy-six years, while in Part I the record of forty years' dramatic activity occupies one volume. This does not mean that the editors have skimmed their work; on the contrary, they have produced a record which commands respect and admiration. Most admiration must be accorded the "Calendar of Plays, Entertainments and Afterpieces, together with Casts, Box Receipts and Contemporary Comment," which occupies 532 pages and which is the reason for the volume's existence. Every student of the Restoration drama will appreciate the difficulty of compiling such a Calendar for this period.

For example, no playbills survive from the first decade of the Restoration, and newspaper notices appear with helpful frequency only in the last twenty years of the century. Contemporary authors of books on the stage, such as Downes, Langbaine, Gildon, Jacob, and the anonymous writer of *A Comparison of the Two Stages*, are more interested in anecdote, biography, or satire than in providing an accurate record. Chetwood, Fitzgerald, Davies, Genest and other eighteenth- and nineteenth-century historians of the stage might well have had access to records now lost, but each in his discursive way is rather casual about documentation. Fortunately, to what may be gleaned from these sources we may add Henry Herbert's records as Master of the Revels, extant in J. Q. Adams' edition, and theatrical documents among the Lord Chamberlain's records have been uncovered by Allardyce Nicoll and Leslie Hotson. Other scraps of information exist in the form of bills

and receipts requesting or acknowledging payment for theatre seats, and a good deal has been learned about stage conditions and performances from Restoration plays and from their topical prologues and epilogues. The greatest single source of intelligence about the theatre during the first decade of the period is, of course, Pepys' diary, while other diarists such as John Evelyn (who disliked the theatres intensely) and Narcissus Luttrell make occasional references to plays and performances.

Nicoll, Hosson, and others such as Eleanore Boswell have pioneered through these sources, and *The London Stage, Part I* owes them an especial debt—a debt indicated and acknowledged in the frequent citing of their names throughout the Calendar. With the incorporation of their findings and those of everyone else in the field to date, the Calendar aims at offering all we have known until now about performances on the Restoration stage. In doing this, it adds some new facts. A number of dates of performances have been tracked down from such sources as the Folger Library's *Newdigate Newsletters*, *The Bulstrode Papers*, Inner and Middle Temple records, records of litigation, and contemporary diaries and journals. If the total of new entries seems small in comparison with what was already known, the Calendar is not less valuable for that, since its worth also consists in having brought into one place all the information which formerly was isolated and fragmentary. Now that these data have been brought together, every future student of the Restoration drama will find himself consulting this book.

The many problems of dating have been carefully resolved. No performance is entered in the Calendar proper unless it can reasonably be assigned to a certain month, and when even educated guesswork is unable to fix a performance within a month or so, each season's entries are preceded by a supplementary list of plays which belong for various reasons to that season. Allardyce Nicoll's datings are often preferred to those in less reliable sources such as Summers' *Bibliography of the Restoration Drama*, and the editors are sometimes able to supply emendations of Nicoll based upon new data: the entry for March 9, 1672, is an example. One should point out, however, that the date given for the première of Nahum Tate's *The History of King Lear* could be a little more accurate. The editors reason (with Nicoll) that since this play "was entered in the Term Catalogues, May 1681, it was probably first acted not later than March, 1681. The title page states: Revis'd with Alterations." However, this play's epilogue alludes topically to the fighting at Tangier, suggesting a performance before mid-January, 1681. Its title-page, incidentally, does not read "Revis'd with Alterations," but "Revis'd . . .," a word Tate clearly understood to mean the resurrection of an old play. Since the editors include data from manuscript cast lists, it is unfortunate that they did not see the manuscript list in a British Museum copy of Tate's *Lear*. This list is dated 1698, names players then active, and therefore suggests a performance in that year.

However, if the Calendar has faults, they are of rare and inevitable omission,

rather than of misrepresentation, and reflect very little upon the immense diligence of the compilers.

The "contemporary comment" included in the record has been the leaven of each Calendar in this series. Many of the comments have combined delight with instruction, and the editors' original decision to make them part of the Calendars has never needed justification. In Part I, the inclusion of Pepys' records of his playgoing now makes this decision seem positively inspired. Pepys illuminates the first decade of the record.

The introduction (which is historical and descriptive, rather than, as labelled, "critical") is a sound and concise summary of the dramatic conditions of the period. While leaning upon the indispensable Nicoll, Hotson, and others, the editors have new points to make, some of them deduced from the Calendar's record. The most striking of these is that Ben Jonson's plays, in spite of being held in high critical esteem, were rarely acted on the Restoration stage. Another curious fact is that a collection made in parish churches throughout England helped finance the rebuilding of the Drury Lane theatre after it was burnt in 1672. In the thorough exposition of Restoration theatrical financing and repertory it is pleasant to see an editorial tribute to the business and artistic capabilities of Davenant and Killigrew.

Every aspect of staging is dealt with, usually with complete thoroughness—though an excellent section on scenery does not mention that after spending large sums of money on certain scenes the theatres apparently found it necessary to use them again, and therefore may have caused episodes using this scenery to be written into subsequent plays. The editors also, in referring to the Lord Chamberlain's allocation of existing plays between the Duke's and the King's companies shortly after the Restoration, state that these allocations were not rigidly followed. Yet a glance (in the Calendar) at the venues of the Shakespearean adaptations made before the theatrical union of 1682 shows that each adaptation was performed at the theatre which held the rights to the original play. This suggests that the allocations *were* followed and, incidentally, that the adaptations were not considered to be original or "new" plays. It seems to mean also that the dramatists who adapted allocated plays were unable to take their work around the theatres; in fact, some of them resigned themselves to the inevitable by adapting with the scenic or acting resources of the holding theatre in mind.

The twenty-four illustrations are excellent, combining reproductions of rare documents with portraits of players, many in costume. One could have asked just one thing more: that all five of the copperplates illustrating the first quarto of Settle's *The Empress of Morocco* (1673) be reproduced. These are the only contemporary representations of a Restoration stage, and are now rarely seen together. This volume reproduces three of them. The index stood up to a random check very well, giving the impression that only a great deal of testing in use could find errors.

If this volume goes into a second printing, "Roger Boyle Earl of Burlington" on p. clxiv should be corrected to "Roger Boyle Earl of Orrery," or perhaps "Richard Boyle Earl of Burlington." Also on pages 5 and 10 the first name of Hazelton Spencer and the middle name of John Payne Collier are misspelled.

It is difficult to imagine the editors' work being more competently and thoroughly done, and criticism is deflected by their modest disclaimer of definitiveness when they write (p. cxxx) that "further research, hopefully, may disclose additional productions." Users of *The London Stage, Part I* are thereby invited to discover more facts, and the book itself is an indispensable tool in doing so.

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The Heroic Image In Five Shakespearean Tragedies. By MATTHEW N. PROSER.
Princeton: Princeton University Press [Toronto: Saunders of Toronto],
1965. Pp. v, 254. \$6.00.

Mr. Proser deals with four types of heroic image, devoting a chapter to each: Brutus: the Image of the Patriot; Macbeth: the Manly Image; Othello and Coriolanus: the Image of the Warrior; Antony and Cleopatra: the Heroic Image. The "image" referred to is the concept of his own personality that a character has formed and tries to project in action. Mr. Proser does not restrict himself to an elaboration of this idea in a limited way as though he were strictly defending a thesis. He offers "a certain fulness of interpretation" in which the preconception of the character is "a significant thread". Consequently we find in the book critical analyses or interpretations of five tragedies.

