

Book Reviews

Literature and the Press: A History of Printing, Printed Media, and Their Relation to Literature. By LOUIS DUDEK. Toronto: Ryerson Press and Contact Press, [1960]. Pp. 238. \$5.00.

This little book states with considerable emphasis the author's conviction that the acceleration of paper-making and printing in the last century and a half has had serious effects on the writing of good books. Mr. Dudek's hope is that his readers will "begin to realize the dangers inherent in the machinery of modern communications, and consciously work to counteract them". What is here set forth on printed pages is substantially the same as Mr. Dudek offered in 1955 on microfilm, though in the intervening five years another contribution to the subject appeared and Mr. Dudek's work must now submit to comparison with Richard Altick's excellent book, *The English Common Reader: A Social History of the Mass Reading Public 1800-1900*. If in that comparison Mr. Dudek comes off second best it is largely because he allows crusading zeal rather than scholarship to guide him. He does not write with the detachment of Marjorie Plant in *The English Book Trade* (1939), of F. A. Mumby in *Publishing and Bookselling* (new edition, 1949), and of S. H. Steinberg in *Five Hundred Years of Printing* (1955). His book is both more and less than a history; it states some facts, but it also pleads a cause and sounds a warning.

Mr. Dudek's fear is that man will be engulfed by an uncontrollable stream of newspapers and books that are "cheap" in every sense of the word. The deluge is practically upon us now, he thinks. "Is any influence in literature today more devastating in its effects than the mechanization of printing and the mass production of print?" he asks on the first page of his book. The thought that miles of machine-made paper run hourly through automatic presses at lightning speed makes him shudder, for he believes that only the most despicable things are produced by those fast-moving machines. This distrust of mass production becomes an obsession with Mr. Dudek, colouring even those chapters of his history that deal with the earliest phases of book copying. To him a solitary mediaeval scribe is a machine. "By the time . . . that printing was introduced in Europe", he writes in Chapter I, "there already existed what might be described as human

machinery with a considerable capacity for book production." Every one of the following chapters reiterates the author's belief that the use of machinery—especially if it is efficient machinery—results in a lowering of literary standards. Mr. Dudek is convinced that, although printing a thousand copies of a good book is commendable, somehow the quality of the book degenerates if the printer runs off a hundred thousand. His disapproval of the mechanical monsters produced by nineteenth-century inventors blinds him to the plain fact that mass production has conferred and continues to confer benefits on myriads of readers who would probably own few good books were it not for the World's Classics, Everyman's Library, the Penguins, and forty other low-priced series of admirable works inexpensively printed. Improvements in the printing press are recorded, but Stanhope, Koenig, Napier, and Hoe are presented as agents of darkness, not of light.

Mr. Dudek particularly deplores the enormous increase in the numbers of newspapers printed daily, citing Crabbe's poem, *The Newspaper* (1785, not 1784) in support of his contention that there is no place for the Muses when newspapers are in every hand. But Crabbe's pen did not stop writing; nor did Coleridge's, nor Browning's, nor Carlyle's, though Mr. Dudek finds in the author of *Sartor Resartus* his strongest supporter in the campaign against the alleged tyranny of printers and their abominable machines.

Apart from his recurrent insistence that swift printing means accelerated degeneration in the literary quality of the things printed, the first ten chapters of this book offer nothing new, for Mr. Dudek simply draws upon earlier histories of printing, several of them much too old to be regarded as authoritative. In each of these chapters the reader is constantly reminded that he is being helplessly swept toward calamity. In Chapter IV, for instance, the statement is made that the paper machine and the mechanical press "brought with them the phenomena of the advertising newspaper, the slick and pulp magazines, and the best-seller book". So far, that is true enough. But Mr. Dudek requires us to accept his conclusion: "so that a technological revolution, apparently distant from literary concerns, is the main determinant of the cultural conditions of our time". One can agree with the statement in Chapter V that if there is a machine ready to print a million cheap books and a publisher is prompted by economic rather than nobler motives to sell a million, "then the kind of book will be written and manufactured which sells this maximum quantity"; but the statement does not tell the whole story of book writing. Genius is not and never will be a by-product of the printing press, nor is it likely that efficient printing will stifle genius. Many of the books, magazines, and newspapers that come from the presses are trivial, ephemeral, decidedly not records of the best that has been thought and said; but this regrettable fact hardly justifies Mr. Dudek in declaring, as he does on page 119, that "literature has practically been pushed out of existence by the mass magazines".

Two of Mr. Dudek's best chapters—those on Dickens and Thackeray—attempt to prove by particular example that large circulation means bad writing, a lowering of the authors' artistic standards because of irresistible pressure from an enthusiastic but illiterate

public. Here Mr. Dudek's argument is unconvincing. Chapter XII can usefully be read by students of Dickens, but anyone can see that it was not the swift operation of a press that kept Dickens from writing more novels; it was Dickens' own yielding to popular demand for public readings of what he had already written. This may have been a fault, but it was Dickens and the public who were to blame, not the mechanized press and the paper-making machine. Blaming the press for the people's insatiable appetite for Dickens' readings is like blaming a stove for cooking things that lure a man to overeat. Again, if Thackeray was "both a great writer and a miserable money-maker", who was to blame? Economic necessity drove Thackeray to write even his best novels. Was it not fortunate for him and for literature that the press had by his time provided both a receptive audience and a means of disseminating at low rates his best fiction as well as his feeblest? Is *Vanity Fair* any the less a masterpiece because, like the tawdriest pot-boiling romances of the time, it was published in parts? Whether or not Mr. Dudek is quite fair in asserting that the novel-reading Victorians were almost exclusively "confined and frustrated women" is another matter; he can hardly hold printing presses responsible for their confinement or their frustration.

This is a fighting book, and Mr. Dudek's sword never sleeps in his hand. The predicament of literature that stirred him in the preamble is just as vehemently bewailed on the last page. We live in "a time of erosion of literary values worse than any which can be recalled in western civilization", says Mr. Dudek on page 238; and to ward off complacency he adds parenthetically that our age is darker than that which saw the barbarian invasions of Europe in the fifth century. But it is to his credit that he manages to dispel the fear engendered in his opening paragraphs that the book would prove to be only a vain, quixotic protest against the unalterable. Halfway through his book (on page 112) Mr. Dudek says that criticism and education "must face the practical issue involved in the division of literature into popular and unpopular". His book attempts to clarify what has happened, but his picture is partial. In any case he leaves to his readers the task of devising methods of extricating *homo sapiens* from the most serious calamity that has thus far threatened to swallow him. Like Dickens, of whom he wrote these words, Mr. Dudek has "the insight and honesty to describe the disease, but not the foreknowledge—no man could have that—to provide a cure".

Yet there is much to commend in Mr. Dudek's general procedure. The book as a whole has an admirable plan, and the individual chapters are skilfully designed. One can always detect a special firmness of tone as the end of each chapter draws near. That is commendable, as is Mr. Dudek's care in acknowledging his indebtedness to books consulted. His study is broad in its terms of reference; it is not parochial; it has nothing of "Maple Leaf" nationalism. Although there are stylistic weaknesses, there is clarity, there is order, and at times—as when he speaks of the "fierce anonymity" of early nineteenth-century reviewers—there is animation.

There are flaws, too, and the blame cannot always be placed on a tyrannical ma-

chine. Some of them, such as the curiously bloated "o" which occurs throughout the book, and the missed indention on page 105, should have been caught by the proofreader. Mr. Dudek should not have misdated the *Gentleman's Journal* (1692-1694); he knows that Luther drew up ninety-five theses, not just ninety; his eye should have noticed the misspelling of Tottel's name on page 18 and that of Pierre Bayle on page 25; he should not have misquoted one of Goldsmith's most familiar lines—"passing rich with forty pounds a year"—on page 28; and the misprint ("that" for "what") in the passage quoted from Chapter LI of *Vanity Fair* on page 193 is regrettable. He says on page 25 that the *Mercurius Librarius* of 1680 is "considered the first English literary periodical", though Walter Graham said over thirty years ago that it was the *Mercurius Librarius* of 1668 that "in a very qualified sense" was entitled to be so regarded. Edmund Burke is mentioned as a contributor to the *Annual Register*; he was in fact its first editor. There is something curious about the observation on page 30 that making a living by writing was "difficult for men like Goldsmith and Chatterton", since Goldsmith made many hundreds of pounds with his pen, and poor teen-aged Chatterton had special troubles not all attributable to the decline of patronage. And why does this book lack both a bibliography and an index? These are serious omissions, and Mr. Dudek is presumably to be held responsible. It is his publishers, however, who should have provided a more pleasing type, since he cannot have felt that he needed to reinforce his argument by clothing it in physically unattractive garb.

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Ben Jonson and the Language of Prose Comedy. By JONAS A. BARISH. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. viii, 335. \$5.75.

After some earlier grammarians' studies in the sand, this book on Ben Jonson's prose style is like water to the camel. Dr. Barish first analyzes Jonson's prose and then shows its dramatic functions in his plays as they come in chronological order; throughout, he uses the scrutiny of style to disclose Jonson's frame of mind. It is a well-matured and pungently worded study.

Shakespeare's prose, a cousin of Euphues', comes trippingly off the tongue with clear and spaced consonants, balanced rhythmical phrases, matching structures of syntax, and ideas logically and leisurely articulated. At full spate on the topic of honour Falstaff does not lose the pattern of his rhetorical questions; in a eulogy of a good sherris-sack (2 *Henry IV*, IV, iii, 100 ff.), though his tongue may be loose, his style is not—or not much so, though at the age of seventy Dr. Samuel Johnson on brandy is more antithetic. By contrast with Shakespeare, Dr. Barish points out, Ben Jonson cultivated an anti-Ciceronian prose in the manner of Montaigne, Burton, and Browne. The sentences are

either loose and self-interrupting with parentheses and appositional extensions, or they are curt, staccato, and lacking in conjunctions, like the sputter of Carlo Buffone's description of Macilente:

. . . a leane mungrell, he lookes as if he were chap-falne, with barking at other mens good fortunes: 'ware how you offend him, he carries oils and fire in his pen, will scald where it drops: his spirit's like powder, quick, violent: hee'le blow a man vp with a jest: I feare him worse then a rotten wall do's a cannon, shake an houre after, at the report. Away, come not neere him.

A result in either case is distortion. A Jonsonian sentence proposes a pattern but disappoints expectation: "His modesty, like a riding Coat, the more it is worne, is the lesse car'd for." There are several techniques for distorting, and Dr. Barish describes, illustrates, and discusses them, and concludes that the shape of Jonson's prose is to be defined as "asymmetrical." Jonson used asymmetrical prose for the stage, where it reflects various kinds of persons, and for his own writing, where no doubt it is in character for Ben.

