

Book Reviews

Place Names of the Avalon Peninsula of the Island of Newfoundland. By E. R. Seary. Published for Memorial University of Newfoundland by University of Toronto Press, 1971. Pp. 383.

Dr. E. R. Seary's important new book, *Place Names of the Avalon Peninsula of the Island of Newfoundland*, is the first comprehensive study of the fascinating nomenclature of one of the most historically interesting parts of North America. The necessity for such a book became evident with the publication of the Maps of the National Topographical Series between 1954 and 1959, which also provided the raw material for a toponymical study. The crisp opening sentence of this extraordinary book defines its subject succinctly: "Toponymy, or the study of place names, is concerned with the origins, significance and interpretation of place names of all kinds and with the changes they have undergone, in form, spelling and pronunciation, whether they be names of natural features such as headlands, mountains, lakes, rivers, and bays, or of man-made places such as towns, villages, farms, fields, streets, and bridges, or even of arbitrary marine areas such as are designated by meteorologists". Dr. Seary shows, in his opening chapter, that the study of the rich variety of place names in Newfoundland not only offers a challenge to the toponymist, in the rigorous linguistic discipline it requires, but it sheds light on periods of conquest and colonization in Newfoundland as well as on the life and character of the people who first explored and settled the rugged coastline of the Avalon Peninsula. One is reminded that North American place names are, of course, rarely more than four hundred years old, and that the circumstances of their imposition are often a well-known part of history; whereas European place names yield the mystery of their meaning only through strict linguistic analysis. Of great value to the scholar are the maps and documents of the early cartographers. Italian, Portuguese, Spanish, Basque, Breton, Norman, French, Dutch, German and English cartographers recorded for their own purposes the names of settlements of the sixteenth and seventeenth centuries. From these Dr. Seary has selected a fascinating Bibliography of Maps and Charts of especial toponymical significance, and his book reproduces two of these, John Mason's "The Island Called of Olde Newfoundland" (1629), and R. Robinson's "The Province of Avalonia" (1669). From such early records it is possible to trace the origins of some of the bizarre and puzzling place names that are so characteristic of Newfoundland, and a delight to the layman and the toponymist alike.

Indian place names in Newfoundland are comparatively rare, though specific references to Indian activity (e.g. Indian lake, brook, etc.) whether to the primitive Beothucks or the later Micmacs, are common enough throughout the Avalon Peninsula, as through the Atlantic Provinces generally. In fact, the few Micmac names on the Avalon Peninsula were recorded only in the 1870s, by which time

the Micmacs were but rarely encountered. The Beothucks left none of their nomenclature on the peninsula, and only about three Beothuck names (e.g. Shannoc Brook and Aguathuna) can be found in Newfoundland, a sad commentary on the sombre history of this unfortunate people.

Most of the earliest records of names of the major geographical features of the peninsula were Portuguese, but frequently refer to English activity: *cauo de ynlaterra* (later Cape Race?) is a case in point. Dr. Seary provides the reader with interesting skeleton maps showing the earliest names imposed on outstanding features of the peninsula by the Portuguese and the French (perhaps frequently translating English names) together with the later English equivalent, or the subsequent new impositions of the eighteenth or nineteenth centuries. Thus Cape Spear, some miles southeast of St. John's, appeared as *cavo de la spera* in the Olivieriana world map of Italian authorship (1505-08), and as *cap d'e poir* in the sketch map of the French navigator Jean Alfonse (1544).

Perhaps the most amusing, as well as the most revealing analysis in *Place Names of the Avalon Peninsula* of the process by which a word may descend to us in a corrupt and puzzling form is to be seen in *Quidi Vidi*, the name of the lake and harbour on the outskirts of St. John's. Dr. Seary wryly offers some alternative explanations of its origin:

In 1743, the Rev. Thomas Walbank, chaplain of HMS *Sutherland* at St. John's, recorded "Cità Vecchià, commonly call'd Kitty Vitty", that is, the old town, thus ascribing to it a second Italian origin. One Engleheart, a secretary to the Prince of Wales, later Edward VII, on his tour of America in 1860, seems to have confused QUIDI VIDI with Cabot's alleged cry of delight on sighting Newfoundland, "O Bona Vista", and thought the name "to be expressive of the surprise of the Portuguese on seeing so much beauty in so sterile a spot". Yet another explanation, completely at odds with the preceding, finds the name a corruption of the French *Quittez, évitez*—leave, avoid, an interpretation which recalls the names *da mirla* and *de farlla* (Kunstmann No. 2 1503-06), glossed by HARRISSE as a divided reading of *C. de mirame et lexame*—Cape Look at Me and Avoid Me, a reminder of the dangers Corte Real had experienced in his explorations.

More probable than all the foregoing, in accord with the imposition of many French family and place names as place names in Newfoundland, and supported, if late, by the forms *Kitty Velle* (Cook 1763) and *Kitty Ville* (Mount and Page 1780), is a conjectural derivation of QUIDI VIDI from the French family name which occurs variously as *Quédville* in both Normandy and Picardy, *Quidville* in Picardy, *Quiédeville* in Normandy, and *Quetteville* in Jersey, or from the French place name *Quetteville*, near Honfleur.

The firm settlement of Newfoundland by the English of the Western Counties of England, as well as by the Irish, has of course great historical significance for the toponymist. Dr. Seary traces the history of all the important names in the peninsula from the seventeenth to the twentieth century, devoting a chapter specifically to Irish place names.

A valuable feature of Dr. Seary's book is the Gazetteer and Index of Place Names, which provides references to the location, origin, linguistic or ethnic significance and cartographical history of each place name in the Avalon Peninsula. The scholarly care and precision expended on this section is typical of the book, and together with its elegant format, makes it a landmark in Canadian regional publishing history.

Dr. Seary, who taught in Germany, South Africa and Baghdad before coming to Newfoundland, has recently given up his appointment as Head of the Department of English at Memorial University. He has been appointed to the new chair, the Henrietta Harvey Professorship of English, and will continue his research into Newfoundland names and traditions. This is his most important study to date, and sets a standard which linguists and scholars in Canada will respect and emulate.

Mount Allison University

LLOYD A. DUCHEMIN

George Eliot: The Critical Heritage. Edited by David Carroll. London, Routledge & Kegan Paul, 1971. Pp. 511. \$19.80.