A selection of the author's comments in the five essays will indicate how the idea of the "self-image" is applied in a context of general interpretation. Brutus smothers his conscience and persuades himself to act by substituting metaphors for reality. Caesar becomes a "serpent's egg" and assassins become liberators. Brutus imposes his self-image on the conspirators and, because of his blindness to political reality, starts a train of fatal blunders. As the play moves towards its end he finds himself forced into a position resembling Caesar's. Verbal parallels enforce the similarity. Caesar could not be "moved"; Brutus asks, "Must I budge?" His suicide significantly re-enacts his stabbing of Caesar. Now he does indeed fill the office of high priest, his conscience is appeased, and he realizes the image of himself. His equivocal situation reflects the irony inherent in all human action. Man cannot achieve freedom when circumstances compel him to act. Only in death is man free.

As Macbeth descends into barbarity his self-image is threatened and momentarily shattered. He escapes from the doubts and compunction that beset him at the beginning into a world of irrationality. Life is a walking shadow; reality is

the equivocation of the fiend. But at the end he conquers fear. In his death there is no repentance, but there is justice. Though Macduff's sword is the instrument, Macbeth destroys himself as he has destroyed others. Paradoxically his death seems noble.

The movement of *Othello* is "through a forest of words" (135). In the Temptation Scene, as Othello moves from one world to another under the guidance of Iago, the vehicle is language, though the words masquerade as thinking. To escape from chaos Othello needs some device to restore his sense of honourable greatness. The "justice" of Iago's suggestion of strangling gives him the pretext he needs. So murder is conceived of as sacrifice.

The final scene of *Coriolanus* with the iteration of "Kill" is the epitome of the destructiveness that has marked the play throughout. Coriolanus' "interior defilement" precludes his recognition of human bonds at either the personal or the political level. All his actions are a means of "self-definition"; his abuse of the plebs and his rejection of praise as well as his fighting. His attachment to his mother is not really evidence to the contrary; it rather serves to emphasize his stultified humanity. For it was she, according to her boast, who sacrificed the potential human being to the Roman soldier. Virgilia is a solitary symbol of Coriolanus' link with mankind. She represents "the natural, quiet, inborn humanity that transcends personality—of which she appropriately has so little" (170).

The author gives particular emphasis to the last two acts of *Antony and Cleopatra*. He acknowledges the spell of Cleopatra's words, but the fact that we rise in sympathy with her from earth to fire does not mean that "we have submitted witlessly to her fine poetry" (217). In justifying this contention he suggests that the play is "an exploration and gentle mockery of the idea and techniques of tragedy themselves" (215). Fortunately he does not set about demonstrating in a mechanical fashion this kind of Jonsonian purpose. He keeps his eye on the object, the details of the play, and presents a sane and persuasive analysis of the final scenes.

Mr. Proser seems at times to be unduly scrupulous not only in acknowledging sources but also in listing opinions that resemble or differ from his own. Nevertheless he shakes himself free of other critics on appropriate occasions. Referring, for instance, to the minor characters of *Macbeth* he writes, "to become involved in the subtleties of their conduct, as Bradley, Knight, and Muir do, is to distract ourselves from the complicated functioning of Macbeth's soul" (52). And in the major part of each essay he moves out into open water where he can navigate freely. Though there is nothing remarkably original in his comments neither is there anything bizarre or eccentric. When, moreover, his interpretation is moving parallel to that of critics like Palmer, Heilman, or Knights, Mr. Proser manages to put the familiar in a new perspective. His criticism may in general be described as a sophistication of an intelligent reader's natural response. Part of the explanation is

that the author accepts the conventional idea of tragedy (8). Consequently, though he finds nothing favourable to say about Coriolanus, his work is free of the denigration of the tragic hero that has been the concern of some recent critics.

Dalhousie University

A. L. WHEELER

The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson, Volume V, 1835-1838. Edited by MERTON M. SEALTS, JR. Cambridge, Mass.: The Belknap Press of Harvard University Press [Toronto: Saunders of Toronto], 1965. Pp. xx, 542. \$12.50.

The fifth volume of the new edition of Emerson's journals and notebooks is worth careful study because it covers that period in Emerson's life when, finally established in his career as a writer and lecturer, he began new friendships that were to prove as important to him as to his new-found acquaintances. The years from 1835 to 1838 marked the publication of *Nature* and the composition of *The American Scholar* and the *Divinity School Address*. This volume goes well with the recently published second volume of his *Early Lectures*, also from Harvard University Press (1964). The two series of lectures on "The Philosophy of History" and "Human Culture", published in their finished form in the *Early Lectures*, were drawn largely, as were *Nature*, *The American Scholar*, and the *Divinity School Address*, from the journal entries in volume five. The years 1835 and 1838 also mark Emerson's second marriage and the birth of his son, Waldo.

Settling in Concord, Emerson continued to indulge his eclectic reading habits, though he returned often to his favourites, Plutarch, Bacon, Montaigne, Swedenborg, the English lake poets, Madame de Stael, Goethe, and, of course, Carlyle, to whom he sent a copy of *Nature* as "the first chapter of something greater". Reading Sophocles in Greek and Goethe in German, Emerson continues to search for that "Foundation and Ground-plan on which", as Carlyle wrote on receipt of *Nature*, he "may build whatsoever of great and true has been given [him] to build".

The new friendships included Margaret Fuller, who helped him with his German and was later to share editorial tasks with him on *The Dial*, Bronson Alcott, whom Emerson called "the highest genius of his time" and who certainly dominated the intellectual lives of New England's transcendentalists with his Olympian presence, and Henry Thoreau, of whom Emerson wrote, with perception and spiritual affinity:

My good Henry Thoreau made this else solitary afternoon sunny with his simplicity & clear perception. How comic is simplicity in this doubledealing quacking world. Every thing that boy says makes merry with society though nothing can be graver than his meaning. I told him he should write out the history of his College life as Carlyle has his tutoring. We agreed that the seeing the stars through a telescope would be worth the Astronomical lectures.

Then he described Mr. Quimby's electrical lecture here & the experiment of the shock & added that "College Corporations are very blind to the fact that that twinge in the elbow is worth all the lecturing".

Volume V is too rich a collection to treat with any justice in a brief review. The volume is so much Emerson, it makes even those works which finally were published out of it seem incomplete. What could be more Emersonian than this entry which he never used in a published work:

What means all the monitory tone of the world of life, of literature, of tradition? Man is fallen Man is banished; an exile; he is in earth whilst there is a heaven. What do these apologues mean? These seem to him traditions of memory. But they are the whispers of hope and Hope is the voice of the Supreme Being to the Individual.

We say Paradise was; Adam fell; the Golden Age; & the like. We mean man is not as he ought to be; but our way of painting this is on Time, and we say *Was*.

I believe that I shall some time cease to be an individual, that the eternal tendency of the soul is to become Universal to animate the **last extremities of organization**.

Any student of Emerson seeking insights into the ways in which Emerson used his "Savings Bank" as the chief source for his public utterances cannot afford to overlook volume five, which is well up to the editorial standards established in the first four volumes.

University of Alberta

E. J. ROSE

A History of Modern Criticism 1750-1950, Volume III. By RENE WELLEK. New Haven: Yale University Press [Montreal: McGill University Press], 1965. Pp. xvi, 389. \$8.50.