Jonson was fond of several kinds of incongruities. Dr. Barish attempts to relate the asymmetry of style to the Jonsonian plot pattern. Shakespeare's plots, like his sentences, are causal and logical; Jonson's are what might be called situational. In *Every Man in His Humour*, for example, the chief business of the plot appears to be to lay persons alongside one another in various combinations so that they may be made fools of by one another, reveal their follies, and go hence. This feature of Jonson's work can be exaggerated by a critic; it is not quite true that Jonson's plots run down and have to be rewound in the fifth acts, as Dr. Barish alleges of *Volpone*—unless the same is to be said of *The Merchant of Venice*. His plots, however, appear less the working of ineluctable destiny than the artificial contrivance of human wit and less a network of deeds and consequences than a sequence of disparate situations. Dr. Barish sees one mental predilection behind the kaleidoscopic plots and the distracted sentences.

Incongruity between a man's pretences and his behaviour also held Jonson spellbound. When that incongruity was morally harmless, he saw it with intellectual delight as comic. When it was morally repulsive to the reasonable ideal of a rational man in a law-abiding community, he lashed it with a satirist's steel whip. Yet it was still a delight to his mind, and one senses the exhilaration in which he "fully pen'd" the intrigues of *Volpone* in five weeks. Perhaps the fascination of delightful incongruity helps to explain his interest in asymmetry in prose. I do not mean that he found asymmetry as such absurd, but that it gave him mental pleasure. Dr. Barish speculates that Jonson was interested in asymmetrical prose because it enabled him, as it enabled Montaigne and Burton, to express his thought and the train of his thinking more honestly and spontaneously than in balanced style. It offered scope to his "subjectivity." Yet there is truth in the traditional view that Jonson was in a sense an objective realist, despite Dr. Barish's proper qualifications that he was a creative realist with subterranean subjectivity. Jonson's realism was basically intellectual. He created comic incongruities because he recognized and

mentally delighted in the follies of the Bobadills, Subtles, and Sir Politics in actual life in London. Similarly, perhaps, he created distortions in his prose because he mentally delighted to see the asymmetry in "language such as men do use" and not simply because he or other men used such language.

Jonson is famous for having depicted persons in whom dominant traits have become the characters. For a time he made use of the convenient doctrine of the humours or of current misapplications of it to affectations. Crites, like Shakespeare's Brutus, is a balance of humours, but most of Ben's persons tend to show only one predominant characteristic, repeat one pattern of idiosyncratic behaviour in all circumstances, and fail to develop or even to change, however they may be purged by the satirist. Descartes, by the bye, was soon to maintain that the essence of a substance is constituted by a principal attribute, which might be either extension or thinking. In a Jonsonian character it is either passion, which Jonson purges with scorn but can scarcely remove, or wit, which Jonson forgives. Dr. Barish would relate the fixity of temperament in Jonson's persons to the asyndeton in his prose style. In *Poetaster* and in *Every Man out of His Humour*, "the molecules of character collide and rebound, leaving no sensible imprint on each other, unless it is the intensification of an original egoism. With the deflation of humor comes the collapse of character, after which, if the character is to renew its existence, it must do so from scratch, like the members of a curt period; a new entity must be born, discontinuous with the old."

In criticism of Jonson terms like "norm" and "deviation" seem almost inherent. Jonson suggests them himself; "Wheresoever, manners, and fashions are corrupted, Language is. It imitates the publicke riot. The excesse of Feasts, and apparell, are the notes of a sick State; and the wantonnesse of language, of a sick mind." The view implied in such terminology wants discussion. Despite his satire and his difficulty with poetic, that is, with moral justice at the ends of *Volpone* and *The Alchemist*, Jonson was a comic writer who cherished rather than banished incongruities. Yet he thought that his plays were to present the truth on which the learned in all ages agree, and he hoarded the reason of the universe in his comic sock. How was this normative reason to be known? Jonson thought that "*Knowledge* . . . is perfect without the *senses*, as having the seeds of all *Science*, and *Vertue* in its selfe; but not without the service of the *senses*." Persons are essences known in their accidents or modifications, especially in forms of public social behaviour such as deeds, gestures, dress, and speech. The fantastic returned traveller Amorphus in *Cynthia's Revels* understands this in his own fashion:

If my behauiours had beene of a cheape or customarie garbe; my accent, or phrase vulgar; my garments trite; my countenance illiterate; or vnpractiz'd in the encounter of a beautifull and brauettir'd peece; then I might (with some change of colour) haue suspected my faculties: but (knowing my selfe an essence so sublimated, and refin'd by trauell; of so studied, and well exercis'd a gesture; so alone in fashion; able to tender the face of any states-man liuing; and to speake the mere extraction of language . . . :) Certes, I doe neither see, nor feele, nor taste, nor sauour the least steame, or fume of a reason, that should inuite this foolish fastidious *Nymph*, so peeushly to abandon me.

Modified essences are apprehended through the senses by the observer's reason, which, if rectified, infallibly knows the reasonable nature of the universe and can place or find in a play the best reason for man's living according to that nature.

From this vantage-point we may come to a final consideration. Dr. Barish observes that Jonson's earlier penchant for a judge or an expositor on the stage gradually gave way until by *Bartholomew Fair* both mouthpieces of truth could themselves be ridiculed, and he represents the development as part of Jonson's relaxation of moral stringency and his tendency to "accept the limitations of the society" in which he found himself. Perhaps we may look more deeply than at moral and social attitudes. The development in Jonson consists in his increasing acceptance of the fact that a reasonable universe contains a great variety of eccentrically modified essences. Possibly this was a baroque insight. Possibly it is connected with situational plots and with asymmetrical sentences that are not, after all, so much deviations from a norm as new forms that involve tensions maintained between eccentric forces.

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The Death of Adam: Evolution and Its Impact on Western Thought. By JOHN C. GREENE. Ames, Iowa: Iowa State University Press [Toronto: Thomas Allen Ltd.], 1959. Pp. xii, 388. \$4.95.

Mr. Greene was awarded the Iowa State Centennial Citation and Prize for this book, and one is bound to concur with the verdict of the judges responsible for that award. It is an excellent book in both plan and execution, and the publishers have turned out a handsome edition, with large, glossy pages, wide margins, clean-cut illustrations and subtitles, and the names of important men conspicuously indented. The end-papers have been adapted from Buffon's *Natural History*, and consist of maps bearing drawings of the quadrupeds indigenous to the Old and to the New World. The title, the appearance, and even the size of the book arouse the reader's expectation of scholarly profundity combined with a broad range of interest, giving (as the dust-jacket says) "an appreciation of the interweaving of all branches of human thought."

In this one is not disappointed. Starting with the work of John Ray at the end of the seventeenth century, Mr. Greene tells an absorbing narrative of the gradual modification, under the weight of steadily accumulating evidence—geological, astronomical, zoological, anthropological, and so on—of ancient beliefs about man and his place in the scheme of the world. Not only does he supply the factual details, biographical and bibliographical, but also he incorporates, as a sort of running commentary, what might have been the reflections of men who were struggling with new ideas forced upon them by successive discoveries of star clusters, volcanic outcrops, fossil bones and the like. In addition to accounts of intellectual development there are splendid graphic descriptions of the dis-

coveries themselves, including, for example, the story of the search for the North American "pseud-elephant, or *animal incognitum*," at one point in which an expedition led by Charles Willson Peale and his son Rembrandt (another son, Rubens, was apparently elsewhere) came upon a large deposit of bones, among them a complete lower jaw: "Gracious God, what a jaw! how many animals have been crushed between it!" was the exclamation of all: a fresh supply of grog went round, and the hearty fellows, covered with mud, continued the search with increasing vigor." Mr. Greene's skilful use of quotations, supplementing his own extremely readable style, repeatedly captures the atmosphere which makes this chapter of the history of science one of the most exciting of all.

When all this has been said, however, there remains something slightly unsatisfactory about the book. The account is complete, up to the Victorian era, and nobody could demand more in one volume than what Mr. Greene sets out to discuss, namely the period from Newton to Darwin. It is difficult to locate the deficiency, and in the end I think it is not serious, lying as it does not at all in the book itself, but in a discrepancy between the contents and the title: "The Death of Adam: Evolution and its Impact on Western Thought." To begin with, this book is not about the *impact* of evolution on Western thought, but about the development of the idea *within* Western *scientific* thought, which is a rather different matter. And then "the death of Adam" brings to mind a side of the story on which Mr. Greene hardly touches. The death of Adam, like the death of anything of human value, was a tragedy, and the perplexity into which it plunged large numbers of thoughtful people was one of the most significant aspects of intellectual life in the nineteenth century. Mr. Greene's relationship to these people, as far as this death is concerned, is just a little like that of the undertaker to the mourning family: a skilful handling of the situation, some reserved expression of professional sympathy, and the consciousness of a job well done in nailing down the coffin. The impact of evolution on Western thought was shattering, even among the scientists, but is only hinted at. There is no word here about the lengths to which otherwise sane men were prepared to go to reconcile the word of God with what, as scientists, they were being forced to believe—no mention, to take only one example, of Philip Henry Gosse's brilliant, pathetic, completely successful and completely preposterous *omphalos* theory, which was published in 1857; it is an extreme case (and is usually badly misunderstood), but it serves to draw attention to that aspect of Western thought on which the theory of evolution had its most dramatic effect.

Anyone who wants to understand what the real impact was has only to read Matthew Arnold's "Dover Beach". The full force of the theory was hardly felt (perhaps it has still not been felt) except by those who realized that evolution meant that Adam was *really* dead, and that with his passing Christianity itself was as good as dead, leaving "nor certitude, nor peace, nor help for pain." That was the trouble, and that is why the theory of evolution is a more important theory than Copernicus's or Newton's or Einstein's in its relation to the rest of modern thought. Perhaps Mr. Greene's casual treatment of this

theme, and his remark on the last page that "the events of the twentieth century bear tragic witness to the realism of the Biblical portrait of man," mean that he himself does not take his title altogether seriously—indeed, at the very end he almost says as much. If so, it is not surprising that he takes the detached view that he does; and it may be no more than prejudice which considers that this lessens the interest of the subject. Such minor criticisms apart, it must once again be admitted that *The Death of Adam* is an extremely informative (and incidentally a very inexpensive) example of historical writing at its best.