Professor Carroll's contribution to the admirable *Critical Heritage Series* of periodical reviews is the volume on George Eliot, which has considerable interest for the general reader in the Victorian period as well as for the specialist. His selection of representative reviews is judicious and intelligent, and his Introduction to the book is a deft and often witty exposition of the prevailing trends in Victorian periodical criticism as reviewers are shown in the process of grappling with each fresh novel as it appears.

This excellent volume has much to teach us about the different critical attitudes to George Eliot's fiction, but we can also gain an insight into the thoughts and attitudes of the individual reader of the period through this collection of articles, letters and reviews. This kind of evidence helps us to understand the writer's historical situation, the nature of his immediate reading public, and his response to these varied pressures. The reviewer in the popular Victorian periodical magazine was in an ambivalent intermediary position between the author and the reading public, and he consequently throws light on both. This is the value of the *Critical Heritage Series*.

As David Carroll's edition emphasises, if a new novelist pleased, then the Victorian reader made him *his* writer and developed expectations which, though vague, were not to be thwarted. George Eliot was what the Elizabethans would have called a "university wit" and when her restless intellect put aside the bucolic charm of her enormously popular *Adam Bede* for the psychological penetration of her study of Maggie Tulliver in *The Mill on the Floss* her readers felt betrayed, and the reviewers reflected their resentment.

The Victorian reader and critic (for all critics are readers at heart) felt alienated, too, by the continual change in the mode of George Eliot's fiction—her grow-

ing tendency, among others, to break Victorian stereotypes. She flouted the middle-class Victorian's narrow view of serene and innocent childhood in her portrayal of young Maggie, and reviewers also resented the strong hints of passionate sexuality in Maggie's infatuation for the elegant Stephen Guest. In this novel, too, she denies the reader his conventional happy ending.

Part of the reviewer's problem, as Professor Carroll comments, lay in their Christian commitment, which they found increasingly difficult to reconcile to the austere vision of motives and consequences, of duty and nemesis, which is the essence of George Eliot's fiction. The reviews in this volume show most clearly her critics performing critical gymnastics in order to keep abreast of her increasingly melancholy realism.

A second problem for both readers and reviewers alike was their insatiable interest in her characters. Like Dickens and Trollope she was able to convince the reader that her fictional people had an almost historical existence, and she received, as they did, letters of advice and exhortation from her public about the course of their developing lives in the novels. This evidently overwhelming conviction, shared by both reader and critic, strikes us today as strange and remote naiveté. Many reviewers, however, thought it quite sufficient to describe the main incidents in a novel and to give a list of the more idiosyncratic or racy characters—and they do so with evident approval and pleasure.

When *Romola* appeared, several of them were shocked to find, instead of the anticipated comfortable picture of English provincial life, a plunge into the remote historical perspectives of fifteenth-century Florence. There were few people who, like Anthony Trollope, wrote to her approving of the fresh direction her fiction was taking, and even fewer reviewers who ever received a letter of thanks, as did R. H. Hutton, for having completely understood George Eliot's aims and methods. Indeed, Richard Holt Hutton was one of those critics, rare in the Victorian period, who could successfully resist the obsession with life-like characters and attempt to read the novel as a "whole". His review presents *Romola* to the reader not as a fragmentary story of a dead past, but as a novel with its own life and its own "organic" principle. Professor Carroll points to a fine example of Hutton's vivid and illuminating criticism in his analysis of the delightfully dramatic scene of the group of rustics meeting at the Rainbow Inn, in *Silas Marner*.

There were reviewers of course who disliked George Eliot's commonplace figures and among these this volume includes John Ruskin, whose aversion to the lower classes in fiction is neatly summarized in the title of his article on *The Mill on the Floss*. He calls it "the sweepings out of a Pentonville omnibus."

But in the 1860s, as these reviews indicate, there was still a residual nostalgia for the rustic charm of George Eliot's early novels, and the periodicals welcomed her return to this style in *Silas Marner*, a brief story about a miserly weaver who loses his gold and finds in its place a golden-haired child to love. They saw it as a

homely tale with a happy ending and a simple moral. It was left to Hutton, again, to discern in this simple fable the impress of George Eliot's formidable intellect.

Silas Marner also pleased a group of Aristotelian theorists who demanded of the novel the concentration and unity of the drama. One of these was George Eliot's husband, George Henry Lewes, and another was Richard Hutton. But these were critics of sufficient stature and catholicity of taste (Lewes had a genius for picking out great novelists while they were still unknown), to avoid the folly of condemning her for not conforming to their doctrine. Rather, we find Hutton engaging in a prolonged and illuminating attempt to understand and expound the principles of her fiction, and Lewes, touchingly, throughout his life defending her from the sharper barbs of periodical criticism to which George Eliot, even when famous, was peculiarly sensitive and vulnerable.

Her masterpiece, *Middlemarch*, defeated the expectations of most of her reviewers. But it was strikingly popular. The presentation of a broad panorama of Victorian provincial life delighted the reader, and the novel contained, as a bonus, a rich parade of realistically conceived characters engaged in the social minutiae of daily life. But the book bewildered them. Was Dorothea Brooke's failure to become a modern Saint Theresa her own fault, or was the profound melancholy of the novel due to the severely limiting conditions of provincial life? Apart from a sentence of social attack on the last page of the novel (which was excised in the 1874 edition) the reviewers could find no guidance in apportioning blame. They were disturbed at the absence of black and white characterization which would have made their task easier. Professor Carroll provides an amusing illustration of their frustration:

"What more could Dorothea's friends have done", asks an irate Canadian reviewer, "except put strychnine in Casaubon's tea?"

Many critics were further upset by the 'terrible realism' of *Middlemarch*—the minute analysis of motives and consequences in human life—but when they do confront the paradoxes of George Eliot's art we find fine creative criticism. For this reason one would have liked to see in this volume something representative of W. C. Roscoe, the critic for the *National Review* who wrote on Thackeray with such verve and insight.

In discussing George Eliot, the magazine reviewers were often puzzled, and a characteristic response to perplexity was for the writer simply to select for comment that portion of the novel which most appealed to his taste and understanding. Thus in *Daniel Deronda*, for example, they tended to dwell at length on the story of Gwendolen Harleth at the expense of the important Jewish section of the book.

