

Book Reviews

The Chicago Pragmatists. By DARNELL RUCKER. Minneapolis: University of Minnesota Press [Toronto: Copp, Clark], 1969. Pp. ix, 200. \$6.00.

Although this book seemed likely to be rather heavy going, it proved in fact to be extremely interesting. The story of the founding and early development of the University of Chicago must be one of the most fascinating chapters in American academic history. The book is valuable, too, for its concise yet remarkably comprehensive and well-documented account of the men who formed the original Chicago School—Angell in psychology, Tufts, Dewey, and Mead in philosophy, Ames in religion—and of the many others who came later.

When the new university opened on a marshy site on the Midway Plaisance on the south side of Chicago in 1892, President Harper had assembled a galaxy of 120 teachers including no fewer than eight former college presidents. By 1902, fourteen major buildings had been erected and six more were under construction. By 1910, John D. Rockefeller had contributed \$35,000,000. Harper's recruiting methods were unorthodox. Twenty years after the opening they still rankled in the mind of President G. Stanley Hall of Clark University. "Dr. Harper, learning of the dissatisfaction here, had at Professor Whitman's house met and engaged one morning the majority of our staff, his intentions and even his presence being unknown to me. To those to whom we paid \$4000 he gave \$7000; to those we paid \$2000, he offered \$4000, etc., taking even instructors, docents and fellows. . . . I had spent much time, travel and effort in gathering this very distinguished group of men, and I told him that his action was like that of the eagle who robbed the fishhawk of his prey." Small wonder, for Clark lost "fifteen scientists of national fame". Harper also collected a large portion of Yale's Department of Semitic Languages, and individual scholars from a dozen other established American universities; all of this, indeed, before a single building had been erected. The instant university is clearly not exclusively a phenomenon of the 1960s.

Harper upset other Ivy League traditions and the East was both shocked and wary. Marion Talbot, the future Dean of Women, when setting out from the South Station at Boston, had a small box pressed into her hand and was told that it contained a fragment of Plymouth Rock. "This was symbolic", she wrote later, "of the attitude of our Boston friends toward the new educational venture in Chicago. It was something built on the sands. The academic system with which Boston was familiar was founded upon a rock." The new university operated all the year round in four equal quarters of twelve weeks each. Gone were classes with a common graduating year and the long summer vacations. Gone too was the customary four-year curriculum for there was now a Junior College for general,

introductory studies and a Senior College in which preparation for graduate and professional work was begun. "The field for experiment in educational work", Harper said, "is as vast as any that may present itself in other departments of work. If only those who experiment will be quick to discard that which shows itself to be wrong, the cause of education has nothing to fear from experiment."

Yet, though his university achieved almost immediate distinction, the result of the experiment was not altogether what Harper had intended. Chicago was to have been a religious foundation, a national university for Baptists, without religious tests it is true, but with a Baptist president and a board of trustees of whom two-thirds were to be members of Baptist churches. This formal control by the Baptist churches did in fact, continue until 1931. The curriculum was to have been built round Semitics, classics, and philosophy. Instead, Chicago became known as a centre of research in the natural and social sciences and particularly notable for that cross-fertilizing, inter-disciplinary group, the Chicago Pragmatists, who made the philosophy of Dewey and Mead relevant to "the spectrum of human concerns."

The inter-relationship between the Chicago brand of pragmatism in philosophy, instrumentalism in logic and epistemology, functionalism and behaviourism in psychology, contextualism in ethics, and the then novel theories of education, religion, sociology, economics, and political science which were developed at Chicago before the School was finally broken up and dispersed in 1931 is clearly set out in Chapters II to VI of Professor Rucker's book. He ends nostalgically: "The example of these men serves mainly as a source of wonder; we know very little about how to go about instituting a scholarly community—instituting communication among men whose research is various but whose feeling of a common scholarly venture is kept alive by genuine interaction of ideas. . . . Meanwhile, the burst of energy and productivity and the impetus in curiosity and morale produced in such a short period at Chicago by a group of industrious, open-minded scholars willing to ignore party and department lines gives us a glimpse of what an intellectual community might be."

While pragmatism as a philosophical school has ceased to exist, the notion "that all we know and do and feel rises out of action" still exerts its influence over American scholarship. From his encounter with this absorbing study of the Chicago Pragmatists the reader will certainly better understand and perhaps come to view with increased sympathy and respect much of the work of our American contemporaries in philosophy.

Men in Groups. By LIONEL TIGER, London: Nelson [Don Mills: Nelson (Canada)], 1969. Pp. xviii, 254. \$10.00.

The reading public has recently been offered several biological interpretations of human social behaviour. The volumes written by Lorenz (*On Aggression*), Morris (*The Naked Ape*), and Ardrey (*African Genesis* and *The Territorial Imperative*) have had extensive popular appeal, but have had minimal impact upon the social sciences. Unlike the other writers, Tiger is a sociologist; his attention to biological factors may consequently gain a wider range of followers within the social science camp.

In *Men in Groups*, Tiger has two major objectives. He first relates biology and sociology-anthropology with the hope of enhancing the development of a "multi-disciplinary" social science. He is also concerned with understanding the causes and consequences of male grouping tendencies, utilizing both biological and social-science perspectives. Towards the attainment of the first objective, he makes considerable progress. In dealing with the substantive problem of male grouping he is somewhat less successful.

In Chapter 1, the author reviews past attempts to link the biological and the social sciences. While Darwin's theory was quite influential in the early development of sociology and anthropology, biological explanations of human social behaviour currently find little favour among social scientists. Tiger argues that this is in part due to lack of knowledge about recent advances in such aspects of biology as paleontology, genetics, and ethology.

This lack of knowledge is in part rectified by reading the next two chapters of the book, in which the author is concerned with the biological roots of "bonding." He defines the process of bonding as a "particular relationship between two or more males such that they react differently to members of their bonding unit as compared to individuals outside of it" (pp. 19, 20). Additional theoretical constructs drawn from ethology, genetics, and evolutionary theory are introduced. Processes of male bonding in animal communities are examined, drawing extensively upon ethological studies of primate groups and paleontological data.

In the third chapter, Tiger offers, with some trepidation, a theoretical discussion of the evolutionary development of the human bonding tendency. He argues that the tendency to bond, present among other primate species, has been intensified throughout the course of human evolution. A key variable is the importance of hunting among humans; man has spent over ninety-nine per cent of his species' history as a hunter. Tiger assumes that hunting is primarily a male enterprise, in part because of the superior physical abilities of the male. He also argues that effective hunting is a group, rather than a solitary, enterprise. To the extent that survival of the species has depended upon hunting, there would thus be selection both for superior individual hunters and for groups of hunters. It is asserted that

pressures for male grouping also exist with respect to work and defence. The male-male bond is thus seen to be as important for species survival as male-female bonds which serve reproductive functions.

Although Tiger's evolutionary model is quite plausible in many respects, there are significant absent links. He cites evidence relating cortical and amygdaloid expansion to dominance behaviour and indicates that dominance behaviour may be directly related to bonding, but the physiological basis of bonding remains largely conjectural. Tiger specifies no unique physiological mechanisms for the implementation of male-male attraction comparable to the gonads or endocrines for male-female attraction. While he does allude to some homoerotic aspects of bonding, he does not seriously consider the possibility of bonding as a sub-category of human sexuality. Thus potentially valuable psychoanalytic insights are not exploited.