The Age of Transition, René Wellek's latest addition to a projected five-volume study of modern criticism, marks both a chronological continuation (up to roughly the middle of the nineteenth century) and a geographical expansion (included for the first time are chapters on America and Russia). In this volume, as in the earlier two (*The Later Eighteenth Century* and *The Romantic Age*), the principle of organization is simple and designed for quick reference: each chapter is typically devoted to a survey of the dominant critical voices in one particular nation within a given historical context. But in this instance the sheer mass of material, due not only to the addition of America and Russia but to the increased number of documents about literature written in England, France, Germany, and Italy during this period, for once has swamped the author. On the surface this book displays the same impressively erudite knowledge as its two forerunners, and indeed as all of Wellek's work, but it has not been brought under the same synthesizing control. There are occasional illuminating parallels and examples of intellectual cross-pollina-

tion between individual critics or aesthetic schools, but these are neither so numerous nor so developed as one could desire. Wellek seems to have been unable to completely digest his obviously voluminous notes, with the result that entire pages often consist of little more than compilations of quotations strung together with the briefest of interpretative connectives. What we are given is a loose panoramic account, which too often appears to lack any informing principle, of post-Romantic critical currents in Europe and America. It is true that Wellek's own predisposition towards a symbolist reading of literature—which, incidentally, not only colours his evaluations but often dictates the amount of space allotted to any given figure—does act as a binder of sorts, but whatever its virtues in assessing someone like Emerson it is much too limited a frame to handle adequately the diverse trends of the period covered here, and Wellek wisely refrains from squeezing his critics into a symbolist or anti-symbolist mould. Perhaps in the end the main virtue of *The Age of Transition*—and it is not a negligible one—resides in the carefully selected quotations themselves, which unerringly hit upon the nerve centres of meaning. Wellek has a knack for choosing quotations which, in tone as well as in meaning, capture the very essence of a critic's outlook. He is very cognizant, moreover, of the political and philosophical biases and the personal animosities which enter into the formulation of literary judgments and which are all too often overlooked by contemporary "purists". Finally, one valuable feature, which is distinctively Wellek's hallmark, is the provision of an excellent bibliography, notes, and chronological tables of primary source texts which are appended to this study. In fact, the only major defect of this book is its lack of a sense of controlled direction, of a hypothesis, infusing every page and inter-relating all material. It may be that the history of literary criticism during the post-Romantic period provides no warrant for such a unified vision.

Dalhousie University

RONALD HAFTER

New Zealand. By WILLIAM J. CAMERON. Englewood Cliffs: Prentice-Hall [Scarborough, Ont.: Prentice-Hall], 1965. Pp. x, 180. \$4.95.

Australia. By RUSSEL WARD. Prentice-Hall, 1965. Pp. vii, 152. \$4.95.

Marked differences between these two Commonwealth countries—not always realized in the Northern Hemisphere—are accentuated rather than reduced by their treatment in a single series (see the review article in this issue) by two writers who make very different approaches to the problem of compressing history, character, and problems into some 60,000 to 70,000 words. Dr. Cameron, a New Zealand-born professor of English now teaching in Canada, draws heavily on social studies and recent fiction. Dr. Ward, an historian still teaching in Australia, makes an approach—although as early as page 2 he becomes involved in the tricky social and linguistic question of the Australian "accent"—that is more convention-

ally historical. Each is concerned with conveying a sense of identity and individuality, and each offers conclusions that are fresh, provocative, and worthy—whether or not they are accepted by those to whom they are applied—of serious consideration.

So many books, in proportion to area and population, have been written about New Zealand, that Mr. Cameron has done well to strike a new line, avoiding undue emphasis on the sentimental, the scenic ("Nature's Wonderland"), the "sportsman's paradise", and the political. Inevitably, the reader who knows New Zealand or who has sampled the variety of other books will notice the omissions, or the limited discussion of much that is included. A page on "The Coming of the Maoris", even if supported by useful though not readily accessible references, is of little help; and some discussion of the Maori Wars would have been helpful as a background for an excellent chapter on "The Way of the Maori" in present-day New Zealand. The author deals perceptively with "The National Character", and the pressure of conformity on the sensitive and intelligent section of the community, and on the "regionalism"—persisting with much more reason or excuse in Canada—which still marks a small and exceptionally homogeneous country. The South Island, once superior in wealth and numbers, is only half jocular in referring to itself as "the mainland", and the rivalry between urban and rural communities and between provincial "capitals" remains vocal. That the author appears to this reviewer to underestimate East Otago and Southland may be taken as indicating a regional partisanship in one direction or the other if not in both; and it may be mentioned, in the same context, that statistics appear to have misled him into shading his map of "main sheep-raising areas" according to the number of acres given over to sheep rather than to the number of sheep per acre. The predominance of athletics is seldom omitted from a discussion of New Zealand, but few writers have gone so far as to assert, with Dr. Cameron, that "the cream of New Zealand's culture is the rugby football team" or that the only generally recognized aristocrat is the provincial or international "representative". Running through the book and in its conclusion, there is a balanced consideration of the benefits and dangers of comfort and security in a naturally well-endowed welfare state.

Especially in a book that discusses the same topic under various chapter headings, the index suffers from being restricted to proper names, regardless of their importance. Alexander Pope, T. S. Eliot, and Lionel Trilling, for example, are used for incidental illustration and say nothing whatever about New Zealand. At the same time, the index serves as a reminder that while less important politicians are justifiably omitted, some discussion might have been expected of such influential parliamentarians as Richard Seddon and Michael Savage.

Dr. Ward's chapters are divided by periods rather than by topics, but, like Dr. Cameron, he directs his survey towards an estimate of national characteristics. With a harsher climate and hinterland than New Zealand, and a greater urban

concentration, Australians may appear to be more aggressive than New Zealanders, but, as the author points out, they stop equally short of resorting to violence. Surprisingly, he darkens rather than subdues the touchy subject of colonization by convict settlements; but, having given an uncompromising account of the origin of "national children", he gives them credit for having broken away from their parents—if they knew them—and establishing an independent and self-respecting position for themselves and a good future for their descendants. He follows with discussions of the run-holders, the gold-diggers, the growth of democracy, wars and depressions, and the increasingly difficult problem—so different both internally and externally from the exceptionally happy if not completely perfect situation in New Zealand—of race and colour in the face of an exploding world population.

Dr. Ward concludes with a perceptive observation on the changing tendency in Australia, much more marked than in New Zealand but in both resulting in large part from the Second War, towards both Britain and the United States, "to love the New America much more, though not to love the old country very much less".

Dalhousie University

C. L. BENNET

Canadian Books

Literary History of Canada: Canadian Literature in English. General editor: Carl F. Klinck. Editors: Alfred G. Bailey, Claude Bissell, Roy Daniells, Northrop Frye, Desmond Pacey. Toronto: University of Toronto Press, 1965. Pp. xiv, 945. \$18.00.