When John Cross's *Life* came out in 1885, the reason for their confusions became apparent, and critical judgment of her novels was as much affected as in the early days when her identity was veiled by a pseudonym. The lady novelist suddenly stood before the reviewer and reader as an intellectual and an unbeliever. Frederic Harrison records his surprise in this way:

"Before she wrote a tale at all", he said, "George Eliot in mental equipment stood side by side with Mill, Spencer, Lewes and Carlyle."

Then, as David Carroll comments, came the clichés. W. H. Mallock was quick to define her as:

"the first great *godless* writer of fiction that has appeared in England".

And in the larger development of her fiction the atheist philosopher is seen to triumph over the artist, as the Christian charm of her early novels is gradually eroded by scepticism. As these later reviewers look at her fiction with the hindsight gained from knowledge of her life and thought, they now perceive, by a process of specious casuistry, that their instinctive preference for the 'charm' and 'magic' of the early rural novels had been right all along, and for the right reasons.

One of the great interests of a volume like this is that it brings to light critics of the great literature of their time, who are for the most part obscure or forgotten, striving to understand and evaluate it as it came out week by week, often in serial instalments or part issue. Richard Simpson, for instance, is allowed to emerge, through Professor Carroll's judicious selection, as one of the most intelligent critics of George Eliot in his generation.

Such a volume of periodical reviews is also salutary. First, Hutton's remarks on "organic unity" and Edward Dowden's definition of the author's "second self", to mention only two concepts, remind the modern critic that his discoveries are often only rediscoveries. Second, the scope of the Victorian intellect and its insatiable curiosity stand in keen judgment on our somewhat narrower specialisms. Richard Holt Hutton, a prolific reviewer, was editor of the unitarian journal, the *Inquirer*, joint editor of both the *National Review* and the *Spectator*, a journalist, and a theologian. By day he was Professor of Mathematics at Bedford College, London.

Dalhousie University

G. M. HARVEY

Theatre and Nationalism in Twentieth-Century Ireland. Ed. by Robert O'Driscoll. Toronto: University of Toronto Press, 1971. Pp. 216. \$8.50.

Everyone working in the area of Anglo-Irish studies on this continent has reason to be grateful to Professor Robert O'Driscoll, the vigorous Newfoundland Irishman at St. Michael's College. He seems to be on excellent terms with every scholar in the field, whether in Canada, Eire or the United States. For four successive years he has coaxed together into stimulating conference in Toronto an array of international experts which would be hard to outdo in any intellectual centre in the world. It is very disappointing to realise that the next conference will have to be postponed until those of us who have benefited from these academic feasts can reinforce Bob O'Driscoll's efforts to settle the debt incurred by the Fourth Seminar this year—

largely due to an otherwise successful revival of *The Heart's a Wonder*, part of the Synge Centenary celebrations.

To those who attended the second inter-university seminar in Irish Studies, held towards the close of 1968 at St. Michael's College, Toronto, this collection of the lectures there delivered will bring back satisfying and varied memories. On the dramatic side of a strong team had been assembled. Speaking on Yeats's plays was the author of *W. B. Yeats and The Theatre of Desolate Reality*, David Clark of Massachusetts; on O'Casey, his foremost authority, David Krause of Rhode Island; on Synge, Ann Saddlemyer of Victoria, whose definitive two-volume edition of the plays has transformed our concepts of that dramatist; on Beckett, his friend and most active publicist, Francis Warner, Fellow of St. Peter's, Oxford.

In a speech not here reproduced, Marshall McLuhan elicited animated retort from the audience on the topic of "Modern Nationalism". His place in this volume is appropriately taken by O'Driscoll's excellent Introduction. With two hand-culled quotations he sets the perfect tone for a discussion of "Theatre and Nationalism in Twentieth-century Ireland": from Yeats the reminder that "National literature . . . is the work of writers who are moulded by influences that are moulding their country, and who wrote out of so deep a life that they are accepted there in the end"; and from Joyce an equal defiance of propagandist concern: "This race and this country and this life produced me. . . . I shall express myself as I am". O'Driscoll recalls the fond hopes of Samuel Ferguson that a national literature would reduce and ultimately remove the tensions between Orange and Green, between aristocrat and peasant. But many a new Irish play has created around its powerful eye a hurricane of destructive forces. We can only trust in this era of renewed tragic conflict that their ultimate effect will be salutary, that the flimsy matchwood of narrow allegiances will be destroyed, leaving behind solidity and truth.

Other welcome ingredients in this book are some hitherto unprinted letters from Yeats to Bernard Shaw, deciphered in the British Museum by Michael Sidnell, whose lecture lit up the complicated relationship between these opposite geniuses. George Harper writes on "Intellectual hatred' and 'Intellectual Nationalism'", showing Yeats's debt to Thomas Davis, John Mitchel and Maud Gonne. In place of the unpublished lecture by Yeats read at the conference by Richard Londraville (who discovered a copy), O'Driscoll prints for the first time a lecture, intended for an American tour, which Yeats tried out in a London home in 1913. This provides a fuller account of the Colonel Martin of his well-known poem than Jeffares reproduces in his *Commentary*.

There are four striking illustrations, all of Tomas MacAnna's production of "The Death of Cuchullin" with a local cast, necessarily rather under-rehearsed—a performance which left in some a doubt whether Yeats could succeed on the stage.

Participants in the conference will recall the contrasting styles of delivery.

There was Ann Saddlemyer's lambent wit, searching out the soft fringes of Yeats's edifice with a delightful mischief, illuminating the "Stars of The Abbey's Ascendancy" with her first-hand scholarship. In contrast came some of the Americans in formidable MLA tradition ("I quote . . . unquote"), seeking little rapport with their audience but reading papers conceived and delivered for the use of some disembodied intellect, and full of authoritative pronouncements to be meditated upon in the study. The Irishmen showed their traditional ability to evoke a live response with words warm from the heart—Tomas MacAnna on "Nationalism from the Abbey Stage", and Roger McHugh, rising among the festivities of the banquet to a virtuoso performance: with a mere scrap of paper before him, he re-created the farce and nobility of Dublin's Easter Rising from a wealth of reminiscences which he had personally gathered. I bless the foresight which had made me agitate for a tape recorder, so that the zest and flavour of that speech could be preserved for a larger audience. Finally there was Francis Warner of Oxford, with his usual touch of bravura, giving a Sunday morning audience, somewhat short of sleep, an inspiring demonstration of the real art of lecturing.