The virtual absence of information dealing with female-female relationships must be considered a serious omission. In spite of the vast amount of attention given to male bonding, the author has not demonstrated that bonding is restricted to males. Should evidence of prevalent female-female relationships be put forth (and the comparability of incidence of male and female homoeroticism in Kinsey's studies suggests the possibility), Tiger's evolutionary model will need serious revision.

Although he is primarily concerned with the social consequences of bonding, Tiger continues the discussion of biological aspects of male bonds in the next four chapters. The influence of bonding is all-pervasive. For example, male initiation ceremonies, whether they occur among primitive societies or among fraternal organizations in industrial countries, are seen as reflecting the earlier historical pattern of unisexual selection for work, defence, and hunting. Tiger argues that the superior position of males in the economic and political institutions of all human societies is due to the bonding tendency of males; such diverse phenomena as morale among work groups and loyalty to political leaders stem from a common factor—the male bond. Aggressive behaviour is viewed as a direct result of corporate male interaction brought about by the bonding tendency.

The author extensively documents the influence of sex upon social behaviour. This, however, is not a new accomplishment, since sexual differences have long been noted with respect to a diverse range of phenomena. Tiger is to be commended for going beyond the standard explanations of these differences in terms of socialization and culturally defined sex roles. However, he often loses sight of the fact that standard social-science interpretations of some social phenomena may be more parsimonious or appropriate than biological ones. In his enthusiasm for biology, he moves away from his objective of multi-disciplinary social science and tends toward single factor explanations.

Methodologically, Tiger's work is open to some criticism. He has argued

for the plausibility of his hypotheses by marshalling an impressive array of supportive material; the data are illustrative, not definitive, with respect to his theories. A well-designed cross-cultural study of male-male and female-female aggregates would yield data bearing more directly upon some of his hypotheses. Similarly, other valuable data could be obtained in clinical settings—particularly with respect to the sexual aspects of bonding. He neglects the possibility of studying bonding phenomena experimentally in the small group setting.

In his final chapter, Tiger speculates upon the practical implications of his work with respect to four areas: education, politics, aggression and its control, and architecture and town planning. Although this is the weakest section of the book, it may prove to be the most widely quoted, since it appears to argue for the inevitability of male superiority in human society.

In spite of its limitations, *Men in Groups* should create much discussion among social scientists, as well as among the public at large. Perhaps it will serve as a stimulus for greater efforts for developing a science of social man. It would be unfortunate if it were influential in hindering efforts toward sexual equality.

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DAVID H. ELLIOTT

Ernest Hemingway: A Life Story. By CARLOS BAKER. New York: Scribners [Toronto: Saunders of Toronto], 1969. Pp. xvi, 697. \$11.95

The reader can now know more about Ernest Hemingway than he needs to know. Professor Baker, perhaps anticipating such remarks, suggests that "if Ernest Hemingway is to be made to live again, it must be by virtue of a thousand pictures, both still and moving, a thousand scenes in which he was involved, a thousand instances when he wrote or spoke both publicly and privately of those matters that most concerned him". That adds up to three thousand "details", not a great number for a text that runs to so many pages. And yet, all facetiousness aside, Professor Baker has somehow not made Hemingway live again. In his valiant and steadfast effort to separate myth from reality, he has ignored that part of every man that ought to be myth, those stories and fantasies and half-truths and lies by which a man is remembered, by which his *essence* is known. Beyond a brief foreword that catalogues all the many contradictions and ambiguities which Professor Baker has spied and which most of us who followed Hemingway's life and career could have devised, there is no attempt made in this biography to sum up the subject, to interpret all three thousand pictures, scenes, and instances. The book ends "He slipped in two shells, lowered the gun butt carefully to the floor, leaned forward, pressed the twin barrels against his forehead just above the eyebrows, and tripped both triggers". With that explosion, a life that many had envied and few could ever hope to understand blew away.

Professor Baker will have it understood that his is not a definitive study, nor is it a critical biography incorporating analyses of Hemingway's art, nor is it a thesis which argues for one or another hypothesis by which we might account for the three thousand pieces. Would that it were one of these. Granted that there are probably another three thousand pictures, scenes, and instances to be collected, it may still be expected that, with his access to the family archives and with the confidence placed in him by Mary Hemingway, Professor Baker is as likely as anyone to compose the definitive biography. There comes a time when you have to call a halt to the process of collection and begin to write.

Professor Baker proposes that a critical biography was rejected because he had already made an "intensive examination" of Hemingway's works (*Hemingway: The Writer as Artist* [Princeton, 1956; 3rd ed., 1963]) that is still in print. Unless there was a problem with copyright, I can't imagine why he could not have offered brief, trenchant synopses of his earlier inquiries. Perhaps those inquiries might have been given new dimensions by the close study of his subject's life. In any case, while the reader is always aware that Ernest Hemingway was a writer, he is very likely to wonder just exactly how able this man was, never mind royalties and advances and fees. Edgar Johnson's critical biography of Charles Dickens is undoubtedly strengthened by his appraisals of the novels and stories. (I dare not pursue the contrast with Johnson's work for this "life" seems to me to be the finest of its kind in the English language.)

Finally, by rejecting or simply not being able to develop a thesis, Professor Baker leaves his audience up in the air. It is one thing to amass an enormous list of facts about a man, it is another thing altogether to interpret. I believe Professor Baker when he asserts that he found no one dominant pattern "of attitude and behavior". But surely we need not wait around for *one* pattern to emerge. And just as surely, we ought to be willing to take a few chances and speculate about those forces or experiences that shaped the life, imagination, and art of Ernest Hemingway. Was Papa for instance, a man frightened by life? Or was he too brave? Is it possible that his genius began to lapse after the first decade and that he knew this? Was his vaunted sexual prowess an exaggeration? (It's almost impossible to raise "positive" questions about this man.)

Whatever his reasons for steering clear of a thesis, Professor Baker has in effect written a tame biography which, though it does cite innumerable examples of Hemingway's awesome capacity for arrogance, cruelty, generosity, and good will, nonetheless avoids any real calculation of its subject.

Joyce and Ibsen: A Study in Literary Influence. By B. J. TYSDAHL. Oslo: Norwegian Universities Press/New York: Humanities Press, 1968. Pp. 255. N.Kr. 42.

This study is unduly long, ponderous in its occasional attempts at wit, and repetitive. Nevertheless it draws attention to an attractive and worthy scholarly subject: James Joyce's affinity with Henrik Ibsen.

"I am a young Irishman, eighteen years old", wrote Joyce to William Archer in 1900, "and the words of Ibsen I shall keep in my heart all my life." The words of Ibsen here referred to had been addressed to Archer, his English translator, by way of gratitude for a review by the young Irishman of *When We Dead Awaken*. What Mr. Tysdahl does quite convincingly is to show that Joyce, having taught himself Norwegian, kept in his heart a good many other words of Ibsen. He is able for instance, to record some 250 clear allusions in *Finnegans Wake* alone.

Mr. Tysdahl finds Joyce's admiration for Ibsen focussed in the phrase, "life—real life" by which Joyce designated what he considered proper material for drama. This was Ibsen's artistic commitment and it was to be his own. It persisted, Mr. Tysdahl argues, beyond the writing of Joyce's Ibsenite play, *Exiles*, which other critics have seen as an exorcism of the spirit of Ibsen. That the influence is reflected more subtly in *Ulysses* and *Finnegans Wake* indicates precisely that Ibsen too is a subtler and more complex artist than his latter-day detractors would have us believe.