Misconceptions and half-truths about Canadian literature are so common that the publication of a full-fledged history of that literature is a matter of importance. One often hears that Canadian literature does not exist, which means, presumably, that it is so slight and inconsequential as to be unworthy of such a grand appellation. Others who accept the term hazily recall their schooldays and identify Canadian literature with only a few older major figures—Roberts, Carman, Lampman, Scott, and perhaps Marjorie Pickthall—or, if fiction comes to mind, with the historical romances of Kirby and Parker or with the more contemporary idylls of Mazo de la Roche. Still others understand the term as referring to once-popular purveyors of recreational fiction such as Ralph Connor or to more recent practitioners such as Thomas B. Costain (acidly described by Hugo McPherson as "a manufacturer of literary placebos"). Moreover, such false notions are not always being corrected where the best opportunity lies—in the schools. Our school texts are more representative of good Canadian writing than they used to be, but some of them still

lag behind the times. It is disquieting to find in one textbook still used in schools that, of the twenty-three poems by Canadians included, fifteen are distributed among Carman (5), Lampman (3), Pickthall (3), D. C. Scott (3), and Roberts (1). Even the remaining eight poems are not representative of the excellent verse that has been written since the 1920's but are mostly by minor writers of the same romantic era.

Even better informed and wiser Canadians do more harm than good in another fashion by too sweepingly belittling a growing desire for scholarly investigation of our national literature. Consider, for example, Robertson Davies' amusing but only partly valid mockery of such research in *Leaven of Malice*, and his corollary that the only proper task of the Canadian writer is that of producing so-called "creative" works—novels, poems, plays. Perhaps it is also necessary that our literary tradition be investigated—and not by men dabbling in literature as a hobby or recreation, as has often happened in Canada, but by those who are spending their lives in literary study. The increased application to Canadian literature of scholarly research and criticism will undoubtedly produce some excesses—sterile image-hunting, laboured exegesis of the obvious or the inane, far-fetched symbolic readings of innocently simple trivia, even the appearance of the Heavysege specialist (as Davies half-seriously suggests)—but the excesses, which are probably inevitable, can be suffered for the sake of the general gain in understanding and appreciation. Though it is minor when compared to the British and the American, our literature is not inconsequential—at least, not to ourselves. As James Reaney so rightly says, "we poor idiot Canadians have to have some literary ancestors. . . . If we are ever going to have something first-rate [in literature] it will be because we finally built a culture that was effortlessly rooted in our environment and also effortlessly familiar with the culture of other environments." Carl F. Klinck, introducing this *Literary History of Canada*, makes the same sensible point: "If we do not launch out from a studied knowledge of ourselves and of our ways, no one else will."

The *Literary History* is clear evidence that Canadian literature is now being taken seriously by our academics. Indeed, there have been many signs of this interest in the last decade or two: courses in Canadian literature have been added to the curricula of most Canadian universities, books and articles on the subject have increased greatly in number and also have improved in quality, and an excellent periodical (*Canadian Literature*) has been established to encourage and to make public the work of critics and scholars. Also, although our best novelists and poets may justly complain that Canadians buy few of their books, they do not go unnoticed or unpraised by academic critics. What is desirable, of course, is that the interest should also be growing among book-readers outside of the universities.

Literary History of Canada is not the kind of book to change matters overnight. It is too massive, too expensive, too scholarly to reach the reading public that Morley Callaghan wishes would buy his novels. Nevertheless it is the most significant book ever published on the subject, and its influence should be cumu-

lative. Even on the reference shelf of a public library, it should do much to supply facts, to break down the old clichés, to point out where real excellence is to be found in our literature, to deflate undeserved reputations, to establish a sense of historical sequence, and to demonstrate both critical reading of single works and exposition of cultural patterns.

Certain characteristics of the new history should be noted at once, so that irrelevant criticism is not deployed against it. First, it is not simply a history of Canadian literature, but rather, as the title suggests, a literary history of our country. Therefore many of its chapters deal with writing which is only occasionally, or not at all, *belles lettres* (early voyagers' and explorers' accounts, travel books, histories, philosophical works, scientific writings, studies in the social sciences and in religion and theology) or which is concerned with the history of ideas making up the cultural context of literature. A further consequence, which is certainly justifiable but which may annoy some readers, is the extensive space given to discussion of the poor and mediocre, indeed at times the sub-literary, versifiers and novelists of Canada. Secondly, the book is a compilation of the writing of over thirty scholars—a procedure made necessary by the wise decision of the editors to have the subject investigated on a scale far beyond the capacity of any one man or even of several. Diversity of style, tone, and organization was therefore inevitable.

It is on matters more open to critical appraisal that the *Literary History* must be judged—on the performances of the various contributors, the determination of what is most significant and critical emphasis on it, the handling of the host of minor or artistically inconsequential scribblers.

While most of the contributors have done their work well, two parts of the book are particularly impressive by virtue of their freshness and virtuosity. One is the sequence of chapters by Roy Daniells on Lampman, Roberts, Isabella Crawford, Carman, D. C. Scott, and minor poets of the period from 1880 to 1920. These poets commonly present some difficulties for the contemporary critic: he is apt to be unsympathetic or even antagonistic to everything they represent, and may go so far as to dismiss them peremptorily as beneath the dignity of a literary critic; or, though willing to take them seriously as respectable minor poets, he may be so indoctrinated by established critical assumptions that his own "reappraisal" becomes merely a routine reshuffling of what has already been said. Roy Daniells achieves just the right measure of objective detachment and writes about these poets with vigour and originality. An equally admirable performance is that of Northrop Frye in his 28-page conclusion, in which he writes brilliantly of the Canadian sensibility and its cultural manifestations, skilfully drawing together seemingly disparate ideas and recalling and synthesizing insights of the various contributors.

Other contributors are not far behind Daniells and Frye, though their material may not give them much opportunity for a display of brilliance: David Galloway on the European awakening to the New World, Victor Hopwood on the explorers,

Fred Cogswell on the Atlantic Provinces to 1880, Carl F. Klinck on literature in the Canadas from 1812 to 1880, Gordon Roper on new forces in fiction from 1880 to 1920, F. W. Watt on the literature of protest, Millar MacLure on literary scholarship (a model of condensation enlivened by wit: note his forthright, though perhaps exaggerated, pronouncement on *The Stepsure Letters* as "the lucubrations of that tedious old pharisee Thomas McCulloch"), Jay MacPherson on autobiography (one of the finest things in the book, though only seven pages in length), and Hugo McPherson on fiction from 1940 to 1960. Desmond Pacey's chapter on fiction from 1920 to 1940, while thorough as literary history, is rather flat and uninspired in its criticism. There is also some evidence of imbalance: one may feel that more could have been made of a few novels that are passed over lightly, and somewhat less of Mazo de la Roche. Over three pages are devoted to this writer, whose romantic idylls seem to fascinate Dr Pacey, even though he is apologetic about their merits. It should be noticed, however, that the best novelists of the period—F. P. Grove and Morley Callaghan—are treated at length.

More disappointing is the long section (94 pages) on modern poetry. Munro Beattie, who was given the heavy task of writing on the poetry of the forty years from 1920 to 1960, the years in which Canadian poetry has come of age, obviously felt the weight of his burden. In attempting to "get it all in", he faithfully describes and reports, but finds too little space for enlightening criticism. Understandable as this is (he was faced by hundreds of slim volumes), it is nevertheless unfortunate.

There are no real surprises in the identification of major authors. The canon has been firmly established for many years among serious students of Canadian literature, and even the intensive research of the contributors to this book could not be expected to turn up a new "classic". The roll of honour clearly includes T. C. Haliburton, Leacock, Lampman, Roberts, Carman, D. C. Scott, Isabella Crawford, F. P. Grove, Morley Callaghan, Hugh MacLennan, Robertson Davies, Ethel Wilson, and Mordecai Richler. A difficulty arises, however, in the sections on modern poetry. Dr. Beattie's method is to treat his poets as if they were all on about the same level of significance. E. J. Pratt is indeed given a chapter to himself, but otherwise there does not seem to be much sense of discrimination in the author's rather mechanical progress through the poets. John Glassco gets as much space as Klein, Everson as Finch, Charles Bruce as A. J. M. Smith.