On the printed page all these diversities express themselves again, making this fine volume one to suit many moods.

Queen's University at Kingston

NORMAN H. MACKENZIE

Monck Letters and Journals, 1863-1868: Canada from Government House at Confederation. Ed. by W. L. Morton. Toronto, McClelland & Stewart, 1970. (Carleton Library, No. 52). Pp. xxiv, 370. \$4.50.

These letters and journals are mostly family gossip about life in and around Government House, Quebec, and after 1866, Ottawa. On the whole they are informed gossip, reaching frequently into politics:

John A. Macdonald is always drunk now [so the entry for Thursday, October 20, 1864], I am sorry to say, and when some one went to his room the other night, they found him in his night shirt, with a railway rug thrown over him, practising Hamlet before a looking-glass. (pp. 158-9.)

This from the Journal of Frances Monck.

Frances Elizabeth Owen (she was called "Fco") Cole Monck had married Lord Monck's brother Richard in 1858, and spent a year in Canada with him from May, 1864, to May, 1865. Her journal comprises the bulk of the book. It is very much a family diary, and intended to be so. It was published privately in 1873, and in an abridged form as *My Canadian Leaves*, in 1891. Most of the expurgations have now been filled in by Professor Morton. Also included in the volume are an extensive series of letters from Lord Monck, the Governor-General of Canada from 1861-1868, to his son Henry who was at Eton. These, too, are mostly about family concerns.

They have all been lovingly and carefully edited. The footnotes are a model of diligence and the introduction is spacious and exhilarating.

Altogether it is a good picture of life at Government House and an inner look at the social whirl of Canada's Governor-General of the 1860s, especially at the time of the Quebec Conference and Confederation.

Appreciation of "Feo's" outlook on life is probably very much a matter of taste. Professor Morton remarks upon "her lively, seemingly artless prattle" (p. xv), and her skill at observing people. She is in fact saved from pomposity by a happy sense of the ludicrous, which frequently finds expression in this journal. No doubt the journal could have been cut with advantage, but here Professor Morton was faced with a difficult choice, and he has opted for printing the whole journal and a generous selection of Lord Monck's letters to his son.

It is hard to quarrel with this decision, but for this reviewer at least there is a considerable amount of chaff to endure for the wheat that is there. Canadian society does not emerge from this book as a very pretty society: in "Feo's" eyes it was raw and vulgar, as well it might have been. One only wishes to have been able to get at her sharp observations of Canadians and Canadian life with a little more celerity.

Dalhousie University

P. B. WAITE

Shakespearean Staging, 1599-1642. By T. J. King. Cambridge, Massachusetts: Harvard University Press, 1971. Pp. xii, 163.

Attempts to reconstruct Tudor and Stuart staging conditions have included schemes which disregard completely the existing pictorial evidence, and others which select data from playtexts regardless of their provenance. T. J. King, who has previously considered the staging of plays at the Phoenix in Drury Lane and the Blackfriars, has written a well-researched book, displaying a faultless methodology in his analysis of the plays of the period and their relation to the graphic evidence. He has chosen a wide field; all those plays for which there is evidence of performance by professional companies between 1599 and 1642, and for which there are extant manuscripts or printed texts produced before 1659.

It should be said at the outset that the title is misleading: the scope of this work is far more extensive than the author initially suggests. Although the introductory chapter begins in terms of Shakespeare's plays and Shakespeare's company, this classification of the material is used nowhere else in the book, and gives these plays an unjustified prominence.

King stresses the importance of the few remaining plans and sketches of Renaissance theatres, and the contemporary evidence of the Great Hall at Hampton Court Palace and the Hall of the Middle Temple in London: the sketches and plans are treated as the same class of evidence as the surviving halls. This position might have appeared extreme some years ago. However, as new pictorial evidence, show-

ing the core of features common to Renaissance theatres, comes to light, an increasing number of scholars are accepting this principle. King has assembled nine plates, all well reproduced, showing the generally accepted graphic evidence.

The major part of his data comes from playtexts, and the Introduction concludes with a discussion of bibliographical techniques used to associate playtexts with playhouse influence. Within the body of the book, he divides the text into three sections, in descending order of importance for his treatment. Of prime importance are the "Promptbooks, manuscripts dependent on prompt copy and printed texts with manuscript prompter's markings, for plays first acted by professionals in the years 1599-1642". Of secondary importance are plays professionally acted between these years showing the influence of prompt copy, and finally plays acted in these years and printed between 1600 and 1659. These playtexts are dealt with in ascending order of complexity of presentation, from the eighty-seven which require only a cleared area served by two doors large enough to provide entry for large properties, through forty-five which need an acting area above the stage, then one hundred and two which require doors or hangings to provide a 'discovery space', to the final category of forty-two plays which, in addition to a combination of these features, need a trap. Each chapter begins with a short summary of the findings, linked to the pictorial evidence. The author is concise and conservative, stressing always the necessary, rather than the desirable, stage requirements: this attitude is more than welcome in a field which has at times revelled in uncontrolled speculation. King finds no need, in any play, for an inner stage large enough for the enacting of scenes; a small discovery, or "accessory stage" space, is sufficient.

The survey of the two hundred and seventy-six plays is no mean task, although the clarity of King's presentation makes it look deceptively simple. King sets out to provide all available evidence about each play, from Court records, title pages and material assembled by scholars such as E. K. Chambers and G. E. Bentley, and gives brief extracts from previous bibliographical studies. The information is provided in note form and is thoroughly documented, so that each fact cited may be checked. However, there are errors in this section, particularly in the data of the presentation of plays at Court: King often gives incomplete information or omits performances altogether. For instance, *A King and No King* and *The Merry Devil of Edmonton* are both stated to have been twice performed at Court, whereas there is evidence, used by King for other plays, that these were mounted specifically at the Cockpit-in-Court, Hampton Court and Richmond. More serious is the omission of the performances of *Volpone* at the Cockpit-in-Court on 19 November, 1630, and 8 November, 1638, and of *The Duchess of Malfy* at the same theatre on 26 December, 1630. A number of plays are surprisingly excluded from full consideration, and many are plays for which evidence of exact place of performance by the King's Men exists: this group includes *Pallantus and Eudora*, *Aglaura* and *The Queen of Aragon*.