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PETER CAWS

The Quest for Permanence: The Symbolism of Wordsworth, Shelley, and Keats. By DAVID PERKINS. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1959. Pp. viii, 305. \$7.25.

When we read Mr. David Perkins' poised and adventurous study, we know that the days of innocence about the Romantic poets are over. Wordsworth, Shelley, and Keats are no longer seers and prophets, but men talking to men. They may assert and they may have visions, but their assertions and their visions are no more than the mental furniture whereby their themes are communicated. The more they believed what they said, the more our doubts are brought into play. To save the Romantic poets we have to be wiser than they, to point to tension between the thing said and the way of saying it, to find some ironic slip of vocabulary which brings the poet to a fortunate fall, a meaning he had not intended. No longer can we allow their golden-tongued romance to lay us in the flowery lap of earth, or to refresh as John Stuart Mill was refreshed by the reading of Wordsworth. Our quest is not to make sense of their pseudo-systems, or to query the truth of their arrogant seizure of syntheses, but to see that each of these poets has his importance as a man of meditation. Words are the means of the contemplation, and few critics of these poets have been more creatively, or indeed more provocatively, analytical of the words than Mr. Perkins. Under him we are never in danger of believing what the poets say (Keats when he is judiciously sceptical is an exception), but we are always made conscious that words have meaning. If intelligence alone could take us to the heart of poetry, Mr. Perkins would have written a great book. As it is, *The Quest for Permanence* is one of the most sophisticated and incisive studies of the Romantic movement. Mr. Perkins' insights will be assimilated by all who seek to read these three poets more profoundly, but his judgments, particularly on Wordsworth and Shelley, will be revised by a more sympathetic understanding.

Mr. Perkins sets out to isolate that element in Romantic poetry which he believes to be the dynamic impulse of much of modern poetry. Romantic and modern poet share in the "quest for permanence", and this in Mr. Perkins' terms is a quest for adequate sym-

bols. To this end the work of Wordsworth, Shelley, and Keats is analysed, and, to some extent, the poets themselves are psycho-analysed. To accommodate these three poets Mr. Perkins has a happy general definition of a symbol as "a key image which taps and summarises a dense and often fluid complex of doubts, intuitions, emotions, preoccupations, and the like." But in application it is clear that Mr. Perkins thinks of two kinds of symbols: "[the symbol] may appear through the body of a poet's work as a recurrent metaphor extending and deepening its significance from context to context. Or it may appear as the organizing principle of a particular poem—the Grecian urn in Keats' ode, for example." The first kind of symbol is found chiefly in Wordsworth and Shelley, and the second in Keats. It is interesting—not illegitimate—but disturbing that Mr. Perkins has a marked preference for the second type of symbol and for the poetry of Keats. The preference is basically a moral one; this would be acceptable enough if one did not feel that it has inhibited Mr. Perkins in coming to terms with what is strong in Wordsworth and Shelley.

The prejudice comes out in many ways. On page 11, for instance, Mr. Perkins refers to "... a suggestive remark from Freudian psychology to the effect that directly representational or literal dreams show, in a particular person, that he has not yet become reconciled to his life: whereas plainly symbolic dreams suggest that some kind of an inner settlement has occurred." Mr. Perkins does not apply this overtly to the three poets, but something of this psychological framework seems to be giving a furtive authority to his views. Thus he is able to comment as rigorously upon the personalities of the poets as upon their poetry. Wordsworth is described as schizoid in tendency; evidence for this is adduced from all his poetry, fragments from here and there. This is not done without some attention to context, but it is done without enough to make us feel the "recurrent metaphor extending and deepening its significance." Nor in the study of Wordsworth do we feel the symbol as the "organising principle of a particular poem", for there is little exploration of individual poems, as there most certainly is in Mr. Perkins' treatment of Keats. These two approaches to the symbols and to the poetry are all very well, but is not Mr. Perkins guilty of combining them when he presents us with this moral *coup*: "But Keats' more mature poetry shows him trying to explore a range of concern which subsumes much of Wordsworth and almost all of Shelley. . . ." Why had not Wordsworth, or Shelley indeed, been allowed his more mature poetry too wherewith to be justified? If we are to turn to evaluations and hierarchies on moral grounds, let us remember for balance Mr. Leavis' assessment of Wordsworth in *Revaluations*.

In the analysis of Wordsworth's "Ode on Intimations of Immortality", the shortcomings of Mr. Perkins' method are apparent. In his pursuit of recurrent metaphor he omits to deal with the first four stanzas of the poem. For the rest he appears to restate the argument first put forward by Mr. Cleanth Brooks in the *Well Wrought Urn*, and his omission of the opening section precludes any modification of that argument. In this section surely there is the essential pattern of the poem: the process of loss and recovery.

The poet is overwhelmed by a sense of loss; a timely utterance gives relief; again he is strong, but the ensuing sense of jubilee and holiday is conjured up only to be broken by another intimation of loss. Once this is understood it is not necessary to complain that the close of the poem is a factitious imposition upon the myth of the central section; the opening of stanza ten ("Then, sing ye Birds, sing, sing a joyous song!") is a return to that joy so fleetingly maintained, yet nevertheless found, in the third and fourth stanzas. The joy by now is tempered, for in searching and effort, the poet has explored through the myth in the centre the problem of loss of vision; reconciliation and what joy there is comes only from a deeper consciousness of loss. Hence the significant addition to the return of joy is a tragical rhythm, and this Mr. Perkins' logical analysis of recurrent metaphor fails to catch. Again, I feel that the serious reader of Mr. Perkins' book should take the quotations pieced together on pages 25 and 26 to give a picture of Wordsworth's "nightmare state approaching madness" and ask himself whether, in their several contexts, these quotations do reveal a nightmare state, or whether they do not guide us into a more forcible understanding of Wordsworth's comprehensive sanity. For Wordsworth, the nightmare elements have only an existence within the vision of sanity where they are held lightly and are ever under control.

The Quest for Permanence is a critical discussion that I strongly recommend, however; even in opposing the author's emphases, one is led to the poetry afresh. And much is admirably done—the analysis of "To a Skylark", or of any of Keats' odes.

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The Heeded Voice: Studies in the Literary Status of the Anglican Sermon, 1830-1900.

By E. D. MACKERNES. Cambridge: W. Heffer & Sons, 1959. Pp. xvi, 158.

Scholars who complain of the enormous number of novels or plays or poems which they are expected to master will boggle at a statistic quoted by Mr. Mackerness in his introductory remarks to *The Heeded Voice*: in 1898 alone 1,664,000 sermons were composed by Anglican clergymen in England. No one could or should excavate the mouldy literary remains of tired curates or Trollopian bishops, and Mr. Mackerness has properly left them alone. But his clearing of the ground was a vast endeavour, and the marks of axe and shovel are on his material. His book is made up of essays on John Henry Newman, Henry Parry Liddon, F. W. Robertson, Charles Kingsley, William Connor Magee, Benjamin Jowett, and the Last Three Decades of the century. Unity is found in the subject matter and in Mr. Mackerness's desire to establish the literary importance of the sermon, but this meritorious desire leads to a diversity of method that makes for difficult reading. Seeing the sermon as a rhetorical vehicle for deeply held convictions, he glances at the background of the convictions, the parties in the Church, the individual differences in belief, the consonance of belief between preacher and congregation, the strength of the

conviction and its merit—and then his task is to begin again, for he must look to the aesthetic and rhetorical handling of the material, the devices used and their effectiveness, the connection between spoken and written word, and the interaction of method and message. As if all this were not enough (and perceptive readers will find other matters hinted at), he must spend some time on the first two parts of the common French trilogy, glancing at *l'homme* and *sa vie* before getting to *ses oeuvres*. It is all too much for such a short work (134 pages of text), but although many of the conclusions are tentative generalizations, some of which surely will be modified (e.g., the patronizing remarks about Newman's Catholic sermons), the ground is much better prepared now, and the suggestions and insights of Mr. Mackerness point to valuable researches. And if the book is properly read as a series of essays, the methodological jungle is seen—not as a landscape of gardens, of course—but as having paths and level patches. Amongst the remaining brambles might be mentioned the handling of quotations and bibliography, and such rare growths as the author's comment on the Bishop of Cork's remark that one of the Magee's sermons "had not enough Gospel in it to save a tom-tit"—"whatever," adds Mackerness, "that might mean!"

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JOHN M. ROBSON

How United Nations Decisions Are Made. By JOHN G. HADWEN and JOHAN KAUFMANN, with a Foreword by PAUL G. HOFFMAN. Leyden: A. W. Sythoff, 1960. Pp. 144. 13.50 D. Fl.

In this slim volume the authors—diplomats from Canada and the Netherlands respectively—describe factors, particularly informal ones, influencing governmental behavior within the United Nations, and then apply their scheme of analysis to a case study of U. N. decision-making about international economic assistance. The scope of the book is thus more confined than its title might indicate; for example, it hardly touches on conflicts between East and West that frequently disrupt that organization or on the operations of the Security Council.

Having too broad a title is, however, no objection to the subject matter of a book. More serious is the fact that the initial analysis is often rather sketchy and non-specific, and that the case study as presented does not explicitly employ the categories of the analysis.

The book opens with a brief survey of the chief U. N. machinery concerned with economic questions—the General Assembly and its Second Committee, ECOSOC and its functional and regional commissions, the Secretariat, a number of specialized agencies and non-governmental organizations, etc. When the authors next turn to the organization and methods of delegations, their account becomes more acutely cognizant of political forces. Some attention is paid, for instance, to strains between senior delegates and their younger technical experts, to the types of instructions that delegates receive from their

governments, to the importance of semantic considerations in resolutions, and to what might be called the ecology of U. N. negotiating. The importance of such activities as corridor sitting, talks in lounges and at receptions, and drinks in bars, is duly noted; and it may even be true that "the cordial atmosphere created when Foreign Ministers pile into small elevators undoubtedly prompted accord on difficult issues when other conditions might have provided opportunities for the solitary accumulation of anger" (pp. 51-2). As for the authors' account of further influences behind decisions at the U. N.—such as the desire of a country to develop a sense of identity, self-interest, public opinion, pressures toward compromise by "fire brigades," and confidence in the U. N. (or its lack) as an organization—it shows considerable insight despite its brevity.

Most of the remaining text deals with the reasons for international economic aid, and in particular with the "story" of SUNFED (Special United Nations Fund for Economic Development) and similar plans. This story in fact mostly relates *official* actions and resolutions and speeches at the U.N., and largely neglects the informal factors emphasized earlier in the book. For to state that

Difficult and protracted negotiations followed. These discussions took place within the framework of the arrangements described earlier and provided many classic examples of the use of small conference rooms and of the delegates' lounge, as well as the standard techniques for promoting compromise (p. 97)

is to refer to the initial analysis without really utilizing it.