Earlier studies of Ibsen's influence upon Joyce have tended to present Ibsen as "a writer whose work is lacking in subtlety, sophistication, and ambiguity" (p.13). This is largely true, for instance of Hugh Kenner's article on "Joyce and Ibsen's Naturalism" (*Sewanee Review*, vol. 59, no. 1, pp. 75-96) which is chiefly concerned to show that Joyce finds in Ibsen matter for parody, notably in the "Ithaca" episode of *Ulysses*. Now parody is essential to Joyce's mature creative attitude, a fact that seems to justify the critical energies still being devoted to pinning down his elusive allusions. But, as Mr. Tysdahl smartly observes, "parody, in Joyce, very rarely amounts to an abnegation of the thing parodied." The attempted abnegation of Ibsen has been a long while in process and stems mainly from the failure to see him as an artist whose work is imbued with subtlety, sophistication, and ambiguity.

It is, thus, a significant virtue of this dogged piece of indexing that it casts, or recasts, Ibsen's work in a constructive light. In spite of his sub-title, Mr. Tysdahl also provides grounds for recognizing that Ibsen's influence on Joyce was more than literary. Even Shakespeare, according to Joyce, wrote only "literature in dialogue", while Ibsen "towers head and shoulders above him when it comes to drama" (pp. 26, 128-9).

There are some engaging misprints which suggest that the printer (Sverre Johansen Boktrykkeri of Sarpsborg) may be a Joyceman: "There is a wish to break new ground in the epiphanies", we are told on page 51; on page 184 you can

read of "resent researchers"; and, in a footnote on page 229, Mr. Tysdahl refers to "Joyce's intimary with Norwegian". If ever another edition is called for, it is to be hoped that these will be allowed to stand.

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ALAN ANDREWS

Lawrence in Love: Letters to Louie Burrows. Edited with introduction and notes by James T. Boulton. Nottingham: University of Nottingham, 1968. Pp. 182. 40s. [Distributed in the United States and Canada by Southern Illinois University Press. \$7.50].

Whether any man's love letters should be exposed to public scrutiny is a debatable question. And if the question involved any other man, one might be justified in objecting to the publication of such intimate correspondence as we find in *Lawrence in Love*. That the letters are D. H. Lawrence's somehow (although it is difficult to say just how) makes their publication not only pardonable but indeed welcome. To be a literary genius is perforce to give up something—in this instance, the right to privacy.

These letters will not rank among the great love letters of all time; in this sense, Lawrence's correspondence is singularly undistinguished. Notwithstanding his indisputable ability as an artist to render with consummate skill the feelings of his fictional lovers, when it comes to expressing his own feelings Lawrence quite often lapses into such worn-out phrases as "I do love you . . . I love you truly" (p. 67), and "I kiss you most sweetly, my dear" (p.121). This volume is not a memorable expression of love; instead, it is a record of Lawrence's agonizing struggle to "begin to suck permanency out of something" (p. 130). Louie Burrows could not provide the "permanency" that Lawrence so desperately needed; the letters show us that his attempt to find it in her was doomed to failure. There was no woman who could have succored Lawrence during this period; it was only art that could finally satisfy him.

The letters published here are invaluable. They show us, more clearly than any of Lawrence's critics or biographers has shown thus far, the painful birth of artistic genius. Lawrence became a writer because he could not be anything else. The prospect of a Lawrence with "£100 in cash & £120 a year income" (p. 79), married to Louie Burrows and promising, "I will go to Church with you—frequently" (p. 74) is unthinkable. There was the writer who was emerging, and Lawrence knew it: "I wish all this toil of writing were put away, & we were perfectly untroubled & unanxious, in a quiet country school. But who can alter fate, and useless it is to rail against it" (p. 83). It is not, as Lawrence said, that "work is a fine substitute for a wife"; it is that the fate of a genius is to do the work that

he is destined to do, and until he finds himself in his work, all other things are meaningless.

The value of the letters lies in the portrait of the struggling artist, whom we see constantly under pressure to make a full commitment to the world of art. Teaching school, however practical at the beginning, soon becomes a chore and an obstacle. As in the case of Charlotte Brontë (whose situation was remarkably like that of Lawrence) the routine of school teaching becomes at last unbearable—it saps the writer's energy during the day, and the writing of *Paul Morel* must wait until late at night, so that Lawrence finds himself wondering: "That great, terrible but unwritten novel, I am afraid it will die a mere conception" (p. 98). The artist in Lawrence relied heavily on Louie's support: "Tonight I am going to begin *Paul Morel* again, for the third & last time. I shall need all your prayers if I'm to get it done" (p. 146). For helping a great writer to bear his burden, we are all grateful to Louie Burrows.

There remained the constant reproach of schoolwork: "I must get some composition marked: oh the stack that awaits me" (p. 87), and it is a testimony to the resourcefulness of genius that Lawrence still managed to write as much as he did. In addition to teaching there were such jobs as looking after the library: "Then this afternoon I've been overhauling & checking the library—162 volumes. I shall be having it changed soon. This is the second year I've been librarian, & it's rather a fag. I'll chuck it up after August" (p. 95). If he were going to have a place in the library, it was as a creator of books, not as a custodian of them. It was writing, not teaching, that kept Lawrence's spirit alive.

The scholars will not soon exhaust the wealth of new material that is to be gleaned from these letters. The editor, Professor James T. Boulton of the University of Nottingham, has done his research and provided innumerable useful pieces of information. The history of the writing of *The White Peacock*, of the early short stories, and of *Sons and Lovers* will be much clearer as a result of these new letters. Lawrence's entry into the world of literary London can now be more fully described. His days as a student and a teacher, his early reading, his youthful taste in music and in drama will be better known. It is a good thing that these letters have been preserved and that they are published. Louie Burrows wanted the correspondence to be read by others after her death; she must have understood that Lawrence did not belong to her but to the world.

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GEORGE J. ZYTARUK

Fielding and the Nature of the Novel. By ROBERT ALTER. Cambridge: Harvard

University Press [Toronto: Saunders of Toronto], 1968. Pp. 211. \$5.95.
 "One could easily trace a Great Tradition", Robert Alter points out in his study of

Fielding, "with very different emphases from Mr. Leavis', from Cervantes to Fielding to Sterne and Diderot, and on to Joyce and Nabokov." His book is part of a movement in the criticism of fiction, the most impressive pronouncement of which was Wayne Booth's *The Rhetoric of Fiction*, away from the emphasis on the necessity for full-time "dramatization" and towards a focus on the novel as a self-conscious medium, where narrator and reader alike delight in the awareness of the novel as an artifact. Such novelists as Fielding, Sterne, and Thackeray are not shy of entering into a compact with their readers and sharing with them a zest for parody of the extravagances of romance, a complicity in the strategy of narration, and a joy in the process of creation. It has been recognized as a sign of sophistication that Shakespeare introduced a Chorus who reminds the audience that they are in "this wooden O", that Donne exclaimed "I am two fools, I know, / For loving, and for saying so / In whining poetry", and that Velasquez included himself as painter in a picture of ladies in waiting; but until recently it has been critically fashionable to outlaw such self-conscious tactics in the writing of fiction. The practice, of course, is as old as the novel itself, but the critical recognition of it has been unreasonably delayed.