The *Literary History* has been subjected to some adverse criticism for its attention to the host of minor and even sub-literary writers who far outnumber their more creative compatriots. In the eighty pages on fiction between 1880 and 1920, for example, Leacock is the only writer of real literary consequence. Yet the authors report that in these years "more than 400 Canadians published over 1,400 volumes of fiction", two thirds of which the authors were able to track down and read. The decision to delve into this mass of once-popular fiction was bound to

result in much routine listing of titles, but what emerges from the effort is useful and often interesting. The authors offer their own defence: their aim was to be "descriptive, not judicial" and to "present information and perspectives which may help us recover our lost knowledge of that fiction and of the Canada in which it was written." Their aim is supported by Northrop Frye's remarks to the effect that evaluation is the incidental by-product of criticism, not its end, and that had evaluation been their [the editors'] guiding principle, this book would, if written at all, have been only a huge debunking project, leaving Canadian literature a poor naked *alouette* plucked of every feather of decency and dignity." When we remember how much of the older criticism in Canada was based upon evaluation and how often the result was a tiresome process of shuffling praise and blame or excusing lapses, we should be able to appreciate and welcome a contrary tendency in the *Literary History*.

The *Literary History of Canada*, in bringing a more enlightened kind of scholarship to bear upon the modest literary achievement of Canada and upon the much larger body of writing expressing what Frye calls the "verbal imagination", must finally be regarded as an indispensable reference book and a richly suggestive guide to future investigation.

Dalhousie University

M. G. PARKS

The Struggle for National Broadcasting in Canada. By E. AUSTIN WEIR. Toronto: McClelland and Stewart, 1965. Pp. xiv, 477. \$12.50.

In 1929 the author of this book was appointed Director of CNR Radio, which was then pioneering in the use of radio on passenger trains and in the beginnings of network broadcasting. His characteristically factual and objective approach to publicity soon made itself felt in the effort to attain higher standards by bringing Tyrone Guthrie from England to produce the series "The Romance of Canada" with Merrill Denison as script-writer; by introducing the Hart House quartet and the Toronto Symphony; and by a more liberal use of the pool of French-Canadian artists in Montreal. Since those days Austin Weir, who was until 1956 commercial manager for the CBC, has worked for national broadcasting.

The author gives us much fresh material on the early days of broadcasting and makes good use of his thirty-five years experience, of the voluminous documentation from official sources, and of the results of hundreds of "audience-research" projects and analyses of financial results of radio operation. He pays a tribute to the vision of Sir Henry Thornton, and to the organizers of the Radio League—Graham Spry, Alan Plaunt, Tom Moore, Brooke Claxton—and other public-spirited citizens. His immediate chief in the railway was W. D. Robb, Vice-President of the CNR, then in his seventies, who had risen to the top from his start

at the age of fourteen in the Grand Trunk shops. In the twenties he and Mrs. Robb took lessons in French, and he used his fractured French on the radio before the days of obligatory bilingualism.

Of Leonard Brockington, the first Chairman of the Board of Governors of the CBC, he writes, "he was undoubtedly the most forthright and powerful personality to date on the broadcast scene in Canada. He was not only the living voice of the CBC, expressing clearly in specific terms what it stood for and what it did, but he was also its most formidable defence." Leonard Brockington served the CBC without pay, and such men as Graham Spry and Alan Plaunt spent much of their own money in the cause. In that atmosphere Leonard Brockington persuaded this reviewer in 1938 to organize without remuneration a programme of ethnic groups in "Ventures in Citizenship", and the representatives of the various groups gave their time and talent willingly and often without financial reward in the series of programmes. All were amateurs in the truest sense of the word. Now that most broadcasters are professional, something may have been lost in this narrowing of the range of contributors to radio. The author gives a clear picture of the commercial aspects of radio and television; and, while noting deficiencies, he records the contribution that commercial programmes have made to improved standards. The account of the meetings between the publishers of the periodical press and Gladstone Murray of the CBC has its amusing moments. The publishers, for example, urged the CBC to get its advertising revenues from programmes originating in the United States, rather than from Canadian sources, to diminish competition for the advertising of Canadian companies. "For the moment, the great issue of Americanization by the CBC was over".

Religious broadcasting receives less than its share of attention, particularly in view of the time now given on the air to fundamentalist sects. The names of Premiers Aberhart and Manning do not occur in the text or in the index, yet their success was built on radio appeal. The book should be read, however, by everyone concerned with freedom of expression.

Some errors and misprints suggest hasty proof-reading, which may be due in part to additions, with some wise comment, on the recent Fowler Report.

Victoria, B.C.

ROBERT ENGLAND

The Fighting Newfoundlander: A History of the Royal Newfoundland Regiment.

By COL. G. W. L. NICHOLSON, CD. (Maps drawn by SGT. E. H. ELLWAND, R.C.E.). Published by the Government of Newfoundland, 1964. Pp. 543.

Colonel Nicholson's history of the Royal Newfoundland Regiment must rank as one of the best works of its kind to have appeared in this country. A big book and closely written, it is nevertheless well worth careful reading. Although Newfoundland is normally considered the home of sailors, Canada's tenth province has

a long military history. Newfoundlanders served with the Royal Highland Emigrants during Montgomery's siege of Quebec in 1775, and the evolution of the Royal Newfoundland Regiment can be traced through Pringle's Newfoundland Volunteers of 1778-1780, the Newfoundland Regiment of Foot which was founded in 1780, the Royal Newfoundland Volunteers of 1793, and the Royal Newfoundland Regiment of 1795-1802 which was disbanded because of a conspiracy of United Irishmen within its ranks. In the War of 1812, the Royal Newfoundland Regiment was revived; its members manned ships of the Provincial Marine in Upper Canada and were present at Brock's capture of Detroit, at Frenchtown, York, and Put-in-Bay.

Naturally, however, the bulk of *The Fighting Newfoundlander* deals with the First World War. On August 12, 1914, a committee of some 50 citizens decided to equip a force of 500 troops for early dispatch to the United Kingdom. After training at Pleasantville, the first Newfoundland draft sailed with the Canadian Contingent in October. The Regiment spent seven uncomfortable weeks on Salisbury Plain before moving to Fort George in the Scottish Highlands. In February and March, 1915, it was reinforced by "C" and "D" Companies from Newfoundland, and in August of that year was sent to Gallipoli where it joined the British 29th Division in the trenches at Suvla Bay. The Newfoundlanders were evacuated from Suvla in December, and January, 1916, found them at Suez.

In March the Newfoundland Regiment arrived in France, where on the 1st of July it played its gallant but heartbreaking part in the greatest disaster that ever befell British arms. At 7.30 in the morning of the first day of the Battle of the Somme, July 1, 1916, the British infantry advanced under a bright sky, walking slowly, each man laden down with 66 pounds of equipment. The Germans, forewarned of the attack, came up from their deep dug-outs to man their machine-guns, and German batteries opened fire. Of the 915 Newfoundlanders who advanced that day to the attack, 710 were killed or wounded. The Newfoundlanders suffered heavy casualties even before they crossed their own front line. Only a very few reached the intact German wire, where they were shot down as they made futile efforts to cut their way through with wire-clippers. All during the long, hot day the wounded lay in No Man's Land, and only with the coming of night were stretcher-bearers able to reach them.