An interesting section is a staging plot of Shakespeare's *Twelfth Night*, which was performed at the Middle Temple early in 1602. It is conclusively demonstrated that this play can be performed on a cleared space with two entrance doors: nothing else is needed. King's reconstruction of the staging is in line with the admirable general tenor of this book, strictly factual rather than imaginative.

Appendix A is a valuable survey of major scholarship in the field since 1940, arranged by approach rather than chronologically. Appendix B provides a list of plays not included in this study, and Appendix C, the Greg *Bibliography* numbers for other dramatic entertainments, such as masques, pageants and dialogues, which have no place here. I would question, however, King's omission of Greg's numbers 294, 313, 317, 467, 468 and 504, because Harbage's *Annals of the English Drama 975-1700* describes them as Classical Legend. These are the *Golden, Silver, Brazen and Iron Ages*, and *Love's Mistress*, all by Thomas Heywood. They would seem to fulfil King's requirements for inclusion, as they were all acted by professional companies and were printed between 1600 and 1659. They were evidently considered plays in their own time: Heywood calls *The Ages* "plays", in his Preface to *The Iron Age*, and *Love's Mistress* is entered as *Loues M^{rs}*. in the Lord Chamberlain's edict of 10 August, 1639, forbidding the playing of forty-five plays by any company other than Beeston's Boys. The stage directions for *The Ages* are often spectacular, and King's opinion of them would have been valuable. The book concludes with three accurate indexes, of Plays, of Persons and of Subjects.

There is no concluding section: although this would be in many ways repetitive, it would seem desirable for those less concerned with the techniques of assessing the data but more with its application. For the general reader, the book may even seem to be overly technical in format. But for the growing number of specialists in this field, this book must become a valuable research tool essential for any investigation of the staging of plays in England between 1599 and 1642.

University of New Brunswick

L. R. STAR

Nietzsche: A Self-Portrait From His Letters. Edited and translated by Peter Fuss and Henry Shapiro. Harvard University Press, 1971. Pp. 196. \$8.00.

It should be gladdening to read a fresh translation of something by Nietzsche, but in this case it is not. Despite the appearance of a few little-known letters by Nietzsche, this edition is puzzling. Moreover the preface describes the book's aspirations in a way which shocks. Designed for readers who have "only the most casual acquaintance with Nietzsche", the message is casualness:

We wanted to try our hand at giving readers with little or no German some idea of the beauty, the concreteness, the classical simplicity of Nietzsche's prose style. These carry over best, we believe, when preference is given to the Anglo-Saxon rather than the Latin heritage of our language.

It is comforting to feel that the casual art lover can stroll up to a great foreign

sensibility and "try his hand" at giving "some idea" of the original. We require little modesty. We are more than a match for the Nietzsche who made Zarathustra say:

"A man who writes in blood, in aphorisms, does not want to be read but learned off by heart."

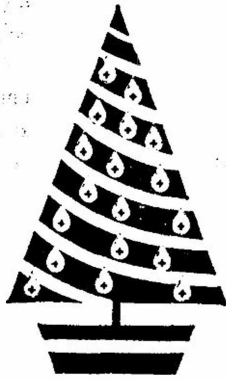
The casualness is overweening and destroys the respect for what it offers to reveal.

If the translation were adequate to the standards of "classical simplicity" and "Anglo-Saxon" one would not mind being shocked at the preface. It is not. With few exceptions the letters lose intensity and are robbed of sense. The extracts make omissions which suggest only that the editors found the letters too long. The freshness of Nietzsche's vocabulary is rendered in platitudes: Nietzsche's term "Brutalitäten" is given as "acts of violence", not "brutalities". This is the "Anglo-Saxon" at its best: the smothering of alarmed sensitivity in the bored cliché of a newspaper correspondent. This characteristic is pervasive in the translation. Nietzsche's "dog-mean" is pale to "rotten". His concern for "truth of being" is too good a chance to miss: he is made into a cartoon Krupp with "truth of purpose", when his interest was life. Even his "fish-hooks" become "bait". There are instances of plain inaccuracy: "academic" is translated as "scientific"; "to receive" as "to become". In addition the omissions create rhythms of incoherence in letters painful in their coherence. Nietzsche's desolation is revealed in the efforts of his humour or poetry to defeat it. To censor his sensibility is to make it senseless. But Nietzsche went "mad", we are told later, and wrote "other mad notes". Such poise in the face of the disasters and perceptions lived out by Nietzsche and ever-present in his language argues either greatness of soul, or ignorance and insensitivity in the translators and editors.

The letters are offered as a "self-portrait". This is plainly nonsense. Even if Nietzsche had designed his letters to be a self-portrait we are given a severely edited version of him. Anyway he did not. The "portrait" becomes second-rate camera work at second hand. The simple observation that Schlechta's incomplete selection of Nietzsche's letters numbers 278, whilst this edition numbers only 168, underlines the pretension in the title. A self-portrait in art is not unwitting self exposure, anyway.

The assumption that the letters are what the fresh reader should turn to first is uncritical. Why the letters? If the reader were seeking a Nietzschean "self-portrait" he might turn to the complex and intricate *Also sprach Zarathustra* but the initial confusion might foil his concern. It would be far better to direct the reader to the poems: *Venice*, *Ecce Homo*, *The Seventh Loneliness*. Failing these the student might read *Schopenhauer as Educator* or *Twilight of the Idols* which, in theme and expression, are more immediately accessible at first sight. But there is no sense in starting with the letters, and certainly not in this edition. The only reason for offering them that I can grasp in this instance is that they are more

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easily shortened than the greater works. If the reader insists on getting at the letters, why should he not turn to *Selected Letters Of Friedrich Nietzsche*, as translated and edited by Christopher Middleton for the University of Chicago Press in 1969 already? I become more and more puzzled about the occasion for this edition.

St. Mary's University

C. J. TERRY

The Wordsworth Collection: Dove Cottage Papers Facsimiles: A Catalogue. By Reynold Siemens. University of Alberta Press, 1971. Pp. vi, 110 and Index. \$12.00.