With this critical shift, Fielding—who has frequently been dismissed as the "intrusive author"—is obviously due for reassessment, and Professor Alter makes an excellent case for his reinstatement, but on modern grounds, in his old place among the major writers, deserving our attention both for the great achievement of the novels themselves and for his influence, however indirect, on such self-conscious modern writers as Joyce and Nabokov. In his introduction he points out the extent to which Fielding's reputation has suffered in this as in the nineteenth century, and in the main body of the book he goes on to show why it should be higher.

He is a persuasive critic. He does not make the mistake of claiming virtues for Fielding that he does not possess; rather, by shrewd and thorough analysis, he brings out the brilliance of those he does. Although Fielding had not the power, which Johnson claimed for Richardson, to "dive into the recesses of the human heart", Alter shows how rich a medium his fully conscious art is, including as it does assessment along with dramatization. In his examination of style he concedes that "from Fielding's point of view, there are better things to be done with language than to go poking around in people's minds"; but at the same time he shows just how much of ulterior motivation and shrewd psychological insight is incorporated in some urbane ironic aside of the narrator.

His treatment of the novels includes a lucid examination of Fielding's intricate use of balance and contrast, and an excellent analysis of the thematic structure of *Tom Jones*, where the characters are carefully placed on a scale between the admirable but rather sterile restraint of Squire Allworthy and the chaotic explosive energy of Squire Western. *Joseph Andrews* emerges too as a tight and thematically integrated structure rather than as merely an exuberant parody of *Pamela* that ran

away with itself. *Amelia*, the "problem novel", receives separate treatment as a not entirely successful experiment in a new mode.

Occasionally Alter has an unfortunate tendency to overstate the opposition's case in order to refute it; and he is sometimes subject to the compulsion of some eighteenth-century scholars to denigrate the nineteenth century; but these are small points. His book as a whole, with its lively style, perceptive approach, and firm grasp of critical issues, is a fine piece of work.

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JULIET McMASTER

Structural Principles in Old English Poetry. By NEIL D. ISAACS. Knoxville: University of Kentucky Press. Pp. xiii, 198. \$7.75.

In this book Professor Isaacs presents on a scale not hitherto attempted a structural analysis of a wide selection of Old English poems. He inspects closely sixteen of the shorter poems to ascertain what exactly the poet has tried to say and to demonstrate how he has combined themes and images to produce the finished work of art. In the process of analysis, Professor Isaacs, in addition to surveying previous scholarship, suggests many new readings and interpretations. He concludes with an afterword on scansion in which he tackles some of the problems posed by the theories of Pope and Creed, though without trying to present a new system.

It has become fashionable recently for medieval critics to eschew modern methods of criticism and to concentrate on evaluations based on what they conceive to be truly medieval aesthetic theory. This is undoubtedly a desirable trend, since it is clearly unfair to judge a work by the standards of another era. On the other hand, close reading such as that of Professor Isaacs is surely acceptable in any period, and it must be our only guide to pre-Conquest literature. We know less about the theoretical nature of Old English vernacular poetry than we do about that of, say, the fourteenth century, and we must learn what we can from the careful inspection of the works themselves. It is therefore encouraging to find a critic who attempts to solve textual problems by assuming that the poem as it has come down to us is probably what the author intended us to read and thereafter seeking out in it experiences and expressions which will be meaningful to all men.

The author is not, of course, uniformly successful. *The Dream of the Rood*, *The Seafarer*, and *The Wanderer* have all yielded many valuable insights and their integrity has been demonstrated. The study of the backward and forward movement in *The Battle of Maldon* is excellent. For *Deor* and *Wulf and Eadwacer*, however, he can produce nothing beyond a set of suggestions for several different interpretations. It is to Professor Isaacs' credit that he does not attempt to force any interpretation upon his readers. There are certain notable omissions from the

survey, and it would be interesting to see what the author could do with them. *Widsith* and the Cotton and Exeter Gnomes are omitted: surely, a scholar who can find something useful to say about *The Death of Edgar* will not shrink from these.

The style of writing throughout is free and readable. It does, however, become entirely too colloquial at times. The dust jacket speaks of "what an un-hurried and unusually lively and sensitive teacher might tell his students about Old English poetry", and this is a laudable goal. Comparisons with certain aspects of later literature are desirable, since they establish a universal relationship. It appears, however, that the line is overstepped in such a sentence as "'The Wonderful Order of Creation' sounds too much like something Robin the Boy Wonder would say ('Holy Creation, Wonderscop')" (pp. 71-2), and in speaking of "setting the audience up for the switcheroo in the second measure of the verse" (p. 25), the author is not justified even by his insertion of an explanatory footnote.

On the whole, this is a useful book, and it has many valuable things to say. Many of the poems it deals with have been relatively untouched until now, and it will serve to bring them before the public. If Old English literature is to come alive, instructors and students alike must engage in more of this type of criticism, even, perhaps, to the point of abandoning for a while the pursuit of the textual crux.

University of King's College

R. MACG. DAWSON

Letters of Dante Gabriel Rossetti. Edited by OSWALD DOUGHTY and JOHN ROBERT WAHL (4 volumes: 1 and 2, 1965; 3 and 4, 1967) Oxford Clarendon Press [Don Mills: Oxford University Press]. Pp. vols. 1 and 2, xxii, vi, 385, 386-921. \$26.90; vols. 3 and 4, pp. viii, vi, 922-1955. \$26.50.

The Doughty and Wahl edition of the *Letters of Dante Gabriel Rossetti* has been a long time in preparation. Perhaps the wait has increased expectation unjustifiably; in any case, the edition is something of a disappointment for a number of reasons, not all of them the fault of the editors. Of course, the edition is useful. The editors describe it as "the most comprehensive that has yet been published," and rightly insist that "no collection of this kind can ever be complete." We can now read in context letters which have previously been available only in several dozen increasingly scarce and indifferently edited volumes. For some of these letters the editors have been able to give fuller or more accurate texts, in particular for the letters to William Allingham, and for the letters to his family from which William Rossetti had excised peccant and uncomplimentary passages, though it should be noted that the brother's texts are for the time uncommonly faithful and that he seldom excised without indicating his omissions. This edition gives also

a high proportion of new letters, those to the Hakes, to Watts-Dunton, and to Mrs. Gilchrist being the most outstanding. Readers are not, however, entirely unfamiliar with some of these new letters, for Professor Doughty made use of them in his 1949 biography of Rossetti.

But beyond acknowledging the obvious usefulness of the edition, and noting with gratitude that Professor Doughty can now write appreciatively about William Rossetti's "admirable qualities, both as man and as editor" (compare *A Victorian Romantic*), it is hard to find much in the edition to praise positively. Even to accept the editor's description of it as "the most comprehensive that has yet been published" is to be somewhat indulgent. The number of letters omitted is staggering: those to Mrs. Morris, to F. G. Stephens, to G. P. Boyce, to Hall Caine, to C. A. Howell are just the series of major importance. Nor do the editors adequately detail the omissions. It is regrettable that the letters to Caine were inaccessible, and clearly there was nothing the editors could do about it, so we are still dependent upon the extracts in Caine's *Recollections of Rossetti* although these fragments might have been included. Perhaps the letters to Howell at Texas were unavailable, but surely an edition which has been so long in preparation could have been further delayed long enough to include the vitally important series of letters to Mrs. Morris. The date at which they were to become available at the British Museum had long been known. The omission of the letters to Stephens (acquired by the Bodleian in 1957) and those to Boyce (at University College, London) is inexplicable: the editors certainly do not explain. There is also a large number of letters for which no originals were available, and which are therefore printed from published versions, a depressing number of them being badly truncated. Again we look in vain to the Preface for some explanation of this deficiency.