It had been a black day for all the British army, and the total British loss had been 57,470 for almost no gain of ground. Yet few regiments suffered as terribly as did the Newfoundlanders. Well might General deLisle, the commander of the 29th Division, write to the Prime Minister of Newfoundland: "It was a magnificent display of trained and disciplined valour, and the assault only failed of success because dead men can advance no farther."

The Newfoundland Regiment spent the rest of that summer and early autumn in the Ypres Salient but went into action again on October 12 at Guedecourt on the Somme. The spring of 1917 found the Regiment in the Arras sector, fighting



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at Saily-Saillisel and Monchy. That summer the Newfoundlanders returned to the Salient for Haig's ill-fated Third Battle of Ypres where they fought gallantly at Langemarck and Poelcapelle. In November, in a very different and infinitely better-handled battle, the Newfoundlanders distinguished themselves at Cambrai, and in April, 1918, near Armentières, they helped halt Ludendorff's great spring offensive.

As with any detailed history of the First World War, portions of this book are painful and depressing reading. Sometimes one does not know whether to wonder more at the heroism of the troops or at the stupidity of the commanders. Although not a Newfoundlander himself, Colonel Nicholson has a real feeling for the islanders, and he writes with an imaginative insight which brings his scenes alive. As always, the maps by Sergeant E. H. Ellwand are excellent.

National Defence Headquarters, Ottawa

D. J. GOODSPEED

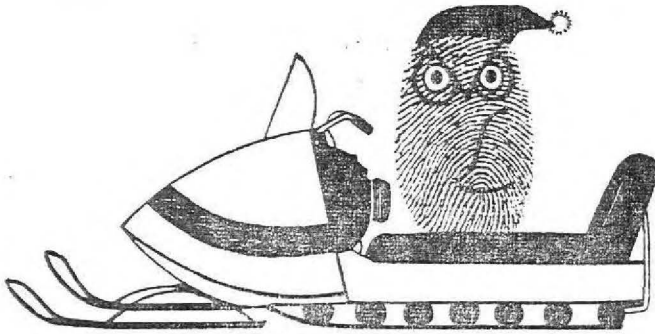
The Atlantic Provinces: The Emergence of a Colonial Society. By W. S. MACNUTT.
Toronto: McClelland and Stewart, 1965. (The Canadian Centenary Series).
Pp. xii, 305. \$8.50.

The Atlantic Provinces is a succinct history of Newfoundland, Nova Scotia, New Brunswick, and Prince Edward Island, and its inner purpose is explained in the subtitle, "The Emergence of a Colonial Society". The book is one of the Canadian Centenary Series of Canadian history. Each volume stands on its own feet as the record of a particular region and time, and Dr. MacNutt's book does this very well.

The four Atlantic provinces, each with diverse people and problems, had one feature in common—the sea—although with the exception of a few arable regions they also shared a rocky and unfertile soil best suited for its natural crop, the forest. Geographically they stood with their backs to the continent, and during the period covered by this book (1712-1857) their gaze was mostly upon themselves, reflected in the mirror of the sea. Only towards the end of the period, when they began to look south towards the United States and west towards Canada, was there anything more than a token interest in North America.

In their position at the north-eastern edge of the continent, where seasonal movements of cold air from the Arctic and warm air from the Gulf of Mexico are fringed by the shifting airs and influences of the North Atlantic—a condition that is still the bane of weather forecasters—the inhabitants of the Atlantic Provinces had to face a fickle climate with their small resources.

This book is essentially the story of their struggle to stay alive, first in the face of nature itself, second in the face of their own petty jealousies and quarrels, and third but not least in the clash of nations at strife about their coasts in a grand



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strategy for domination of the continent. From all this they emerged, after Waterloo, with no sense of brotherhood or unity, but toughened, shrewd, contentious individuals, mavericks in the sense of being outside the herd but not in the sense that anyone or any nation could come along and put a brand on them and claim them.

In the case of Newfoundland, merchants in England's west country early developed the codfishery, filling out their Devon or Cornish crews with Irishmen picked up at Waterford and elsewhere on the way. Their fishing "admirals" ruled the roost in whatever harbour they chose to anchor, and theirs was the only law. They were violently opposed to "planters" because they regarded the island as one big fishing stage and nothing else, and they wanted no other interests on the land. "In his ordinary blue flushing jacket and trousers, economically besmeared with pitch, tar and fish slime, his head adorned with an old sealskin cap robbed from an Indian or bartered for a glass of rum or a stick of tobacco, the admiral delivered his opinions in a fish store, the judicial seat an inverted butter firkin. Justice might be won by the presentation of a few New England apples or a flowing bowl of calabogus, a favourite drink of the admirals composed of rum, molasses, and spruce beer. The oldest ship fisherman in each harbour was often called 'the king', a clear indication of the kind of authority he wielded."

This went on for generations, but in spite of it a resident population came into existence and grew in time to upset the rule of the "admirals" and that of the transatlantic English merchants. But even while this process was going on, the rule of Newfoundland was largely naval in the true sense of the word, because Britain and France were contending for dominion in North America, and British and French naval officers ruled the coast within their shifting spheres of influence. We are reminded that long after France gave up all footing on the North American continent she retained and jealously wielded fishing rights, not merely on the rocky specks of St. Pierre and Miquelon, but on much of the southern and western coasts of Newfoundland.

Nova Scotia too had a strategic position at the mouth of the Gulf of St. Lawrence; and there the French had established themselves, not only as fishermen but as planters, before the English came. In their hands Louisbourg came to have great importance as a fortress and naval base guarding the very throat of French Canada and at the same time menacing New England. This involved the unfortunate Acadians in the clash between France and Britain. The British built Halifax as a counterpoise to Louisbourg, and developed it as a base for the conquest of Canada.

Within a few years the all-British North America fell apart in the American Revolution. When the smoke cleared away, all that was left under the British flag was a Canada still almost entirely French-speaking, a province of Nova Scotia comprising the old French "Acadia" and containing mostly New Englanders with

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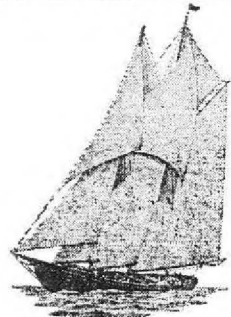
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some old-country British stock, some Germans, and the remnant of the Acadians, and the all-British island of Newfoundland.

An inpouring of Loyalists exiled from the United States boosted the population of Nova Scotia and provided a new and powerful human element. One result was the separation of New Brunswick from Nova Scotia as a province in its own right. Prince Edward Island was already a province on its own, with Scots and Irish settlers and an enduring remnant of Acadians.

This, then, was the cluster of poor colonies on the Atlantic face of Canada which had to work out their destiny, divided by racial and religious contentions, plundered by rapacious merchant oligarchies, dependent mostly on the sea for their living and their communication with each other.

Dr. MacNutt deals with his subject in good lucid English; the book is eminently readable. It ends at the year 1857 when "whatever inklings of future emergencies there may have been, there was little disposition to abandon the common belief that the provinces could thrive in their existing state, and the premise that they would remain separate from one another. Within the Empire their status was secure and free, their prospects bright. No adventures in political reorganization were perceived on the horizon."