Despite its shortcomings, the book deserves praise. Pioneers achieve a sort of success even when they do not fully attain their objectives. Anyone who reads carefully the final chapter of the study—"The Usability of Contributions to the Special Fund—A Detailed Illustration of the U.N. Negotiation Process"—will appreciate the difficulty, and importance, of the task to which the authors addressed themselves.

Dalhousie University

MORRIS DAVIS

The Evolution of Walt Whitman. By ROGER ASSELINEAU. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. x, 375. \$9.00.

Emerson's description of *Leaves of Grass*—"a combination of the *Baghavat-Gita* and the *New York Herald*"—is perhaps the most unassailable estimation Whitman's poetry is ever likely to receive. The queer mixture of journalist and prophet that is the Whitman that Emerson also greets in his famous letter of welcome and praise comes out clearly in *The Evolution of Walt Whitman*. Published in French in 1954, the work is in two parts. Whereas the still untranslated second part, "La Création d'une Oeuvre", is a critical and interpretative study of *Leaves of Grass*, the first part, "The Creation of a Personality", is a well-balanced and nicely organized biography of the poet's labors to create both a *poem* and a *self*. Whitman, in the Romantic tradition, for he is the American Words-

word (Mr. Asselineau notes the importance of this comparison in several ways), attempted to solve Thoreau's paradox by wearing both horns of the poet's timeless dilemma:

My life has been the poem I would have writ,
But I could not both live and utter it.

Since Whitman did not know himself as well as Thoreau when he began, his life became, instead, the poem that, after 1855, he had already written and continued to write. To be a poet and a prophet, as Mr. Asselineau observes, Whitman had to move out of his "simple separate person" in order to "utter the word Democratic, the word En Masse". Both Whitman and *Leaves of Grass* evolved together in a kind of organic dialogue between the man and his work.

The Evolution of Walt Whitman studies the changes in both man and work through all ten editions of *Leaves of Grass*. As Mr. Asselineau examines it, the poet's life, like his work, appears to be governed by a futuristic vision of a promised fulfillment. Mr. Asselineau catalogs and analyzes the literary influences upon Whitman's work with great care. He gives us the impression, and rightly so, that it is impossible to specify the major cause for the sudden birth of *Leaves of Grass*. After a thorough viewing of the poet's progress through the editing ventures of '55, '56, and '60, the book skillfully goes over the most crucial period in Whitman's life, the Civil War years and their aftermath. This period, which led to the fourth edition of *Leaves of Grass* in 1871-72 and includes the publication of *Drum Taps* in 1865, is perhaps the most important period in the poet's biography because it marks the true beginnings of the Whitman myth of *The Good Gray Poet*. Mr. Asselineau's evaluation of Whitman's experiences during the war and his adjustment to post-Civil War America is especially sound because of its attention to Whitman's growing social consciousness and what could be called his idealistic realism. Although it seems at times to take Whitman's pessimism too lightly, *The Evolution of Walt Whitman* makes a consistently good attempt to maintain a sensible balance amidst the shifting interpretations of Whitman as man and poet.

It is both odd and unfortunate to find inaccuracies in a book so well documented and indexed as *The Evolution of Walt Whitman*. In the time that has elapsed since the original French edition, such oversights should certainly have been drawn to the author's attention. On page 78 (p. 77 in the French) *Walden* is said to be in print in 1849. It would appear that this error results from a simple misreading of Matthiessen's *American Renaissance*. On page 116 (p. 115 in the French) W. D. Howells is said to be the editor in 1860 of the *Atlantic Monthly*. Though Howells became sub-editor in 1865, and editor in 1871, he was still, in 1860, to reap the rewards of his campaign biography of Lincoln.

All in all Mr. Asselineau's book is an important biography of Whitman to have in English and would be even more impressive had the translation of its second part accompanied it. Making use of previously unpublished documents, the book gives the reader insights into significant details of Whitman's life against the background of contemporary events and personalities in nineteenth-century America. Mr. Asselineau not

only clarifies Whitman's dialogue with himself, but also the mixed reception that was continuously the poet's lot. Perhaps the book's most important reminder is that, except for the "Whitmaniacs", the recognition due Whitman from people who should have known better than they did came only after his achievement was internationally applauded, and even then was far from unanimous. Being well known without being read much, as Mr. Asselineau observes, "He even had [late in life] a cigar named after him, which in the land of publicity was a great distinction". Before 1855 Whitman believed, in Mr. Asselineau's words, that "Art would ennoble and sanctify the society that received it". "The remarkable thing is that this tired, paralyzed, old man [in 1889] renounced no part of the message of his youth and, in spite of illness and suffering, continued to celebrate the joy of living." Amid the cigars and the "Gilded Age", at least Whitman himself celebrated his spiritual and aesthetic communion.

I had my choice when I commenc'd. I bid neither for soft eulogies, big money returns, nor the approbations of existing schools and conventions . . . unstopp'd and unwarped by any influence outside the soul within me, I have had my say entirely my own way, and put it unerringly on record

University of Alberta

E. J. ROSE

John Mill's Boyhood Visit to France, a Journal and Notebook. Edited with an Introduction by ANNA JEAN MILL. Toronto: University of Toronto Press, 1960. Pp. xxxi, 133. \$5.00.

In the John Stuart Mill canon, *John Mill's Boyhood Visit to France* finds an appropriate place as the self-portrait of the artist as a young man, a very young man, just fourteen years old, in fact. Not the first publication of the material in the *Journal* and the *Notebook* (excerpts and summaries had already been included in Alexander Bain, *John Stuart Mill*), Miss Mill's book is the first to present it as the young Mill wrote in diaries, journals, and letters meant for the eye of his formidable father, James Mill. Reading it after the *Autobiography* is to see clear water at the source of the widening stream of later publications. Points that later were subjected to the recollection and judgment of the man of sixty-one are here fresh, or as fresh as they can be, painted as they are by the youngster for a stern parent.

These records are far from the fashionable flashbacks to childhood of contemporary biography. If John Mill was storing up emotional problems, they scarcely ripple the surface of conscientious learning and the accumulation of materials for his adult works. Of the experience as a whole, the later Mill says, "I carried away . . . a strong and permanent interest in Continental liberalism . . . a thing not at all usual in those days with Englishmen (It kept me from) judging universal questions by merely English standards" (*Autobiography*, p. 43).

No doubt living in France from June, 1820, into the winter of 1821, separated from

his family, though under the surrogate and kindly care of Sir Samuel Bentham, nephew to the great Jeremy, provided both an awakening and a mild shock. He seems to have accepted the new régimes or lack of them in the household of the Benthams (always in process of moving from one place to another) with resignation and even with some pleasure. It would be tedious to list the day-filling activities, "occupied with masters from noon till 9 at night, exclusive of about 20 minutes for dinner". The masters were not all scholars; there were lessons in fencing, dancing, music, solfège, and an introduction to the flora of the Pyrenees by George Bentham. One expects the lists of masters, books, scholarly enterprises, and earnest inquiries to be long and impressive. They are, and as in the *Autobiography* have to be read to be believed. The critical Mill is already at work: "Read a portion of Legendre's Geometry. This book . . . appears to me to contain the best system of Geometry I have ever known"; "Je m'occupai toute la journée des Cahiers de mathématiques. Ceux d'entre eux qui traitent du Calcul Différentiel l'expliquent très clairement par le moyen de la Théorie des Fonctions de Lagrange et je la crois la meilleure exposition de celles que j'ai encore étudiées." The future logician and philosopher is here too. Notes on a lecture in logic by Professor Gorgonne at Montpellier show sophistication in choice of subject and manner of recording. Is the brain the seat of the soul? The boy has questions. What is the proper analysis of propositions and what is their relation to facts? The later Mill will essay answers still relevant in 1961 to some as yet unsolved problems of philosophy. More than half the record is in French (in process), easy French for a one-language English-speaking person to understand.

Remembering the *Autobiography*, we are surprised at nothing, even the painstaking attempts to account for every minute, every penny ("M. Carrieu, the best dancing master as well as the dearest in Toulouse, per lesson . . . 6d."), the grave reflections on political crises, newly-gleaned information on the comparison of ancient and modern Greek ("the roots of the ancient Greek language seems to be almost all preserved in the modern") and so on. And we are perhaps not so surprised as we ought to be at Lady Bentham's remark to James Mill, "we have been considerably successful in getting the better of his inactivity of mind and body when left to himself". We can only hope that when she goes on to assure the father that "it is by reason supported by examples we point out that we endeavour to convince him, not by command that we induce him to act so or so", it is true. His own home responsibilities are not forgotten. The pedagogue from age seven speaks, and the future defender of women: "That Willie and Clara make progress in History I am very much pleased to hear, as, with Geography and Arithmetic. It is the most necessary of all studies for young people of both sexes The thing most necessary is to interrogate both, but Clara in particular, on what they have some time finished, as they are extremely apt to forget".

The introduction is well and affectionately written, the editing carefully explanatory. All together, it is a book of considerable charm.

Victoria College, University of Toronto

JESSIE MACPHERSON

A History of Lay Judges. By JOHN P. DAWSON. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. vii, 310. \$7.75.

Here is a book containing a pleasant blend of history, political science, sociology and law which should prove of interest to everyone. In a scholarly yet entertaining fashion, the author effectively brings to light the very important role that courts and judges have played down through the years in the maintenance of social order.

Beginning with the adjudicative process in ancient Greece, Professor Dawson examines in detail the principal features of the judicial system, including personnel and procedure in that country, the later development of courts in the Roman Empire, and finally the judicial organization in England, France and Germany during the Middle Ages.

Taking as his theme the displacement of lay or non-professional judges in the courts of France, Germany and England, Professor Dawson advances the thesis that this development was the result of the adoption of the Roman-canonist procedure, especially the modes of investigation and proof, in France and Germany; whereas in England procedural compromises evaded this result to a large extent. This displacement of lay personnel, he argues, led, in turn, to the function of adjudication in the two European countries being transferred from the ancient forms of community court to royal functionaries. In explaining such a result, our author points out that while both England and France began with the same materials—the group inquest from which the English juries descended, and local courts comprised of laymen and possessing a mixture of judicial with other functions—the English government maintained them and made them into institutions of government while the French government helped to destroy them. The French citizen was thus deprived of any active participation in the local process of adjudication, which at this period in the institutional development of France and England included a good deal of law-making or legislative power, while his English counterpart was permitted, and indeed almost forced, to participate actively in a form of local government. The climax of this policy in England was the development of a body of laymen trained in the intricacies of local government who were able to make use of their talents and training on the national level when the opportunity and need arose. On the other hand, Professor Dawson credits the lack of laymen having experience in local government affairs with having a considerable effect on the ultimate collapse of the French monarchy.