But if incompleteness was all that was wrong with the edition, we could rest content that it would be rectified by the publication of supplementary volumes. In fact, the standard of editing is often appalling. To be perfectly fair, it should be said that the editor's transcriptions appear to be accurate, at least in the sample that it was possible to check. And some of the footnotes are just what they should be. An especially nice one (II, 449) glosses a letter to Christina written from Simpson's Divan with a lengthy quotation on "Cigar Divans" from *Kidd's London Directory and Amusement Guide*. Too much of the annotation, however, is marred by inconsistencies, repetition, superfluity, lack of balance, and inadequate research. And finally mention should be made of the numerous typographical errors.

Short of exhaustively listing the lacunae of this edition, there is not much that one can say further about the standard of editing. Is it possible that another comprehensive edition could be undertaken? As improbable as this might sound, it is unfortunately the critical question raised by this eagerly awaited edition. From

two long-time Rossetti scholars like Professors Doughty and Wahl, no less than from the Clarendon Press, work of a much higher order was expected.

University of Calgary

R. W. PEATTIE

Canadian Books

Politics In Saskatchewan. Edited by NORMAN WARD and DUFF SPAFFORD. Don Mills: Longmans Canada, 1968. Pp. 314. \$7.50.

The editors of this collection of essays, principally by students and faculty members of the University of Saskatchewan, state its purpose in modest terms: "to present a number of aspects of politics in Saskatchewan". The collection begins with an essay by Evelyn Eager which shows that, "contrary to the legend of radicalism", Saskatchewan's voters have exhibited the traditional conservatism of a farming population and "withheld support from any movement which has not trimmed its radical edges, and included practical benefits among its proposals." There follow thirteen other essays dealing with specific political devices, institutions, movements, and developments.

Elizabeth Chambers examines the misadventure of the initiative and referendum law of 1913. In response to popular demands for participatory democracy, the government had such a measure adopted, subject to the approval of at least thirty per cent of the total number of qualified voters. When fewer than twenty per cent of the electorate turned out to express an opinion, it delightedly took steps to repeal the act. C. E. S. Franks looks at the Legislature's faulty procedures, especially those for financial control, and argues that the opposition has been put in a much weaker position than its British counterpart; this fact, he suggests, may indirectly have "helped provincial executives to live longer". Donald Fowke and the late V. C. Fowke cast doubts upon the supposedly awesome power of the farm lobby; because "Canadian governments from the beginning have been governments of merchants . . . , the grain grower has been anything but successful in having policy made by him rather than for him."

Until 1929 the Liberals held undisputed sway over the province and Escott Reid's account of their party machine in action—first published more than thirty years ago but still useful—helps to explain their dominance. Patrick Kyba demonstrates how the Conservatives and their allies under J. T. M. Anderson capitalized on the emotionalism stirred up by a Ku Klux Klan movement over religious and racial issues to bring the Liberals down in 1929.

For the Conservatives it was a Pyrrhic victory. As Andrew Milnor indicates, a casual intermixture of complex elements during the 1930s—"economic

difficulty, traditional political elements under stress, and sharp changes in the once relatively stable ethnic pattern of the province"—had a marked effect upon political alignments with the result that "the political system of Saskatchewan was never again to be the same." The outcome is revealed in David Smith's examination of the composition of the Legislature. While the Liberals have always been and still remain a major party because of their capacity for attracting diverse support, the Conservatives have failed for the opposite reason. In contrast, the C.C.F. developed this capacity while in office, and today Saskatchewan, unlike Alberta, has two integrative political parties.

Professor Smith, in collaboration with John Courtney, also attempts to explain why the electorate behaves differently in federal and provincial elections. Using the results of a federal by-election and the provincial general election in Saskatoon City in 1964, they conclude that "a group of electors who sought [personal] protection and betterment by voting C.C.F.-N.D.P. provincially and Progressive Conservative federally contributed significantly to the outcome of both elections."

This is but a sampling of what the book contains. Naturally the essays differ in quality, and in approach from the highly sophisticated to the purely descriptive. However, the editors need not apologize for the gaps that lack of money prevented them from filling, because the flavour of politics Saskatchewan style emerges clearly from the contents.

The book appears at a time when the combined budgets of the provincial and municipal governments have approximated to that of the national government, when the more pressing demands for public services fall under provincial jurisdiction, and when political scientists are for the first time actively turning their attention to provincial politics and government. If comparative provincial politics, public administration, and the like are to be meaningful, there will have to be many volumes like *Politics in Saskatchewan*. But it will remain a highly valuable contribution to the body of literature on these subjects.

Dalhousie University

J. MURRAY BECK

Regional Economic Policies in Canada. By T. N. BREWIS, Toronto: Macmillan of Canada, 1969. Pp. ix, 303. \$7.50.

The subject matter of this book and the related problems of regional economic disparity could scarcely be more timely. Professor Brewis has provided a comprehensive survey of regional development policies, supported by the available data on results and constructive analysis. It is a balanced evaluation showing how the various programs and agencies came into being and how they evolved, if not in a

consistent framework then by interaction on one another. The process of evolution has been not without cost to the taxpayer, or to the unhappy people caught in the trap of poverty: the taxpayer has had to pay for duplication and wasted effort, the poor for false starts and the lack of consistent, sustained, and co-ordinated effort.

Most of the book is devoted to federal programs and agencies. There is a chapter on the role of the provinces, but the treatment of provincial programs is less exhaustive and less critical than that of the federal. However, there is frequent reference to provincial responsibilities and even a suggestion that those provinces that have a sufficiently strong economic base might plan and implement their own regional development programs operating within a national policy framework, but leave federal resources to be concentrated in other areas.

A good case is made for an overall approach to economic development at the federal level in contrast with the multiplicity of individual programs and the proliferation of agencies in the recent past. These agencies are evaluated in terms of their stated objectives as well as of the author's views of their significance for the attainment of development objectives.

The Area Development Agency is judged to be "an industrial location agency with limited social welfare objectives" and not what its name implied. One must accept this assessment as well as the criticism as to lack of flexibility in terms both of the emphasis on chronic unemployment for designation of areas and the limitation to manufacturing as the development vehicle. At the same time, one must question the criticism based on lack of relevance to provincial development plans, and ask whether these plans were really so fully developed.

Reaction of the provinces to the Area Development Agency is described as critical. One point with respect to the Atlantic Provinces relates to ADA's rejection of the theory of growth centres. While there has been criticism of the exclusion of Halifax, Saint John, and Fredericton, underlined by the newspapers in these centres, it cannot be said that such views were by any means unanimous. Reference is made to the views of the Atlantic Provinces Economic Council on this and related matters, but it would be a mistake to regard these as identical with those of the provincial governments.

One of the main points of criticism of the Atlantic Development Board is the lack of a co-ordinated development plan. It is clearly suggested that the Board's planning effort tended to bog down in endless studies that did not culminate in a plan. There is recognition of the problems of staffing such a research program and of the pressures for concentrating the Board's resources on more immediate projects, the benefits of planning being by their nature long deferred. Whatever the causes for delay, whether political priorities or other factors, the fundamental soundness of the Atlantic Development Board's approach will be recognized if not explicitly then by successor agencies using the results of its research. One important contribution of ADB's research is the input-output model of the regional economy set

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up to tie the sector studies together. Possibly the series of reports being published over the past few months will have altered the impression of lack of conviction.