Liverpool, Nova Scotia

THOMAS H. RADDALL

The Postal History of Nova Scotia and New Brunswick 1754-1867. By C. M. JEPHCOTT, V. G. GREENE, JOHN H. M. YOUNG. Toronto: Sissons Publications Limited, 1964. Pp. 393. \$25.00.

Perhaps the leading collector of his time of the postage stamps of Nova Scotia and New Brunswick was the late Nicholas Argenti. For the last few years of his life he had been working, together with the authors of the present volume, on a book which would have been a comprehensive treatise on the postage stamps and all aspects of the postal history of these two former British Colonies. After his death, however, the Royal Philatelic Society of London published Nicholas Argenti's *The Postage Stamps of New Brunswick and Nova Scotia* as a separate volume, and subsequently *The Postal History of Nova Scotia and New Brunswick* was published in Toronto.

The separation of these two works may be fortunate for non-philatelists, since the Argenti volume concerns itself very largely with details of interest only to the philatelic specialist. This volume on the postal history of Nova Scotia and New Brunswick will be of interest, however, to the general historian and to many readers other than philatelists. The authors deal with the early history of the Post Office and communications within the Provinces, including accounts of the

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early courier, stage and steamer routes, the beginning of railway construction, and the early express companies and forwarding agents.

Extensive use has been made of the records of the General Post Office in London, the Public Archives of Nova Scotia in Halifax, and the New Brunswick Museum in Saint John for source material. Of especial interest is the publication for the first time of Hugh Finlay's report of his trip, made in 1787, over the proposed post route between Quebec and Halifax.

There are many features of this book which will make it an invaluable reference for students of the postage stamps and postal history of Nova Scotia and New Brunswick, but it also constitutes an addition to the early historical records of the Provinces which will be of interest to the general reader.

Dalhousie University

HENRY D. HICKS

Louisbourg: Key to a Continent. By FAIRFAX DOWNEY. Englewood Cliffs: Prentice-Hall [Scarborough: Prentice-Hall of Canada], 1965. Pp. xii, 255. \$7.95. (American Forts Series).

In 1720 the French began to construct what has been called "The Gibraltar of the New World" at Louisbourg. It was hoped that Louisbourg would protect the St. Lawrence region from Anglo-American encroachments, serve as an entrepôt of trade between the French West Indies and New France, and also be a base for future offensive thrusts against Nova Scotia and New England. The French spent millions of *livres* in building the fortress of Louisbourg. But despite this, Louisbourg was easily captured in 1745 by a motley collection of untrained New England militiamen capably supported by the British navy, and Louisbourg was again captured in 1758 by a British force commanded by Major-General Jeffrey Amherst. The demolition of the fortress by the British in the summer of 1760 was, as G. S. Graham has perceptively observed, "in itself evidence that the possessor of Canada needed no north-eastern bastion to guard the Gulf. Ships, not fortresses, were the key to the supremacy in the New World." And since the British navy controlled the North Atlantic, not only during the War of the Austrian Succession (1744-48) but also during the Seven Years' War (1756-1763), it had been virtually inevitable that Louisbourg would eventually fall to the British.

Fairfax Downey's *Louisbourg: Key to a Continent* is primarily concerned with providing a general description of events in Louisbourg and the surrounding area from the founding of Acadia by DeMonts in 1604 to the destruction of the fortress of Louisbourg in 1760. Mr. Downey's book must not be mistaken for a serious historical work, even though it has most of the historical trappings: footnotes, bibliography, maps. Rather, the book is a strange amalgam of fact and fiction, of discerning observations and glaring inaccuracies. It is disconcerting, to

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say the least, to see quotations from primary sources and from F. VanWyck Mason's novel, *The Young Titan*, given equal emphasis as historical sources. It is equally disconcerting that Mr. Downey is apparently unaware of the fact that during the siege of 1745 the British and the French were using different calendars. It was not until 1752 that the British adopted the Gregorian reform of the calendar. As a result, there are serious errors in the chronology of the 1745 siege.

It seems pointless to list in detail the numerous errors to be found in this book. It should be noted, however, that DeMonts' settlement of Port Royal founded in 1605 was *not* "the first French outpost in the New World" (p. 4). Du Chambon had *nothing* to do with the Canso raid of 1744, or with planning the Annapolis Royal siege of the same year (p. 70). Furthermore, Du Chambon received *no* intelligence from Boston or from Canso informing him of the New England expedition (pp. 70-71).

From a careful examination of Mr. Downey's footnotes and bibliography it is clear that he is unaware of significant articles and books published in recent years about Louisbourg, and that he is also unaware of extremely valuable manuscript sources now available at, among other places, the Clements Library, University of Michigan, Public Archives of Canada, and the New Hampshire Historical Society.

If the author and the publishers of this volume had hoped to displace J. S. McLennan's *Louisbourg from its Foundation to its Fall, 1720-1758*, they have singularly failed. Even though McLennan's volume was first published in 1918, it is far more reliable and makes much better use of the primary sources.

Dalhousie University

G A. RAWLYK

Eskimo Sculpture/Sculpture Esquimaude. By GEORGE SWINTON. TORONTO: McClelland and Stewart, 1965. Pp. 224. \$12.50.

It is no disparagement of some excellent existing works on Eskimo art to say that this beautifully illustrated book—which is completely bi-lingual—will meet the needs of Canadian readers more adequately and more permanently than has been done before. Such works as *Eskimo Sculpture* by Jorgen Meldgaard (London: Methuen; New York: Clarkson N. Potter, 1960) and the booklet *Canadian Eskimo Art* by James A. Houston (Department of Northern Affairs, Ottawa, 1954) may well be read in conjunction, and will offer excellent guides to appreciation through photography and critical comment and interpretation. But they can not compete with the fulness of documentation or the sixteen pages of colour and more than two hundred illustrations in black and white which distinguish this handsomely-produced volume on a subject of growing interest to Canadians. The colour-photographs alone make the book a collector's item, and the format brings credit to publishers, printers, and the Canada Council.

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Eskimo art, and especially Eskimo sculpture, is a product of history and geography, and of deep meditation in a world dominated by isolation and an unrelenting struggle for survival. Its works, both graphic and plastic, are marked by massive strength and simplicity, which are immediately recognizable over a wide diversity of time and place. The author is insistent, however, on the importance of *form*, rather than of style, subject, or region, as distinguishing the production of individual artists. It is on this originality of form that he bases his appreciation of the dedicated carvers as true artists. In view of the recent wave of commercial exploitation following the increasing use of modern tools on soapstone rather than knife and bow-drill on ivory or bone, he has significant comments on the trade in souvenirs. The best Eskimo carvings, in whatever medium, are the product equally of the material, the familiar subjects, and the inner experience of the artists. Their "anxious and humble tone" is manifest in a letter written to a collector in 1963: "I am thankful to you to be interested in my carvings. . . . I do not enjoy working poor stone. . . . I like to think of something that would please the buyer" (p. 65). Read out of context, this carver's expression of his desire to please may be misunderstood, unless it is realized that he is paying the collector the compliment of assuming that he is equally sincere. "In souvenir carvings", the author continues, "the main object is to be pleasant. . . . The purpose [of a work of art] is not necessarily to be pleasant, but to give the kind of satisfaction that comes from participation in the content of the work". Or, as Meldgaard expressed it in stating the purpose of his book, importance lies in "what these objects meant to the Eskimo: what they may mean to us as art [may we add 'still more as souvenirs'] is of secondary importance."