As the title-page states, *The Wordsworth Collection* is a catalogue. Professor Siemens has compiled a systematic list of items in the Wordsworth manuscripts, bequeathed to Grasmere thirty odd years ago by the late Gordon Wordsworth and named The Dove Cottage Papers. Occupying a prominent place in the world's "most impressive collections of manuscripts by one author", the bequest has been received with enthusiasm by scholars everywhere; Professor Siemens' volume brings us up to date on the Papers, and informs us, above all, of their availability.

Until recently, owing largely to the remoteness of Grasmere from the main centres of learning, the Papers were comparatively inaccessible and, with a view to obviating this difficulty, the Wordsworth Trustees, under the chairmanship of Professor Basil Willey, decided that three complete sets of the Dove Cottage Papers should be reproduced, and a set deposited in each of three university libraries: Oxford University accepted the "permanent custodianship" of one set; the University of Alberta, of a second; and somewhat later, apparently, Cornell University, of the third and final set. Students of Wordsworth and English romanticism ought surely to be jubilant.

Since Wordsworth was at St. John's College, one would have supposed Cambridge rather than Oxford to have been the logical choice for a United Kingdom depository of the poet's manuscripts. The important innovation, however, is the inclusion of North American university libraries as depositories for this kind of reproduction. There are now two sets of the Dove Cottage Papers, albeit facsimiles, in North America; and one of them, under the custodianship of the University of Alberta, is especially significant for Canadian scholars as being readily available at home without the necessity of tedious travel either to Britain or the United States to examine them.

Since the Wordsworth Trustees allowed Professor Siemens to classify these papers and to check the facsimiles against the originals, his catalogue records his work in great detail. His classification divides the verse documents from the prose, and the prose is itself divided, the poet's formal writing thus being separated from the more commonplace utterances in his Journals. Throughout, Professor Siemens cites existing works of reference pertinent to the canon. He describes each manuscript entry in terms that coincide with Wordsworth's ablest and most recent editors,

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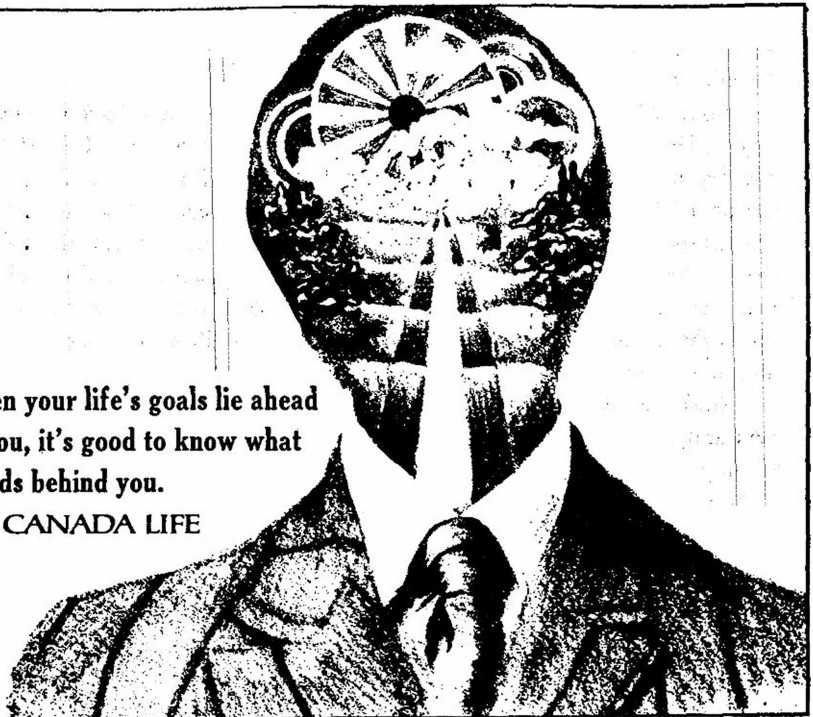
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Ernest de Selincourt and Helen Darbishire. The catalogue has an added attraction in the reproduction of eighteen plates, some of which are Wordsworth holographs. Classified, catalogued, and properly indexed for the first time, the Dove Cottage Papers as outlined in this catalogue are once and for all brought firmly under control. *The Wordsworth Collection* is a useful handbook for all students of the poet.

While Wordsworth scholars will find the handbook indispensable, students generally may be encouraged to delve rather more deeply, if for no other reason than that they now have at hand a ready knowledge of the availability of primary materials relating to Wordsworth and his circle. Perhaps the greatest service rendered by *The Wordsworth Collection* is that it forcibly brings before us, not merely a catalogue of the Dove Cottage Papers, but the good tidings that they are now available for study in two places on this side of the Atlantic.

As the first production of the University of Alberta press that this reviewer has seen, the text appears to be well edited and the format artistically arranged. For its thinness, a book less tall by at least an inch would have been aesthetically more fortunate, but this is a minor point and the concern of production rather than scholarship. Whatever its flaws in either, *The Wordsworth Collection* is a welcome addition to the reference-shelf of one's Wordsworth library.

Dalhousie University

A. J. HARTLEY

The Democratic Citizen: Social Science and Democratic Theory in the Twentieth Century. By Dennis F. Thompson. Cambridge: Cambridge University Press, 1970. Pp. xi, 271.

For some years the leading theorists of American political science have held that there is a severe disjunction between the questions of value that give rise to political science (e.g. "What is a just society?") and the kind of inquiry that could be scientifically conducted (e.g. "How do blacks in N.S. vote?"). Aiming to become more fully a science, political science has aimed at becoming "value-neutral". This aim has, of course, been itself controversial. Until recently that controversy mainly centred on whether or not social and political phenomena could adequately be understood by such a "value-free" political science, on whether the results of the new political science were trivial or not. Recently, that controversy has come to involve the "politics" of the new political science. While most of the new political scientists remain attached, at least personally, to liberal democracy, the empirical inquiries they have carried out and the empirical theories they have constructed seemed in conflict with both the assumptions of traditional democratic theory and the aspirations of those who now demand participatory democracy. To the new left, at least, "value-neutrality" has seemed an ideology well designed to preserve the *status quo*. The revised democratic theory of the new political science in terms of "pluralism" or "polyarchy" is far from the Port Huron demand of the students for a Democratic Society "that the individual share in those social decisions deter-

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mining the quality and direction of his life". Thompson's *Democratic Citizen* seeks at least a partial reconciliation among the parties to both of these disputes.