The data problems in regional planning are recognized by the author in the text and the Appendices—Appendix A by Professor Brewis himself and Appendix B by T. K. Rhymes. Rhymes emphasizes the value of input-output analysis thus: "As the regional accounting system expands, top priority should be given to the preparation of regional input-output accounts with the long range plan of ensuring that such accounts be interrelated within the context of a national system of input-output accounts".

In the ARDA approach, the author finds firmer grounds for optimism. The evolution from soil and water conservation projects to a more broadly based program of rural adjustment culminated in the more comprehensive approach envisaged under FRED. The legislation which set up the Fund for Rural Economic Development provided for the foundation of an overall plan for special development areas. An additional feature has been the move in the direction of joint planning with the provinces.

Of particular interest is Professor Brewis's discussion of the concept and growth of planning. Some definitions are very much in order in view of the variety of meanings attached to the word. He recognizes the need to limit its use in terms of economic planning to those areas over which the planning agency has some decision-making powers or the means of implementation are available.

Several points of detail call for comment. Problems are raised by the inclusion of Newfoundland with the three Maritime Provinces as part of a manageable region for effective planning. It is desirable to treat as regional as many matters as possible but it is also necessary to regard Newfoundland as a special case.

With respect to migration, even though the discussion is avowedly on its economic aspects, it is disturbing to see the matter treated in terms of its effect on the region of origin or the benefits to the receiving region with little or no consideration for the migrants themselves. Even in economic terms their motivation, their response to their environment both before and after migration, have economic significance, both personal and national.

The book closes on a note of optimism based in part on the moves toward consolidation of federal programs and the establishment of the new Department of Regional Economic Expansion. Given the emphasis on the need for a co-ordinated overall approach there is some justification for such optimism. The author's insistence that effective implementation requires joint action with the provinces requires for its realization similar developments in the provinces themselves. It seems logical to expect some progress in this direction as a result of developments at the federal level.

*Department of Trade and Industry,
Province of Nova Scotia*

ZILPHA J. LINKLETTER

SUMMER 1969

THE SOUTHERN REVIEW

FEATURES

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ESSAYS

- W. W. Robson, "G. K. Chesterton: The 'Father Brown' Stories"
- F. W. Bateson, "T. S. Eliot: 'Impersonality' Fifty Years After"
- Donald Davie, "Michael Ayerton's *The Maze Maker*"
- Barbara Hardy, "Auden: 30s to 60s"
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Changes. By RONALD BATES. Toronto: Macmillan of Canada, 1968. Pp. 68. (Paper) \$2.50.

Passage of Summer. By ELISABETH BREWSTER. Toronto: The Ryerson Press, 1969. Pp. xii, 129. \$4.95.

Selected Poems. By ROBIN SKELTON. Toronto: McClelland & Stewart, 1968. Pp. 128. \$3.95.

The placing together of these three "traditional" poets is not intended to suggest that they write out of the same tradition, or would wish to be associated in any way if they had power over the reviewer. What they do share is a concern for traditional format and language which many of today's younger poets have rejected. As this reviewer's prejudice is towards the newer kinds of poetry, he finds that both Brewster and Skelton speak to him best when they venture beyond the confines of strict formalism.

Changes is a strange name for Ronald Bates's book, since all things remain the same in his poetry. He is a literary critic masquerading as a poet. His first two poems are reflections upon *Hamlet* and *King Lear*, and throughout the book one continually encounters other books, other poems. This is a valid exercise, but it can be, and here too often is, merely irritating. There is a real intelligence behind these poems, and one can sense the mind at work. But for just this reason the poetry is fleshless, stripped of emotion, and therefore boring. This makes for exceptional aridity in his "personal" poems. It is frustrating to follow the argument and find it foggy: a clear thought swathed in a vague emotional aura which never connects inside the poem. In "Begging Cold Comfort", the poet quotes "O Western Wind", whose four lines carry an emotional charge that completely obliterates the following two-page poem. This is a constant problem, in fact: many of his best lines belong to other poets, but, unlike Eliot, he has not stolen and then claimed ownership. These lines stand out as patently not of his own making. There are a few nice poems in the book, and "There is no distance in the distant woods", where emotion finally does break through, is a satisfying poem. But, sadly, it is the only one in the book. Bates demonstrates a certain control over the traditional forms he uses, but, despite this control, the forms finally use him. His phrasing is often forced and awkward, the language often locked away from living idiom. A poet should be true to his language, and Bates is too often the poetic hypocrite.

Passage of Summer is sub-titled *Selected Poems*. Miss Brewster has collected all the poems she wishes to preserve from the last fifteen years or so and grouped them under a number of separate headings, thus obscuring their chronology. Yet some poems are obviously the result of a matured vision and talent. For a collection of verse this is a big book, containing 122 poems, so that everyone should find something to enjoy in it. There are quite a few poems that are truly valuable,

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along with a good number that remain merely verse. Miss Brewster also uses traditional forms, and the result, sometimes, is a kind of poetry with tired blood. She is not always able to master the forms, and as a result she must sometimes add words to fill out a poem, making it flaccid when it should be taut. She confesses that "The mean is my ideal / The eighteenth century / (Which I suppose never existed)", so we should not be surprised at the quiet gentleness which suffuses many of her poems. She has a tendency to use adjectives unwisely. She will occasionally use an adjective to tell us *how* to react to something in a poem, rather than choosing one which that will make us react to that experience on our own. Her one other fault is to say too much in a poem. "The Moon is a mighty magnet" has a beautiful opening, strong and rhythmic, but near the end it says some things it should only have implied. Yet it remains a good poem for all that.

The Portraits section contains a number of good poems. The portraits of women, especially, are finely etched, with a sharp eye for irony. "Professor Blake" has a cutting edge, and "Two Lunacies" is good fun. The later sections, Songs and Sonnets, and Devotions, contain lyrics with short lines and tight rhythms. Here the rhymes seem to fit more easily, and there is no sense of padding. "No: My love was not divine" is a beautiful, aching poem, and one is left to conclude that the short, sharp lines of these lyrics work as a discipline upon her whole talent.

The Devotions show Miss Brewster to be firmly committed to the Christian tradition. Many of the poems seek the genuine naïveté of medieval lyrics, but don't quite achieve it. Today it is extremely difficult to make such poems work as both devotion and poetry at once. But in "Poem for Good Friday" she uses the traditional thematic elements with graceful simplicity, and a fragile, but very pure poem, results. Despite caveats, then, this collection contains many fine poems. For me, Miss Brewster's talent is best displayed in her lyrics and in her portraits of other individuals. When she finds a form that forces her to pare and sharpen her vision until all irrelevancies have been sheared away, and the poem is abruptly itself, she creates very fine poetry indeed.

Robin Skelton is a British emigrant to Canada, and his *Selected Poems* reflect in their changing forms the influence his new homeland, specifically Vancouver Island, has had upon his vision. He has been called a "meditative poet", and the description is true as far as it goes, but he is much more than that. His earlier poetry is very formal, and, while interesting, especially because it contains his later themes in embryo, it is not completely successful. But a few poems stand out as powerful runes, their traditional rhymes and rhythms reflecting their traditional concerns. "The Shore" and "The God", for example, give an early hint of his interest in myth; history, too, where it can be tied down to personal inheritance, is important; so that "Ancestors" and "Message for my father" are filled with a depth of passion that is lacking in most of the early work. These two interests continue

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to dominate his work, except that as he gets older, his place in history and his relation to his own descendants grow in importance.