As a means of illustrating the important function that the local or community courts played in the social, economic and political life of England, sometimes even as late as the eighteenth century, the author, through the actual court records of Redgrove Manor in Suffolk, re-creates for us the daily life in a typical manor during the sixteenth century. The influence and power of the local town and borough court, peopled with laymen as they were, are also discussed and studied.

Professor Dawson, in drawing attention to the historically important role of the layman in the administration of justice, has performed an invaluable service for scholars

and laymen alike and his conclusions as to its effect upon political developments in the countries considered deserves serious consideration by his readers. Quite apart from these conclusions, much of the value of this book lies in its effectiveness in conveying to the reader a better understanding of the historical development of our modern judicial organization by giving him a look at the judicial process as it existed centuries ago and the course of its development since then. The reader emerges, I believe, with a more acute appreciation of the importance of courts in our modern social structure and of the value to him personally in having a judicial system that functions effectively and impartially.

Dalhousie University

W. H. CHARLES

The Fall of Parnell 1890-91. By F. S. L. LYONS. Toronto: University of Toronto Press, 1960. Pp. xii, 362. \$6.50.

The emergence of the Irish Republic to a place of importance both in Commonwealth and international affairs has been accompanied in recent years by a fresh appraisal of Irish history in an increasing number of scholarly studies. A recent notable addition to these studies is *The Fall of Parnell, 1890-91* by Dr. Lyons, Fellow of Trinity College, which is the first volume of a second series of *Studies in Irish History*, edited by Professors Moody, of the University of Dublin, Beckett of Queen's University (Belfast), and Williams of the National University of Ireland.

The opening chapters give an admirable survey of Parnell's political career and of the celebrated O'Shea affair which caused his downfall. Every available source has been carefully evaluated; and while the author admits that there are still some questions that may never be satisfactorily answered, there now seems little doubt of O'Shea's connivance, despite his assumed role of the deceived husband at the divorce trial. The evidence of a unionist conspiracy between Chamberlain and O'Shea to destroy Parnell is one of many interesting questions raised by the author. He believes, however, that this particular point lacks sufficient proof, though he does not rule out the possibility that further sources of information not at present open to the investigator—for example the Balfour papers—might show that such a plot was contemplated.

The main part of the book is devoted to a detailed, objective analysis of the final crisis of Parnell's life, covering a period of just eleven months from the divorce trial in November, 1890, until the death of Parnell in the following October. New materials not hitherto investigated have been used by the author in describing the conflict within the Irish Parliamentary partly between Parnell and those who sought to overthrow him. These chapters cover such incidents, never before examined in such detail, as the celebrated quarrel in Committee Room Fifteen, the Boulogne negotiations, and Parnell's final campaign in Ireland to retain his leadership of the party.

The scope of the volume is much wider than this brief summary might suggest. The author clearly shows that the crisis within the Irish Parliamentary party was a crisis for English liberalism as well as for Irish nationalism. For the split within the Irish Parliamentary party was matched by profound differences within the liberal party on the Home Rule issue which eventually resulted in a unionist secession equally damaging to the future of liberalism. After the defeat of Mr. Gladstone's Home Rule Bill by a Tory-dominated House of Lords, the method of constitutional agitation was hopelessly discredited in the opinion of an increasing number of Irishmen. As a consequence Irish nationalism was gradually turning toward the alternative method of revolution that Parnell had been sorely tempted, but had resolutely refused, to adopt. Those who for widely different reasons had desired the downfall of Parnell could hardly have foreseen some of its long-range consequences in a partitioned but predominantly republican Ireland outside the British Empire.

Toronto, Ontario

ARTHUR GARRATT DORLAND

Quest for Failure: A Study of William Faulkner. By WALTER J. SLATOFF. Ithaca: Cornell University Press, 1960. Pp. 275. \$4.00.

About five years ago I heard Malcolm Cowley say to a group of graduate students: "The one thing we *don't* need is another book on Faulkner." Since then no fewer than five books have appeared, each with less justification than the one before, each treating a narrower topic. Mr. Slatoff's effort is the narrowest yet; indeed, if one took away from his book the documentation, the interminable reports on "close reading", and the repetitious expositions and recapitulations of the "significant findings", one would have left a decent, substantial article. This is inevitable, of course, when we must begin, as Slatoff does, by seeing what we can "discover about Faulkner's fictional world by giving it the kind of close technical scrutiny that most critics now give to poetry . . ." (p. 2)

What comes from this approach (certain and terrifying as Fate itself) is rhetorical analysis: we juxtapose quotations and discover "tension" in Faulkner's numerous antitheses; motion and immobility, sound and silence, quiescence and turbulence. Then we conclude that Faulkner has a "polar imagination" because his "oxymoronic" rhetoric embodies an equivalent antithetic mode of thought and perception.

Next we broaden our approach and do the whole thing over again (Part II of the book), but this time we look for antitheses in concepts, characters, and style. Results: there is Space rather than fusion between Faulkner's extremes of peace-terror, irascibility-calmness, quietness-harriedness, black-white, rich-poor.

Finally we reach what the title promises, the quest for failure, by which Mr. Slatoff means that he finds no reconciliations, no homogeneity in Faulkner's work. "The essential purpose and effect of most of Faulkner's oxymorons, I believe, is not to force the

reader to grasp a reality or unity beneath an apparent contradiction but to leave him with the tension of the contradiction itself' (p. 137).

In short, Mr. Slatoff disagrees with a considerable majority of Faulkner's critics over the past fifteen years who, caught up in a reverential cult of psycho-mystico-archetypal literary interpretation, perpetrated a full-blown critical hoax on the reading public. What one objects to is first that Mr. Slatoff is rather too timid in exposing the hoaxers, and second that he inflicts dreadful punishment upon his readers by subjecting us to a poetic analysis of Faulkner's dozen or so long prose works. It is numbing. More, it is unnecessary, since anyone who has bothered to read a little biography and a couple of Faulkner's novels knows well enough that Faulkner's temperament is badly split. He knows it without an excruciating journey through the labyrinth of Faulkner's oxymoronic prose.

But perhaps we should not complain. Mr. Slatoff does the best anyone could do with his approach. It is not his fault, presumably, that the academic world compels its young initiates to spin out good articles into plethoric books for the sake of promotion. He is, moreover, accurate, and quite undecieved by post-war Faulkneriana.

University of Michigan

D. H. STEWART

Canadian Books

The "Foreign Protestants" and the Settlement of Nova Scotia: the History of a Piece of Arrested British Colonial Policy in the Eighteenth Century. By WINTHROP PICKARD BELL. Toronto: University of Toronto Press, 1961. Pp. xiv, 673. \$9.50. Whether 'tis better to be the final authority on one small but unique part of provincial settlement and history, or one of several general historians competing for a superior blend of fact and fiction—that is a question for the Author, who in this instance has reversed Andrea Del Sarto's maxim that a man's reach should exceed his grasp. Without attempting to prove that those were the only alternatives, it is pertinent to enquire what is involved in becoming the final authority on part of the history of a province, how far afield one must go in relating the part to the whole to become such an authority, and how far the assumptions on which the general historians hitherto have had to rely can meet the test of close analysis? Such are some of the questions that occur to a reviewer of Dr. Bell's study. But other questions precede even these and must be answered first: how far one may see the end of a research project in the beginning, and how far this project may become a Janus-faced portal to numerous highways and byways that must be explored before the end is reached.

That Dr. Bell did not see the end of his research project in the beginning is clear from his own testimony that he set out merely to account for the conflicting statements

of general historians, journalists and others as to who gave the name Lunenburg to the township (later county) in Nova Scotia, and the conclusions derived therefrom as to the place of origin of the Foreign Protestants.

Having found that the Foreign Protestants had had nothing to do with naming the Nova Scotian settlement, he was led to question the use of the word Hanoverian to describe its German element and, therefore, to a study of the specific origins of all the Foreign Protestants who came to Nova Scotia. Such a study involved tracing every individual (some 2700) from his domicile in Germany, which was then comparatively speaking a geographical expression covering many small sovereignties, or in Montbéliard, a territory or variable boundaries, or in Swiss cantons not all identical with those of the nineteenth and twentieth centuries; and proved not only that the majority of the Foreign Protestants came from elsewhere than Hanover but also that few if any came from there.

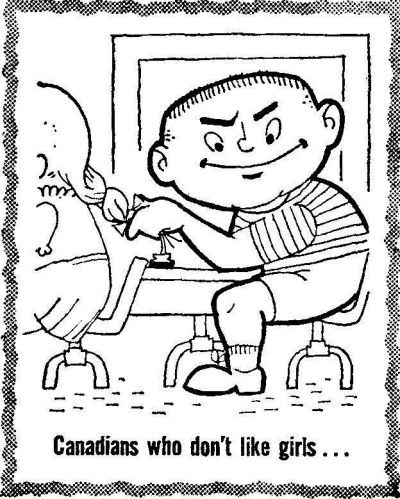
This study also called for an examination of British Colonial Policy in the eighteenth century. Hence the necessity of looking backward to see how far the British Government had met and dealt with suggestions for diverting the flow of Foreign Protestants to Nova Scotia, between the Treaty of Utrecht and the founding of Halifax. This like an Irishman's preface was written last, though it appears properly in the book as the background of British Colonial Policy from 1749 to 1752 (and later), comprises about 100 pages, and justifies the sub-title of the book, "The History of a piece of arrested British Colonial Policy in the eighteenth century".

Having shown his readers how familiar the British government had been with the idea of utilizing Foreign Protestants for settling Nova Scotia, Dr. Bell proceeds to discuss the plan of the British Board of Trade in 1749, and to trace in detail its operation from 1749 to 1752 (noting its ineffectualness thereafter). This, which has now become the main object of the much-expanded earlier research project, involves and occupies more than 200 pages, in which with meticulous care (often *curiosa felicitas*) he examines the contract and character of the Board's agent, John Dick, the method of recruiting immigrants, the passenger lists of the ships that carried the immigrants from 1749 to 1752, the ages and previous occupations of the Foreign Protestants, the financial aspects of the emigration, the conditions on shipboard, etc., and attempts to answer such unforeseen questions as to the comparative meaning of tonnage in the eighteenth century, without which no sound conclusion could be reached as to charges of overcrowding, etc.