According to Thompson if we correctly interpret the relation of the empirical evidence adduced by the new political science to the standards of citizenship that are set by democratic theory, we can see that that evidence bears upon those standards without invalidating them; what is essential is that we distinguish the mode in which we are considering those standards, whether in terms of "conditions, constructive ideals, or reconstructive ideals". If one wants to know how far the conditions for participation are presently realized, the social sciences have a great deal to say; if one wants to know how far participation could be increased within the existing social and political structures, the social scientist can be of less but still significant use contributing to our assessment of the possibility of such an increase and to the identification of unhappy by-products resulting from such an increase; if, however, one is concerned with the extent to which the "ideal" of participation might be achieved disregarding the constraints of existing social and political structures, the social scientist has little to contribute. Through the elaboration of these three "modes" Thompson hopes to establish a framework consistent with what he calls the "interplay between democratic standards and empirical evidence". One cannot fail to appreciate Thompson's effort to overcome the absolute separation of appraising or normative theory from empirical inquiry. One can wonder, on the other hand, whether Thompson's framework is in any sense an improvement on the elaboration of the modes of inquiry for political science set out, for example, by Aristotle in *The Politics*.

Space will not permit an analysis of Thompson's re-interpretation of the results of several years of social science inquiry as those results bear upon the standards of citizenship theory considered in the three modes outlined. It must suffice to say that that re-examination is often subtle and rewarding. It might be objected that Thompson devotes relatively little attention to the third mode of "reconstructive ideals", but as we have seen the author acknowledges that the social sciences necessarily have least to say at this level. A more serious complaint concerns Thompson's easy assumption of a kind of continuity or compatability between constructive reform and the attainment of reconstructive ideals; one suspects that assumption derives more from Thompson's own reformist "politics" than from any theoretical analysis.

What can and must be explained is Thompson's reformulation of democratic theory. The four aspects of citizenship-participation, discussion, voting, and equality, are based upon and understood by Thompson in terms of what he calls the "presuppositions" of citizenship theory. These presuppositions are that citizens are the best judges of their own interests, and that that judgment is improvable through its exercise. Thompson does not give a clear account of the logical status of these presuppositions. He denies that they are value judgments, empirical generalizations, or logical tautologies. He compares them to such "absolute pre-

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suppositions" as that of causality, but acknowledges that they are not absolute either in the sense of being valid for all times and cultures or in the sense of being indispensable to the intelligibility of the world or human actions. Ultimately he is satisfied to characterize these presuppositions as representing "fundamental attitudes toward politics and society", and to liken them to linguistic differences that tend to draw our attention to certain sorts of questions rather than to others. Thompson finds agreement to the propositions that citizens are the best judges and that such judgment is improvable in the thirteen more-or-less contemporary theorists that he chooses to classify as proponents of citizenship rather than of elitist democratic theory. It cannot be said, however, that those propositions function for all those theorists in the same way as they do in Thompson's own argument; as Thompson admits varying arguments are made out for those propositions by those theorists. Instead of examining those arguments and formulating his own response, the author translates the propositions central to citizenship theory into presuppositions enjoying at best a vague logical status.

Such a move on Thompson's part might be excusable if it could easily be maintained that these two presuppositions together constituted an unambiguous theory of democracy. It is doubtful, however, whether they constitute a coherent theory at all. Without looking at the basis on which it is held that citizens are the best judges can one argue that that proposition is necessarily connected to the belief that citizen judgment is improvable? Certainly the "shoe-pinching" argument for democracy, set out by Aristotle in the *Politics*, or by Socrates in Plato's *Protagoras*, was not accompanied by any such belief in improvable. A more important objection to the reduction of democratic theory to these two presuppositions in terms of Thompson's own concern for participation is that those presuppositions standing alone do not indicate whether participation is desirable for its own sake or only as a means to the wisest possible decision making.

The contemporary demand for participatory democracy implies a critique of liberal democracy both as a set of institutions and as a theory of state and society. If we are to deal with that demand lucidly we must re-examine both the foundations of liberal democracy and that understanding of political life that preceded liberal democracy. The reconciliation of that demand with liberal democracy, or even the recognition that that demand is incompatible with liberal democracy, cannot be achieved on the basis of a restatement of democratic theory in terms as general as those Thompson proposes.

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The Aesthetic and Critical Theories of John Ruskin. By George P. Landow. Princeton University Press, 1971. Pp. xii, 468. \$14.50.

"Then this man, John Ruskin, rose, seeming to us like a Luther of the arts".
Morris and Burne-Jones

For some years now, there has been a growing specialist interest in Ruskin. George P. Landow's *The Aesthetic and Critical Theories of John Ruskin*, however, is the first important scholarly attempt at a comprehensive treatment of Ruskin's critical and theoretical writings on literature and the visual arts. The attempt is a creditable effort which suffers somewhat from Landow's often obscure use of his primary and secondary materials, and his failure to quite understand the importance of his book's task.

The study is organized into five main sections: "Ruskin's Theory of the Sister Arts"; "Ruskin's Theories of Beauty"; "Ruskin's Theories of the Sublime and Picturesque"; "Ruskin's Religious Belief"; "Ruskin and Allegory". The book covers an extremely wide area, and the many arguments that run through it are based on the bold claim that Ruskin's aesthetic and critical theories cohere meaningfully. According to Landow, there is an underlying unity to the theories, particularly in *Modern Painters*, and he tries to persuade the reader to accept certain central axes by juxtaposing quotations lifted from all over Cook and Wedderburn's Library Edition. Too often this results in Landow's constructing a persuasive picture rather than a convincing argument supported by a proper use of the evidence and a sensitive attending to the existential nature of Ruskin's writings. The first section of Landow's book, for example, attempts to prove that Ruskin began *Modern Painters* with the aim of allying painting with poetry. The second section is based on the assertion (p. 69) that Ruskin's theories of beauty are preceded by this alliance. But Ruskin's theories of beauty come in the second volume of *Modern Painters*, which appeared in 1846, and Landow (pp. 46-49) argues for his central axis by quoting statements which Ruskin made ten years later in *Modern Painters, III*, and in *Notes on the Turner Gallery at Marlborough House 1856*. Significant shifts had occurred in Ruskin's concerns and aims by 1856, however, and Landow fails to prove that in *Modern Painters, I* Ruskin "referred to" any "older tradition" with any "cause" (p. 49). Nowhere in the first volume of *Modern Painters* does Ruskin view painting as being in competition with literature; Landow also fails to substantiate his claim (p. 49) that Ruskin intended to create a public for painting analogous to the growing Victorian reading public. Finally, the relation between the first two sections of Landow's book is rendered problematic.