Dr. Swinton's most impressive comment, and the one that is likely at first glance to cause most surprise, is that in proportion to their numbers the Canadian Eskimo are producing more genuine art than any other people in North America or in Europe. When the work he has selected from a population of 12,000, spread over a vast and undeveloped area, is subjected to any numerical comparison that may be fairly devised, it becomes clear that he may claim to have offered nothing more than a modest and cautious understatement.

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Books In Brief

Kipling and the Critics. Edited with an introduction by ELLIOT L. GILBERT. New York: New York University Press [Toronto: Copp Clark], 1965. Pp. xxii, 183. \$5.00.

This collection necessarily invites comparison with *Kipling's Mind and Art*, edited by Andrew Rutherford (Edinburgh: Oliver & Boyd, 1964), which was reviewed in *DR*, Vol. 44, no. 2 (Summer, 1964). It is a measure of Kipling's variety and of his permanent interest and importance, as well as of his still controversial place in critical opinion, that they should have so few documents in common, and that they should proceed by so many approaches to so many conclusions. The present volume, timed more precisely to the Kipling centenary, is arranged chronologically from 1891 to 1963, and presents more than conventional criticism by including a letter to *The Times* by Oscar Wilde and Max Beerbohm's well-known parody "P.C., X, 36" from *A Christmas Garland*. For all their variety, the first five critiques—by Andrew Lang, Wilde, Henry James, Robert Buchanan, and Beerbohm—have in common a Victorian concern with meanness, vulgarity, or "realism"; but only Beerbohm (by implication) and the egregious Robert Buchanan (author of "The Fleshly School of Poetry") deny to Kipling the right to choose his own subjects or the power to handle them as an artist. Lang, who helped to introduce Kipling to London literary society, offers an appraisal which, considering the limited amount of early material on which it was based, is both penetrating and prophetic. And for all his violence even Buchanan, in "The Voice of the Hooligan", anticipates the argument of Boris Ford ("A Case for Kipling?")—for which some rather awkward evidence is adduced from *Stalky & Co.*, "The Tie", and "Mary Postgate"—that Kipling's mind was "a very crude instrument". Against this judgment, Steven Marcus finds that "there is a heroism in *Stalky & Co.* superior to physical conquest and martial prowess". The balance of opinions carries us back to Lang's early reminder that Kipling's "faults are so conspicuous, so much on the surface, that they need hardly be named. . . . Everybody can mark these errors; a few cannot overcome their antipathy, and so lose a great deal of pleasure."

Although it was produced in the U.S.A., the present volume represents mainly English criticism. George Orwell, Lionel Trilling, and Bonamy Dobrée are duplicated in the Rutherford collection; C. S. Lewis is included here, as is T. S. Eliot's naturally laudatory address to the Kipling Society; Edmund Wilson's "The Kipling that Nobody Read" is omitted. Like its predecessor, Gilbert's collection concludes with a specialized study by the editor, and as critical anthologies the two collections supplement and complement each other.

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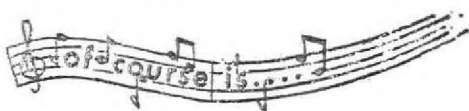
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Living Island. By EVELYN M. RICHARDSON. Toronto: The Ryerson Press, 1965. Pp. 216. \$4.95.

Since *We Keep a Light* won the Governor-General's Award for non-fiction in 1945, Mrs. Richardson has made Bon Portage Island, off the southwestern tip of Nova Scotia, more familiar to many readers than their own back-yards. For twenty-six of the thirty-five years of their service to the light, the Richardsons were the only human inhabitants. Except for a few acres around the lighthouse (necessarily registered as the property of the Department of Transport), they were the owners of the island; but they made all of it theirs in much more than a legal sense, and their guardianship has been fittingly rewarded by Acadia University, which has taken over their property for the study of ecology and wildlife management.

More than any of its predecessors, this book is devoted to natural history—chiefly but not exclusively to birds. Mrs. Richardson modestly disclaims any pretensions to scientific knowledge or reporting, and follows John Burroughs rather than the more precisely-documented reporters to the Audubon Society. Her book is prefaced by a quotation from Whitman: "You must not know too much, or be too precise or scientific . . . a certain free margin . . . helps your enjoyment". Although her margin is broad and gives room for much of the humour, the humanity, and the unconscious revelation of courage and integrity that distinguish her other books, Mrs. Richardson has also been able to gain the respect of the authorities from whom she first learned to become an accredited field observer, and to whose knowledge her findings of firsts and of the "rare, hypothetical, and incredible" have made substantial contributions. Her work will be of at least equal interest, however, to those readers to whom bird-watching, even from a specially favoured spot on the migratory routes, will continue to be a fascinating and esoteric mystery.

Quebec in Revolt: The Guibord Affair. By HERMAN BULLER. Toronto: The Centennial Press, 1965. Pp. 352. \$4.80.

Although the story may be found in Canadian histories that deal with the period, there is sufficient interest in this fantastic and largely-forgotten episode of French-Canadian development to warrant a separate study. It is a question, however, whether the author of this report was well-advised to present his findings in the guise of fiction. For one reason, most of his incidents and more important characters are too close to the recorded facts; for another, his sentence structure—which appears incapable of subordination or continuity—is better suited to the kind of narrative in which the incidents and events—as more especially in Part Two—are sufficiently telling to make their own story without the aid of literary skill or grace.

The story of Joseph Guibord, a Montreal printer, begins with the Papineau Rebellion of 1837, when he was twenty-eight years old, and ends with his burial in

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his own family plot in consecrated ground after violent legal, ecclesiastical, and physical contention, six years after his death.

Although he belonged to the left-wing (for the nineteenth century) *Institut Canadien*, Guibord was neither a separatist nor an agnostic, and he was not, in fact, excommunicated though it was alleged that he was. He was not so much a participant as a victim in the struggle, and the real protagonists were Bishop Bourget and Guibord's friend and legal counsel, Josef Doutre (the last President of the *Institut Canadien*), two French-Canadian Catholics who chose to fight against each other.

Rudyard Kipling to Rider Haggard: The Record of a Friendship. Edited by
MORTON N. COHEN. London: Hutchinson, 1965. Pp. xvi, 196. (U.K. only)
42s.

Dr. Cohen, whose biographical work *Rider Haggard, His Life and Works* (London: Hutchinson, 1960) gave interesting and useful information on the friendship of Haggard and Kipling, has produced, to mark the centenary of Kipling's birth, all the material touching on that friendship that he has been able to find. It comprises forty-nine letters from Kipling to Haggard, two from Haggard to Kipling, other letters, entries in Haggard's diaries, and plots and sketches for three of Haggard's novels on which he and Kipling worked together. Holograph material for the plots of Haggard's books came from the James MacGregor Stewart Kipling Collection in Dalhousie University Library. Articles bearing on Dr. Cohen's biography and this present work appeared in the *Dalhousie Review*, Vol. 40, no. 3, and Vol. 45, no. 3, Autumn, 1965. Since Kipling destroyed all letters received except for a few of special importance, the correspondence appears to be somewhat one-sided, with the balance—fortunately, in the opinion of most readers today—on the side of the greater of the two authors whose friendship had begun before their rising popularity was lampooned in 1891 by J. K. Stephen's well known jingle in *Lapsus Calami*.

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