Having got them to Halifax, he notes the changed circumstances which frustrated the original plan of settling them amongst the Acadians, and the steps leading to the final decision to settle them at Lunenburg. This discussion comprises 80 pages of the book, while his detailed account of the actual settlement (1753-55) requires another 100 pages. The economic and political activities of the settlers in "the precarious years 1756 to 1760", and their development from 1760 onwards, fill more than 100 pages, and the fortunes of the Foreign Protestants, who remained in Halifax to be assimilated gradually, are given 20 pages more.



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The whole study runs to 634 pages—followed by an honest bibliography of nine pages and a useful index of 26 more—many of which are devoted to footnotes, and afford every variety of scholarly usage of such notes: to identify or expand a quotation; to examine critically other accounts, assumptions, or conclusions; and even to correct or modify an earlier note of his own. These footnotes, Dr. Bell says, can be ignored by the reader who is so inclined, but other historical scholars will find in them authority for every statement of fact and a reason for every assumption that he has made. In other words, in satisfying his own curiosity and historical conscience he has written a definitive work, or has become a final authority on a unique part of Nova Scotian history, conscious that no one will ever attempt to cover that ground again, because no one is likely to be found combining the necessary knowledge of eighteenth-century German language and geography, of historical canons of criticism and techniques, and the necessary will to the intellectual pursuit of leisure; but also because there will be no need to do so. There is need, however, of (as Somervell to Toynbee) a discerning summary of Dr. Bell's authoritative account of the origin, settlement and vicissitudes of the Foreign Protestants of Nova Scotia, for both the casual reader and the provincial official responsible for tourist "literature". As for those who would be keenly interested, the sheer weight of this volume precludes bedtime and armchair readers of any but the most physically fit. For them and for others, who must be content with a chapter at a time, it will have the value of an encyclopedia.

Nova Scotia Archives

D. C. HARVEY

Movements of Political Protest in Canada, 1640-1840. By S. D. CLARK. Toronto: University of Toronto Press, 1959. Pp. viii, 518. \$6.50.

Students of North American social and political history owe Professor S. D. Clark a debt of gratitude on two counts: not only did he edit the series of distinguished studies dealing with the Social Credit Movement in Alberta, but he concluded that series with a book that challenges the reader to re-read all its predecessors. Although the events treated, as the title shows, are at least almost a century removed from 1935, the year in which Social Credit conquered at the polls, this book is closely related to the others in the series, indeed more so than some of the others are to each other, for what Professor Clark does is to put forth a thesis about the nature (or causes) of the Movement. His thesis is that the Movement, far from being unique, fundamentally was just one more outburst prompted by a cause (or a set of causes) that operated in North American society from its very beginning. In chapter after chapter he seeks both to show the nature of "frontier" protests and to prove that most, if not all, the notable movements of political protest in British North America have been of this type. He concludes his demonstration with the year 1840, and allows the reader to test the thesis, particularly as it applies to Social Credit, for himself.

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From one viewpoint, one virtue—from another, the great vice—of the book is that the reader can ignore this thesis, and still find many of the chapters highly instructive. Because Professor Clark writes about the malcontents rather than about constitutional development, he takes us far from the familiar track through the period 1640-1840, and thus enriches our understanding of those two centuries of our history. Moreover, it is clear that he has worked carefully to achieve accurate accounts of the movements about which he writes. His chapters on the protests centered around Tonge in Nova Scotia, around Glenie in New Brunswick, around Thorpe, Gourlay, and Mackenzie in Upper Canada, and around Papineau and his predecessors of 1775, 1794, and 1796 in Lower Canada are books of genesis that help greatly to explain subsequent political events in those provinces.

The unifying thesis, naturally, is more controversial. What Professor Clark argues is that a failure to see that the desire to be rid of centralized authority was common to outlying communities throughout all North America leads to the erroneous notion that Canada has no tradition of political protest: "The dominant urge of frontier populations (in Canada, as in the old British colonies) was to be left alone, to escape the exactions and restrictions of outside political authority." In the old colonies, he contends, this frontier spirit triumphed to a high degree. It gave American political institutions their most notable features: the convention, the bill of rights, the separation of powers, and the election of executive officers as well as of legislators. Besides, after 1800 this spirit was tolerated, even encouraged as patriotic, by the national authorities because it expedited American occupation of the continent. In Canada, on the other hand, it never had a chance to bear its fruit. Here every show of local independence endangered the hold of empire on the continent, and therefore had to be suppressed vigorously, for always there were Americans who were ready to treat any such show as an opportunity to "liberate" their northern neighbours. Consequently, the new constitutional system worked out after 1840 must not be described as the issue of the political experience of Canada's people, but rather as the product of "an effort to hold in check the kind of political developments (developments following the American pattern) which that experience engendered. Responsible government developed in reaction rather than in response to the true democratic spirit of the Canadian people." Despite this lack of obvious successes, the frontier spirit of independence produced by the frontier experience, Professor Clark argues, was never absent in Canada; and it has been the basic cause of movements of political protest in Canada. If this truth is not accepted, he concludes, the Social Credit Movement cannot be appraised for what it is, an outburst in the old North American tradition of rebellion in the backlands against the encroachments of remote central authority.

The question to which each reader must try to find his own answer is not whether this interpretation is correct or incorrect, but whether it is correct (or incorrect) to a high degree.

Professor Clark arouses resistance gratuitously by his statements on the origins of American and Canadian political institutions. Probably nobody would argue that those

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institutions were not influenced by the political experience of frontier people. This does not mean, however, that an author can presuppose, without putting forth either evidence or argument, that it is to that experience alone, or even primarily, that we must trace the outstanding features of the American constitution—for example, the separation of powers. And if the American system is not the natural North American system, the Canadian system may not be as much out of harmony with the experience of the Canadian people as Professor Clark seems to imply when he writes, "Responsible government developed in reaction rather than in response to the true democratic spirit of the Canadian people." The truth of the matter, of course, is that the causal relation between the frontier spirit and American and Canadian political institutions is only peripheral to his main argument, which is that Canada possessed a strong tradition of political protest based in the frontier experience.

More important is the question whether or not Professor Clark has established the existence of such a frontier revolutionary tradition. That there was a series of protest movements does not mean that all were caused by the same basic cause, or, if they were, that that cause was the frontier experience. The discernment of historical causes is no easy task. Just how he could have gone about testing his thesis is hard to say. What he has done is to tell the story of one movement after another, and to rely on a fair amount of repetition to convince the reader.

But even if we assume that there was a strong frontier revolutionary tradition, it would not necessarily follow that "there was nothing really very new about the Alberta movement." The historian, who by the nature of his genre is interested chiefly in change (and its causes), may neglect the constant factors, and therefore may exaggerate the novelty of economic, social, and political happenings. Professor Clark's book serves as a warning against that Scylla. On the other hand, if one concentrates on the constant factors, especially on a single constant factor, one may be led to ignore the existence of historical change. At times Professor Clark, perhaps because he is a sociologist, veers alarmingly close to this Charybdis.

St. Francis Xavier University

J. B. STEWART

The Oxford Book of Canadian Verse. Chosen and with an Introduction by A. J. M. SMITH. Toronto: Oxford University Press, 1960. Pp. lvi, 445. \$6.00.

This reviewer writes as a relative newcomer to Canadian literature, who cannot do full justice to the much larger body of material from which Professor A. J. M. Smith has chosen *The Oxford Book of Canadian Verse*. Yet by his very newness to Canadian literature he can speak for the far-too-large group of readers, English and American, and Canadian, who for varied and complex reasons do not know or even know of Canadian literature, above all Canadian poetry, as they should. This is not to ignore that there



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have been well-known anthologies of Canadian poetry, by Professor Smith and others, but only to recognize that the Oxford anthology can and should reach a larger audience, especially outside of Canada, than have most earlier ones. This fact by itself makes the anthology especially important, as does the fact that it includes a large body of French-Canadian poetry interwoven chronologically with the English.

Viewed chronologically, English-Canadian poets might be seen in three groups. The first group, to whom Professor Smith gives forty pages, have historical importance only. The second, to whom he gives eighty pages, are poets now enshrined or entombed, according to the reader's opinion of them. From them came for a long time the good and bad reputation of Canadian poetry, especially outside of Canada. The third group, to whom Professor Smith gives more than two-thirds of the anthology, are twentieth-century poets. To many of these last, readers sometimes apply the back-handed compliment of not thinking them Canadian poets at all. Yet they are Canadian, significantly so, and deserve attention for their national identity as well as their absolute poetic worth.

The earlier writings in the anthology, such as the over-aspiring, rhetorical blank verse of Heavyside's *Saul* or Sangster's Spenserian stanzas on the scenery of the Thousand Islands, have mainly cultural importance, in two senses. They show the early presence in Canada of a culture, even if imitative and at times amateurish, from which later, more original poetry could come. And, as a result of the self-conscious aim of many of the early poets to be explicitly Canadian, often even the weakest of these poems give a vivid picture of Canadian culture, in the anthropological sense of that term, worth having.

The second group seem, on the basis of this anthology, to hold a place in Canadian literature much like that held in American literature by Longfellow, Lowell, and company. Once highly regarded, they wrote and published so much poetry, much of it imitative of the English Romantics and Victorians and the American imitators of those poets, that many modern readers and critics have turned strongly against them. Yet many good poems by Carman, Roberts, and others lie buried under the ruins of their authors' former reputations. By choosing as rigorously as he has from the writings of these poets, Professor Smith takes a more discriminating view and challenges the reader to make his own excavation and resurrection, by his own standards. The selections from this group are strongest when rendering in words some natural scene, simply and vividly; they are weakest when, pressing too hard for emotional or spiritual significance, they blur and sentimentalize their subjects.

The poets of the third group, all writing in and directly or indirectly of our century, are almost without exception more original, more interesting, and more challenging. Fully equipped with traditional and newer poetic techniques, armed with the special strategies of their special linguistic and cultural situation, they handle ably the full range of modern poetic subjects. They seem less self-consciously Canadian, and when they do treat a conspicuously Canadian subject, as in F. R. Scott's "Laurentian Shield," Roy Daniells' "Farewell to Winnipeg," or A. M. Klein's "Montreal," they do so with more depth and



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resonance. To the two most outstanding of these poets, E. J. Pratt and A. M. Klein, Professor Smith has dedicated this anthology.