Skelton knows his Robert Graves, and his poems on and to the Muse are among his wittiest and sharpest. The idea of the Muse provides him with a lever to open certain doors of perception. And in the two Ballads of the Muse he uses the familiar ballad form with a real awareness of its strength. He also plays with language with bravura. Linguistic terms take on sexual connotations as he struggles to suggest the fear, the awe, the desire, that poetry, in its coming, excites in the mind of the votary, the poet-priest.

"Part 4, Undergrowth" contains poems from 1962 to 1967, the years in Canada. Skelton's emigration had a profound effect upon his poetry, especially upon its form. While it is possible that he could have made the change in England, for many younger British poets are experimenting with short lines and idiomatic phrasing, Canada's landscape calls forth a particular kind of vision, and shaping of that vision, in those who can respond. Skelton obviously can, and these later poems are tight, waste no words, and crackle with energy. "The Reliquary" is an example of this new poetry. It creates a mood of epic reminiscence, grief for the vision of man's folly in war. It is meditation, but the meditation of a mind truly wrought by the fever of memory, racked by the passion of exact speech. The later poems display a greater precision than most of the earlier ones, and this precision is explosive in its impact. The last poem in the book, "Night poem, Vancouver Island", is perhaps the best poem Skelton has written. In it, all his themes are gathered into a single pattern, the pattern all poetry seeks and occasionally finds. It is carefully wrought, powerful in its understatement, containing the poet as history, the poet as the world.

A number of younger Canadian poets and reviewers have displayed a frightening arrogance in relegating Skelton to the used-poets shop because of his traditional, "old-fashioned", early work. They are making a mistake. His early apprenticeship made possible the striking control displayed in the later poems. Of course the later poems are the truly valuable ones, but they *are* truly valuable, and that is what must be recognized.

Toronto

DOUGLAS BARBOUR

Peacekeeping: International Challenge and Canadian Response. By ALASTAIR TAYLOR, DAVID COX, and J. L. GRANATSTEIN. Published for The Canadian Institute of International Affairs by John Deyell Ltd., Lindsay, Ontario, 1968. Pp. v, 210. \$4.00.

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Affairs No. 39", publication of The Canadian Institute of International Affairs, is rare indeed. The Institute in its choice of specialists to relate the history of Canadian participation in international peacekeeping, to demonstrate the bi-partisan nature of Canada's commitment to this policy, and to summarize the distinguished record of Canada in the discharge of its functions, is to be congratulated.

Alastair M. Taylor, of Queen's University, contributes a chapter on "Peacekeeping: The International Context". He points out that the Charter of the United Nations envisaged two distinct collective security systems. One, based on Article 43 of the Charter, authorized member states to provide armed forces, on call from the Security Council, when peace anywhere in the world was breached or threatened. The second system of collective security derived from Article 51, which gave status to regional arrangements for collective self-defence. The Rio de Janeiro Treaty of Reciprocal Assistance of 1947 and the North Atlantic Treaty Organization of 1949 are examples of the second system. But—despite this apparent double coverage—such issues as the Korean dispute and subsequent Security Council action in 1950 in the absence of Soviet participation, were treated on an *ad hoc* basis, outside of Article 43. An important reason for this lay in the still inoperative provisions of Article 47 of the Charter, which called for a Military Staff Committee to assist the Security Council. In this context, Professor Taylor speculates as to the various ways in which the United Nations might act. He delineates the role of the "super-powers". He sees UN peacekeeping as a form of collective security for lesser powers. He anticipates in the decades ahead continuing efforts by the UN to cope with a wide variety of conflicts.

David Cox, also of Queen's University, established categories of disputes toward the settlement of which Canada has contributed. In some instances, small numbers of military personnel formed observer groups. Other, larger forces, formed peacekeeping units. Of the latter, some were involved in disputes between different countries, and others were given responsibility for internal security within one country. Observer groups operated in Kashmir and Palestine; peacekeeping units in Egypt and the Congo.

Cox's analysis of the 1964 White Paper on Defence illustrates at once Canada's commitment to forces-in-being awaiting a UN call, and the dilemma of her obligations to NATO allies in the event that UN decisions and NATO policies do not coincide. He specifies the nature of the military requirements—air transport, for example—that arise out of the dual loyalties. He also reports objectively and succinctly on the 1967 Conference on Peacekeeping held at Queen's University by an international gathering of diplomatic, military, and academic leaders.

J. L. Granatstein of York University brings the theory and the practice of peacekeeping into focus. The record of Canada's performance in Kashmir, Indo-China, the Arab-Israeli wars, Lebanon, the Congo, New Guinea, Yemen, and Cyprus is described in detail. These operations were costly in men and money; Canada's

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University of Maryland

WILLARD BARBER

Documents on the Confederation of British North America. Edited by G. P. BROWNE. (Carleton Library, No. 40). Toronto: McClelland & Stewart, 1969. Pp. xxxiii, 377. \$4.75.

Got while their souls did huddl'd notions try
And born a shapless mass, like anarchy.

Surely no one but Goldwin Smith could have applied *Absalom and Achitophel* to the British North America Act. The gravamen of his charge was that the Act was hopelessly unsystematic and haphazard. A glance at the documents in this book will show that the Act was never intended to be a comprehensive charter of government. It was simply a British Act to bring four colonies together in a federal system. Much was left out, including the whole parliamentary system and the way it worked.

In 1895, Sir Joseph Pope, Macdonald's secretary from 1882 until Macdonald's death in 1891, published *Confederation: being a series of hitherto unpublished documents bearing on the British North America Act*, from material he had found in the Macdonald Papers. The book was then, and still is, the only comprehensive record of the Quebec Conference of 1864 and the London Conference of 1866. It has long been out of print and been difficult to get second hand. The Carleton Library, that often admirable series, has now reprinted it, with some additional notes, under the editorship of Professor Browne of Carleton University. Pope's *Documents* take up about four-fifths of the book. The rest is a careful selection of despatches, from 1857 to 1864, between the colonies of Canada—New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland—and the Colonial Office in Downing Street. Also included is the report of A. A. Macdonald (of Prince Edward Island) on the Quebec Conference, and the thin, but only official record of the Charlottetown Conference from the papers of Charles Tupper.

Professor Browne has provided an introduction in lean and cogent prose, as well as an excellent—indeed model—index.

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Frames. By DAPHNE MARLATT. Toronto: The Ryerson Press, 1968. Pp. 63. \$3.95.

Winter of the Luna Moth. By JOE ROSENBLATT. Toronto: House of Anansi, 1968. Pp. 76. \$2.50.

The Day of the Parrot. By STANLEY COOPERMAN. Lincoln: University of Nebraska Press, 1968. Pp. 86. \$1.65.

The Owl Behind the Door. By STANLEY COOPERMAN. Toronto: McClelland & Stewart, 1968. Pp. 128. \$3.95.

Rocky Mountain Poems. By GEORGE BOWERING. Toronto: McClelland & Stewart, 1968. Pp. 128. \$3.95.

Black Night Window. By JOHN NEWLOVE. Toronto: McClelland & Stewart, 1968. Pp. 111. \$4.95.

Here are six books of poetry, all by young authors, showing a range and versatility which amounts in itself to an exciting comment on the Canadian poetry publishing scene in 1968.