The one obvious gap in the anthology—to what extent does it reflect a gap in Canadian poetry?—is the lack of any major longer poems presented complete. This lack may be due to the format of the Oxford anthologies. Yet F. O. Matthiessen included in the *Oxford Book of American Verse* Whitman's "Song of Myself," Robinson's "The Man Against the Sky," Eliot's "The Waste Land," and Wallace Stevens' "The Comedian as the Letter C." Professor Smith prints no poems of like scope and substance. However, the best of the shorter poems he does print in the *Oxford Book of Canadian Verse*, such as Pratt's "The Truant," Leo Kennedy's "Epithalamium," John Glassco's "Stud Groom," and the poems by Klein, Malcolm Lowry, Anne Wilkinson, Irving Layton, and Daryl Hine, to name only the most obvious examples, can stand without apology beside the best poetry written in England and the United States in the past fifty years.

University of New Brunswick

LAURIAT LANE, JR.

A Candle to Light the Sun. By PATRICIA BLONDAL. Toronto: McClelland and Stewart, 1960. Pp. 316. \$5.00.

The tragic death of Patricia Blondal has left but a single book as evidence of her right to a place in the history of Canadian fiction. That book, *A Candle to Light the Sun*, though a first novel, is yet written with sympathy, maturity, and a firm control of her medium; her tragedy is also ours in that there will be no others. Our consolation must be that the single novel that bears her name is an uncommonly fine one.

That is not to say that *A Candle to Light the Sun* is altogether a pleasant book. One looks, and generally in vain, for ordinary, everyday people—like ourselves, perhaps—whose problems, frustrations, libidos, and psychoses are reasonably under control. Strength and weakness alike seem to be expressed in more or less frantic copulation, and one is mildly surprised to find at the end an unwillingly unspotted wife for the hero. Like *Look Homeward, Angel*, from which it appears to take considerable inspiration, this novel creates a rather frenzied world which is accepted, almost casually, as the normal one. The reader acquainted with western towns might hesitate to accept Mouse Bluffs without some reservation.

A Candle to Light the Sun is in some ways a strange book, with families and generations revolving in a confusion that never becomes entirely clear. Even Mouse Bluffs, where most of the story occurs, remains shadowy and indistinct; it may be intentionally, for Mrs. Blondal demonstrates her mastery of description time and again. An especially interesting technique occurs in many incidents, in that important details are omitted at the time of telling, and are then supplied later, considerably altering the significance of the event. A case in point is David Newman's first visit to a brothel.

The story of *A Candle to Light the Sun* opens in 1936 as the news of the death of George V reaches Mouse Bluffs, a town of indeterminate size some distance west of Winnipeg. To many of the citizens of the town, the news is a sign of the end of an era—to Gavin Ross the doctor, to Ian Ross, his brother, crippled in body and in spirit in World War I, and perhaps most of all to Arthur Newman, ex-sergeant-major, whose loneliness and stern kindness have made a wife of Muriel and a son of David her child. But in the town very little changes.

1936, Mouse Bluffs hesitated and slowly drew up the out-rolled hope, paused and called in the future so that it might not be scorched by the incessant sun, its eyes destroyed by the drifting sifting soil, called in the future to hide behind the wet rags hung against the door frame so that it might not be blown to nowhere with the dry brown tumbleweeds.

Men whose fathers had followed the slow feet of Sir Richard Rashleigh's oxen knew that Mouse Bluffs was not expected to prevail; none of the quick hot dreams of wealth had ever come to Mouse Bluffs; God expected only that it endure.

The town does not grow. Or diminish. It is a bare seventy-five years old, yet there is a permanence about it.

In this town David Newman grows into adolescence, moulded by all he sees and hears around him. Lowest in the town is Jack Yeates, who farms his wife Phoebe to any man who will have her, and highest is Christine, daughter of the dead Sir Richard and wife of Gavin Ross, who haunts the river where years before her daughter had drowned. Midway on the social scale is the Reverend Daniel Backhouse, whose jealousy is part of the reason for his wife's discontent. David's particular friend is Lilja Backhouse, and in the summer, Darcy Rushforth, Gavin Ross's nephew, who moves through the story clinging to David as both parasite and evil genius. Pregnancy and death, poverty and disaster are commonplaces in Mouse Bluffs. Through it all David at last graduates from high school, to face a world in which his mother has died of tuberculosis and his foster father, failing to kill himself with a rifle, lives on in a mental hospital.

It is only at this point that the story becomes definitely David's, and continues equally cheerfully through David's rather aimless college career. Darcy Rushforth is at Knox Hall when David arrives, and a year later Lilja appears, grown to a young lady whose beauty is matched only by her determination to marry for security and babies. College classes, brothels, and drinking parties all contribute to David's education. In the end a murder, a hanging, and Gavin Ross's second stroke bring David back to Mouse Bluffs, where he finds Roselee, Darcy's sister, and the vague promise that life may not be in vain.

A Candle to Light the Sun is, as I have said, a strange and complex book, its multiple human relationships clear in themselves and yet combining to form a vague and disturbingly oppressive world. The theme of the book appears to be the moulding of the character of David Newman, and especially the influence upon him of Darcy Rushforth for evil, and of the coldly idealistic Dr. Gavin Ross for good. In a world without heroes, however, trial by ordeal brings an inconclusive verdict.

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From beginning to end the author writes with a sensitive understanding of her characters, be they young or old, male or female, prairie patrician or shack dweller. Sensitive too is the prose, nervous and imaginative, occasionally startling in its simplicity, sometimes crude, sometimes pure melody. *A Candle to Light the Sun* should be read more than once, and less hastily than a reviewer must read. I believe the reader who makes the effort will find himself more than adequately rewarded.

Ontario Agricultural College

H. V. WEEKES

A Voice from the Attic. By ROBERTSON DAVIES. Toronto: McClelland and Stewart, 1960. Pp. ix, 360, x. \$5.00.

Scotchman's Return and other Essays. By HUGH MACLENNAN. Toronto: The Macmillan Company of Canada Limited, 1960. Pp. 279. \$4.00.

We have here two books by Canadian authors, written with different aims, in different forms and in different manner, which yet overlap at times in a common love of books and which utter recognizably similar protests against things as they are.

A Voice from the Attic takes its title from a poem in which Patrick Anderson referred to Canada as "America's attic"; but the title has little to do with the content of the book, which is Canadian only by accident of birth and by its impartial gleanings from the literature of both sides of the Atlantic. This is a book about books, couched as an appeal to "the clerisy", the author's word to group those who in an age of television still like to read for the enlarging of experience and the enriching of imagination, for the music of words and a delight in the definitive phrase. It was to be feared from the title that the author might have been tempted into that "professional Canadianism" nurtured by the CBC and *Maclean's Magazine* and have built his survey upon Canadian authors. Far from it. Stephen Leacock receives appreciative treatment, and the rest are covered by a single phrase: "Who reads Sir Gilbert Parker?" This may not be patriotic, but for an author with all English literature to browse in it is not disproportionate.

"The clerisy" is seen as fighting a rearguard action with critics who tell them what they must think, and with the mass-media of entertainment which suggest that they need not think at all. Widening literacy has produced a shallower culture; widening prosperity has put the purchasing power that calls the piper's tune into the hands of the under-educated. One result is a literature of physical eroticism and brutal violence aimed at the instincts of the sub-intelligent, and of pseudo-scientific, pseudo-religious panaceas for reaching success or health without any painful struggle to understand the meaning of achievement or the causes of anxiety.

In contrast to this "Higher Jackassery" there are the genuine books, and, in pursuit of these, the author rather abandons "the clerisy" to wander the byways of English literature. His path is as tortuous as the solution of a topological puzzle, for he takes for

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granted the reader's familiarity with the English classics and crosses these well-lighted thoroughfares only in passing from one odd alleyway to another: criticism, Samuel Smiles, "God as an assistant in business", Freud, phrenology, sex in literature, the Victorian novel, London low life, Surtees, novels about Shakespeare, joke-books, on reading plays, pornography, best-sellers, book-collecting. Yet this hodgepodge of content is unified by the author's interest, which is consistently intelligent, appreciative, well-phrased, and spiced with pungent comment, an excellent individual sampling of the many-sided interest of books.

Scotchman's Return is a collection of essays and, as such, lacks the thread of unity that runs through the other book; but the unity of each part gives it a value of its own. The best pieces, "Scotchman's Return", "The Classical Tradition and Education", "The Future of the Novel as an Art Form", far surpass in emotional or intellectual value anything in *A Voice*, while others are, inevitably, slighter—personal reminiscences and interpretations—and a few are no more than such stuff as articles are made on. The writing is always a pleasure, cultured and apt, with one foot in the classics and the other in Nova Scotia. The author is constantly in evidence, but this—according to Montaigne, who should know—is the essence of the essay. His comment upon many aspects of life gains depth from an awareness of history and the pressure of the past upon the future, though at times his comment seems tinged with professional Canadianism. Twice we read that the King government sold out a third of Canada's future to the United States. But has any country developing under capitalism not done the like, and has any one of them been swallowed up or paid its debts? Or should we feel conscience-stricken about the Canadian-owned waterfalls of Brazil?

In spite of their differences in form and central interest, these authors are not far apart in many aspects of their work and thought. Both write excellently from a background of wide reading intelligently absorbed. Both despise the consumer-oriented society of our day, the economic domination that forces us to live in a fog of fraud and distortion. Mr. Davies sees salvation for the clerisy in "curiosity, the free mind, belief in good taste, belief in human nature", yet what is more human and natural than the Higher Jackassery that he derides? A great fault in our society, as both agree, is its shallowness, the mediocrity encouraged by the democratizing of education which frustrates the intelligent to make life easy for those who cannot or will not learn. In *Invertebrate Spain* Ortega y Gasset pointed out a disease which is only less dangerous in countries less senile than Spain, the division of society into sympathy-tight compartments. The sub-intelligent everywhere accept such divisions, whether of religion, language, occupational group, club, or of class in wealth or education, but they exist also among the intelligent. Mr. Davies quotes with approval a scientist's remark that "a scientist is all the better for being an educated person". I have yet to hear a humanist display similar perception. In the last hundred years science has disrupted and remodelled the bases of society and religion, the everyday life of everyone and his hopes for the future, yet neither

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of these volumes would make one suspect the existence of science, apart from occasional references to rocketry and Einstein.

In *A Voice from the Attic* reality is glimpsed only in the way that books, and these chiefly fiction, have shown it. One must not criticize a book for not being what it does not set out to be, but the theme of both these authors, that shallowness is *the* modern sin, seems to overlook its twin, that narrowness is at least as dangerous. This reaches deeply into the ranks of the intelligent, to scientists who fashion the ideas that average men must use, and yet turn them out in a jargon for specialists and without regard for their wider implications, and to humanists who alone can remake this new knowledge into patterns of thought and purposes of life reaching out into the future and who too often are blandly unaware of its existence.