Daphne Marlatt's *Frames of a story* is an experimental work, combining poetry and stream-of-consciousness prose. When she was Daphne Buckle, she wrote some rather interesting poetry (a few poems appeared in *New Wave Canada*) and a widely-praised novella, *The Sea Haven*. In the novella especially, she demonstrated a real sensitivity to form and emotion; it communicated with a clarity and force unexpected in such a young writer. She is older now, and she has apparently decided in favour of obscurity. "*Frames*' three main strands include a vivid and highly imaginative retelling of *The Snow Queen*, the author's own story of her separation from and ultimate reunion with the man she loves, and her account of crossing the bridge between the child's dream of love and its grown reality", says the inside cover. One wishes to accept this statement, but her success at weaving the three strands into a unified sequence is hardly apparent. Mrs. Marlatt, like most West Coast poets, has been heavily influenced by the Black Mountain poets, but her broken syntax erects more barriers than it breaks down. *Frames* is an interesting experiment, but it demands too much of its readers while offering far too little in return. Poetry does not have to be "simple-minded" or "easy", but it should finally break through to the reader and capture his emotions and imagination. *Frames* fails to do this, and remains at best a rather dull experience.

Joe Rosenblatt's *Winter of the Luna Moth* is a much more interesting, if somewhat flawed, book. Rosenblatt has a weird sense of humour and a strange ear for puns. His poems run the gamut of language, from the gutter to a medieval hymnary, while he acts as a word-chemist, changing nouns to verbs, adjectives to nouns, and so on. But far too often they fail to reach a destination, leaving one

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with some brilliant lines, and occasional lovely verses, but seldom a complete poem. The ideas and images are often exciting, but they stand apart from the poems in which they appear. When he does get everything working together, however, the results are unique:

Fernanda, you teach my touch new breath —
 opossum micing my senses in music opuses;
 O, I grew a love root opposite —
 glands gleeed locust of mole cricketing;
 is multinudes of moth in milch flood.

“Mothlady.”

The animals which fill the poems live only in the universe of Rosenblatt's brain—live and love, as in “How Mice Make Love”, one of the finest poems in the book, where the poet creates a total image of miniaturized love that is pure and joyful in its precise intensity. The final poem, “A Hall of Mirrors”, is the most ambitious in the book, and the most exciting. A long and spirited meditation on life and the metamorphoses of the poetic mind, it exerts a real imaginative force. Rosenblatt is considered by many critics to be one of the best young Canadian poets. This book offers sometimes exciting, sometimes mystifying, sometimes maddening examples of his work.

Stanley Cooperman is another word wizard. Both of the books by this young American now living in B.C. are fun to read, for he is a master of cerebral humour. But one is left with a lingering suspicion that his poetry is all surface flash and filigree, with nothing underneath. Of the two books under review, the slightly earlier *The Day of the Parrot* is more appealing in the long run. In it there is a real sub-stratum of feeling which often appears to be lacking in the caustic poems of *The Owl Behind the Door*. Cooperman is a laughing pessimist, and his poems sometimes reveal a horrifying nihilism. Yet “The Children of Terezin”, from *The Day of the Parrot*, reveals a deep compassion for the many dead children:

From the fragile web
 of their midnight dawn
 they learned
 to fashion quills,
 dipping the tips of their bones
 into the sweet
 liquid
 of many dreams . . .
 making small tracks
 on paper
 like winter birds.

Most often, the pleasure one gets in reading Cooperman comes from the recognition that his wit and his oddly oblique, often dark, humour demand. His

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poems are aimed more at the intellect than the heart. He plays with words and images, because this game is one of the most interesting he knows. In these books we hear the manic laughter of a court-fool as he does his balancing act on the walls of the castle; upside down, he stares out at the red glow which announces the death of civilization, and then he grins and cavorts all the harder.

Rocky Mountain Foot, a lyric, a memoir, is George Bowering's eighth book. It is quite an ambitious undertaking, for Bowering has taken a selection of poems about Alberta and given them a special context by intertwining them with quotations from newspapers, magazines, and books. His purpose appears to be twofold. Some of the quotes supply historical background, while others reflect the Establishment mentality which Bowering is quite sure satirizes itself, if given the chance. As a young radical poet, Bowering has no trouble spotting the many faults of the Manning government's social attitudes; but even if he is absolutely right in his complete disdain the satiric force of his method is too weak to command the reader's respect. Bowering's poetry is very "cool", nominative case, full of things but not actions, and it runs the risk of boring the reader. Too often, in this book, that is precisely what it does. And he invites invidious comparisons when he includes among his quotes such gems of folklore as the following:—"The Reverend John MacDougall said (1890): 'See that big hill in the north? I ran up and down it, across the valley and up another hill faster than any man alive; not because I was a good runner, but because a big buffalo was after me.'" Occasionally, Bowering creates a nice little imagist poem, such as "the grass", the opening lines of which, "I must tell you / of the brown grass", clearly reveal his debt to W. C. Williams. On the whole, however, this is an uneven and disappointing volume. The last poem, however, is splendid in its isolation, although it needs the rest of the book as ballast. Here Bowering achieves a real poetic insight in the simplest surfaces:

nobody
belongs anywhere,

even the
Rocky Mountains

are still
moving

John Newlove is very much his own man and his own poet. *Black Night Window*, his first commercial collection of poetry, is one of the best books of 1968. Newlove's poetry eschews the big statement, and sometimes even eschews the little image, for he is concerned more directly with self-awareness, self-knowledge, and the recognition of truth. Such recognitions are hard come by, and his poems record the often difficult, often frightening journeys one must take to gain such rewards. There is no doubt that the book would be better if a few of the poems

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had been dropped, but this is a minor complaint when so many of them approach greatness. The best of his poems rank with any that are being written in the world today, yet they could only have been written in Canada. The long poems, "Crazy Riel", "Ride Off Any Horizon", the incredible "The Double-Headed Snake", "Kamsack", "Samuel Hearne in Wintertime", "The Big Bend", and the epic "The Pride", are totally Canadian in concept and content. If the rest of the book were a complete loss, it would still be important for these poems. Most of the shorter poems are also fine, however, displaying a wide range of feeling, a quirky sense of humour—when it is called for—and a tense and disciplined sense of the particular in human lives. It is easy to overlook the few mistakes, such as "Dear Al", and "Letter Two".

It is an apparent paradox that the writer of such sharp and cutting poetry, a poetry so carefully anti-"poetic", should have such emotional impact and reveal such a Romantic imagination, but such is the case. Newlove has begun, as "the Pride" in particular shows, the Romantic search for roots in his country's past and its ancient mythology, the religious mysteries of its earliest inhabitants. As he continues to seek the true epic and mythological consciousness of Canada, the reports he sends back from this quest should be poetry of real stature. Meanwhile, in *Black Night Window*, he offers us many remarkable poems, poems that reach out and involve the reader in experiences of human perception. The man who can sum up our many reactions to the Canadian landscape, that most influential environment, in lines like the following from "The Double-Headed Snake", is a poet we should listen to:

Not to lose the feel of the mountains
while still retaining the prairies
is a difficult thing. What's lovely
is whatever makes the adrenalin run;
therefore I count terror and fear among
the greatest beauty. The greatest
beauty is to be alive, forgetting nothing,
although remembrance hurts
like a foolish act, is a foolish act.

Black Night Window is a major collection of poems.

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