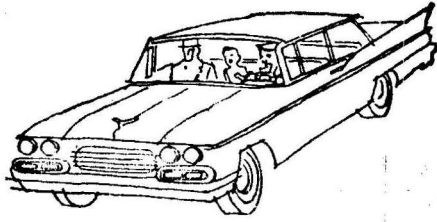
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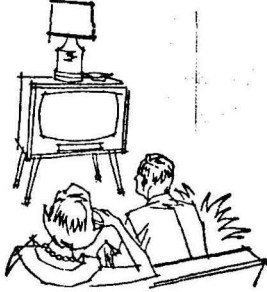
Hudson's Bay Company, 1670-1870. Vol. II: 1763-1870. By E. E. RICH. London: The Hudson's Bay Record Society, 1959. Pp. xi, 974.

This massive volume, which traces the history of the Hudson's Bay Company from the surrender of New France in 1763 to the termination of Company rule in the West in 1869, appears at an appropriate time when Canadians seem abnormally conscious of their national identity. This book serves to remind us that the Fur Traders have not only bequeathed to us our most distinctive national myth; they have, in a real sense, created the nation itself. In the first half of the nineteenth century the Anglo-French community in the St. Lawrence basin was cut off from the western lands that were its natural inheritance by the Canadian Shield, which opposed an effective barrier to any large-scale migration by any way except through the territory of an alien power. The Manifest Destiny of the United States was pointing north as well as south; and Rupert's Land and New Caledonia, but for the Company, might well have gone the way of New Mexico and California. But the Fur Traders possessed and guarded our inheritance until the nation grew up and could claim it. The so-called Fathers of Confederation were actually merely god-parents of an empire that had been secured by Mackenzie, Fraser, George Simpson, and not least by that immaculate despot, James Douglas, whose unauthorized intervention in the Fraser Valley ensured that British Columbia would not become a second Texas. A salute to this book is more than a tribute to a splendid monument of industry and research; it is an act of filial piety.

It has not been possible for Professor Rich to maintain throughout his second volume the epic quality which distinguishes the first. Not even he can give much popular appeal to the tedious and protracted negotiations that led up to the Deed of Surrender and the termination of Company Rule in the West, though his exhaustive treatment of the proceedings places the serious student deeply in his debt. But he is always readable



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where his material gives him scope. In the account of the long and complicated brawl between the Montreal traders and the agents of the Company he is precise, lucid, and accurate: he strikes a balance between the contending factions not by an assumed and artificial impartiality but by a complete and thorough understanding of opposing viewpoints and reciprocal provocations. He is the acute and well-informed witness rather than the judge, and his text requires little comment to elucidate it.

In his estimate of persons Professor Rich is shrewd and lively: he leaves nothing out and gives articulation to what many may have felt but never exactly expressed. His sketch of the tremendous but unlovable George Simpson is particularly happy, and, in its wealth of circumstance, borders on the dramatic. He treats Hearne with judgment and sympathy, though one wishes that he had granted him a more absolute acquittal for the surrender of Fort Prince of Wales to Lapérouse. The troubled history of Lord Selkirk is well told, and better than anything else in the book illustrates the happy knack of helping the reader to his own verdict instead of imposing one of the author's. David Thompson alone emerges from this book with reputation diminished: the author finds it hard to forgive his delay on the Columbia which prejudiced British claims in Oregon.

Both the sponsors of this volume and its author are to be congratulated on the manner in which the vast undertaking which it represents has been carried out. In fullness, clarity and authority it is the best extant record of the Canadian West during the century before Confederation.

Acadia University

L. H. NEATBY

The Wandering World. By RONALD BATES. Toronto: Macmillan Company of Canada, 1959. Pp. 60. \$2.75.

This book of poems is not short of memorable phrases:

Romantic memories at his heel
Like hounds . . .

but no single poem, or carefully grouped series of poems, compels the reader with the urgency of perfection. This may be because Mr. Bates' art deliberately refuses the romantic and flamboyant gesture of

Climbing
The stairs by the crazed lustre of a fading time,
[and discovering] no way out but the romantic role:
A part which takes the tragic scene as absolutely certain,
Where the star turn is the wildly cheered final curtain.

The rhetoric of this verse is considerably muted, scholarly, and contemplative. It celebrates a world in which all the meaning-giving activities—founding, exploring, returning



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home, loving, begetting—are dominated conceptually by the historicity of death and metaphorically by winter. Men circle home to die; Daedalus never flew; Orpheus has given up singing; Prufrock's coffee-spoon existence comes in for some prosaic elaboration; and the wild, uncertain, siren-haunted seas are tamed into the "aquarium of the cocktail lounge" where "all the beautiful girls . . . Sit, vogueish, casual . . ." The unassuming necessity of being placed, of purchasing a footing in elemental space, of building unheroically for oneself in this wintry world—this is a genuine twentieth-century theme. The question is whether the verse itself is able to rise above the very passionlessness and accepting protest of its theme. No doubt verse can; but this book has not really managed it.

University of Alberta

IAN SOWTON

The Founding of Canada: Beginnings to 1815. By STANLEY B. RYERSON. TORONTO: Progress Books, 1960. Pp. xi, 340. \$3.00 (paper); \$5.00 (cloth).

As the foreword states, this is intended to be a Marxist interpretation of Canadian history. The reviewer began to read it as such, with hopes of discovering a new and interesting approach to an old subject. He was disappointed. He will not go so far as to say that what is new is not true and that what is true is not new; but he abstains from that judgment only because he found so little that was new.

This may be too severe a judgment, however, because the book is conscientious, honest, and scholarly. The trouble is that there is so little that a Marxist can add to the early history of Canada. The struggles of competing states, the greed of fur traders, the exploitation of the Indians, the hardships of the early settlers—all these are only too well known already. The economic aspects of the story have not been slurred over by the non-Marxists. They have lighted up the facts so well that the Marxist candle sheds very little new light.

Perhaps it will do better in the period after 1815.

Dalhousie University

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Books in Brief

The Problem of Tragedy. By S. MORRIS ENGEL. Fredericton: Brunswick Press, 1960. Pp. 81. \$3.50.

This book reflects the dubious victory of the philosopher in Mr. Engel over the literary critic. As literary critic he does justice to the feeling of elevation that the audience feels at the end of a tragedy—the sense that an explanation of “the mystery of human suffering” has been provided. But, unfortunately, as philosopher Mr. Engel will not stop there: he submits the answer to scrutiny and finds it unsatisfactory. The mystery remains. During the contest six theories of tragedy are summarized by the author and several tragic works are analyzed, including *The Dيبك*.

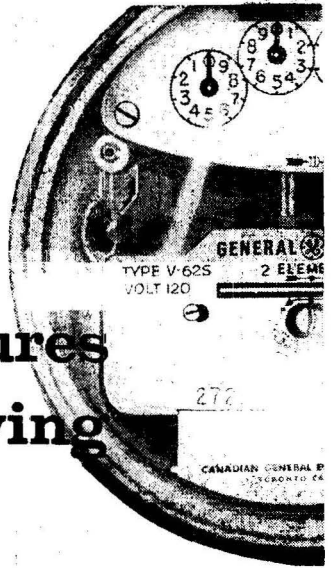
A Bibliography of Canadiana. First Supplement. Ed. by GERTRUDE M. BOYLE assisted by MARJORIE COLBECK. Introduction by HENRY C. CAMPBELL. Toronto: The Public Library, 1959. 333 pp.

The student of Canadian history should welcome the publication of the first supplement to the 1935 catalogue of Canadiana in the Toronto Public Library. With the present addition of 1,640 entries to the original compilation, more than six thousand items in the Toronto collection have now been fully identified for the researcher. It is important to remember, however, that the books, pamphlets and broadsides listed are only those held by one large public library, and that, for this reason, the bibliography, despite its somewhat misleading short title, falls far short in intent and extent of a work such as Marie Tremaine's *Bibliography of Canadian Imprints, 1751-1800*. Despite the excellent bibliographic work evidenced by the present supplement, therefore, and without in any way detracting from the value of its chronological approach and its author and title subject index, scholars are justified in hoping that some day adequate funds and interest will be found to develop a national union catalogue of Canadiana. If that day should come, title entries in the index of the *Bibliography of Canadiana* may refer to complete runs of periodicals rather than, as at present, to single issues; and the introduction may pay tribute to Canadian scholarship instead of to one forward-looking Library Board.

Satires and Epistles of Horace. A new translation by SMITH PALMER BOVIE. Chicago: University of Chicago Press [Toronto: University of Toronto Press], 1959. Pp. vii, 317. \$1.95.

Writing half-a-century ago, George Saintsbury could assert with no suggestion of paradox that “every man of letters ought to have learnt Horace's ‘Ars Poetica’ by heart in the original in his youth.” He lived in happier days; today even those “who lay claim to some tincture of Humanity” would feel no embarrassment at not having read some of the

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best ancient literary criticism. It is for this reason that Mr. Bovie's attempt to make available to a wider public Horace's literary and social criticism is particularly welcome. He has tried very hard to write a translation, not a crib; it is unfortunate that he so often fails to catch Horace's tone. The excellence of the Satires and Epistles is that they perfect the common style of the language—*proprie communia dicere*; and one looks in vain in Mr. Bovie's version for what Dryden called Horace's "cleanness", neatness and purity of diction. Where Horace is easy and conversational, Mr. Bovie is merely slangy; nor will his humour—"glory in eggshellsis"—please everyone. Nevertheless the translation is certainly readable, and the introductions to the various books are useful and informative; Fraenkel's great work is the acknowledged source of much of Mr. Bovie's criticism. The book is well-produced, and the cover is particularly well-designed.

Henry Sidgwick and Later Utilitarian Political Philosophy. By WILLIAM C. HARVARD.
Gainesville: University of Florida Press, 1959. Pp. x, 197. \$4.50.

This book, based upon the author's Ph.D. thesis, has the qualities and shortcomings expected, and usually found, in the less inspired works of its kind. Much of it is given over to summaries that are useful chiefly to those who are not familiar with Sidgwick's work. These are more useful when they are concerned with political science rather than with philosophy, in which the author has relied chiefly upon the opinions of others. This dependence on sometimes conflicting opinions has resulted in some inconsistencies, and in general it may be said that while the author has amassed some useful material he has not succeeded in producing a reasoned synthesis or an enlightened interpretation.

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