Landow tends to be at his best when focussing on particular parts of Ruskin's writings. For example, his analysis of "Of Typical Beauty" and "Of Vital Beauty" argues successfully that Ruskin was attempting to avoid holding a subjectivist aesthetic theory. Later, Landow examines well (pp. 379-386) "Of the Pathetic

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Fallacy" and shows lucidly how the pathetic fallacy differs from the kind of imagination that creates great art.

Most of the book, however, is interesting from a 'background' point of view. The main value of Landow is his usefulness to the reader who wants to know more about Ruskin's sources, for Landow's central procedure is to look for Ruskin's meaning everywhere but in his writings. Landow is an extremely careful scholar who seems to have researched thoroughly all the works on aesthetic theory and philosophy that Ruskin is recorded to have read, as well as numerous works (both primary and secondary) that Ruskin never read. To the reader who wants an idea of what those art theorists (like Fuseli, Burke, Reynolds, Alison, among others) against whom Ruskin was often reacting sharply, stood for, Landow will prove useful. Also, sometimes Landow can be illuminating in a more important way; in certain parts of the section on allegory, for instance, or when he shows what bearing the Evangelical tradition of Bible reading had on the way in which Ruskin's mind worked when he interpreted works of art. Landow also uses his sources well to demonstrate convincingly that Ruskin was much closer to Turner in an understanding of art than has been commonly supposed.

Whether or not the investigation of sources is illuminating, however, depends all the time upon the critical judgment of the investigator. Landow's judgment functions unevenly. He consistently overwrites his background material and repeatedly employs the category of the unnecessary historical digression. These digressions usually involve statements of the form of 'Ruskin referred to'; 'Ruskin was influenced by'; 'Ruskin owes much to'; 'Ruskin's ideas draw heavily upon'. But these phrases serve only to conceal the need for a precise statement as to the nature of the relationship in question. They also evade the question of Ruskin's 'intention' and the question of *how he uses* his sources. Leigh Hunt, for example, plays a quite different role from Reynolds in Ruskin's writings. And often Ruskin uses only bits of the books he has read, or ignores them, or departs from them, or transforms them into something other. Occasionally Landow's digressions appear totally irrelevant. An instance of this is his three pages (pp. 188-190) on Thomas Burnet which form part of Landow's history of the sublime. Ruskin never read Burnet, and Landow's reason for including him is merely to indicate points of similarity between the writings of the two men. Landow draws no conclusions; there is no point to his comparison.

The main effect of Landow's use of past writers is to represent Ruskin as being in a systematic dialogue with his sources on a plane of historical progression. The reader frequently encounters passages like: ". . . romantic poetic theory served as his model for the other arts. We have . . . observed that he applied to painting ideas of poetry derived from Wordsworth and others. These same ideas he also applies to architecture and sculpture". (p. 79) But this is the language of scientific enquiry ("served as his model" "we have observed" "he applied to" "derived from"), and Ruskin does not (a) read Wordsworth, (b) derive an idea, (c) then

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apply the idea to painting. There is something very wrong with talking about Ruskin in this way. The picture of how Ruskin works is not merely untrue (in an obvious way it pays insufficient attention to the continual creative interplay that exists between Ruskin and the changing character of his writings on art). Landow's language cuts him and his reader off from being able to see what value there is in Ruskin's writings. And the question, What makes Ruskin a really great critic? (to us or his contemporaries) become unapproachable.

The method and language of Landow's book serves, in addition, to flatten Ruskin's theories and to bestow upon them an historical queerness. The digression on the nature of expressive poetry (p. 69), for instance, does not add anything to Ruskin's "criteria" of sincerity, intensity and originality. It diminishes them and steers the discussion away from the superb, and difficult, pages on the imagination (in *Modern Painters, II*), where the words function more as concepts which have their weight in the whole language of the argument.

If Ruskin did "deepen [Landow's] understanding and enjoyment of art while simultaneously permitting [him] an invaluable historical perspective" (p. 10), Landow never demonstrates this to the reader. Nor does he show "the importance of Ruskin's ideas" (p. 5 my emphasis). Perhaps this is because Landow understands value in terms of providing answers to questions and the solving of problems. He is not able to show the reader *how* the kind of problems that Ruskin struggled with and expressed with poetic passion of statement (which is the guarantee that he really has something to say) are deeply interesting ones. Why is it that even when we (or his contemporaries) can refute Ruskin's arguments that this does not make his work nonsense or even unthoughtful? Whether or not "subsequent work . . . has superseded his views" (p. 7), is irrelevant, and the fact that "recent scholarship no longer accepts all his conclusions" (p. 7), is equally beside the point.

Dalhousie University

MICHAEL BEATTY

Henry Alline 1748-1784. By J. M. Bumsted. Toronto: University of Toronto Press, 1971. Pp. 116. \$4.50.

Bumsted states that Henry Alline was more than a simple-minded evangelical, that he was "British Canada's most important and prolific intellectual voice in the eighteenth century", and that he deserves far more recognition and attention than he has so far been accorded. Another scholar claims that Henry Alline may be looked upon as the embodiment of Roger Williams, Jonathan Edwards, and George Whitefield. A third commentator cautions that our zeal should not absorb our candour; "and while we may fitly regard Mr. Alline as an agent raised up by our Great Head to do a good work in Nova Scotia, we must not therefore deem him faultless, nor render the meed of unqualified praise to all that he did while engaged in that work". However much these opinions may differ, Alline was not only a gifted person, but also "the Apostle of Nova Scotia", and both the genius and the

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focus of the Great Awakening in that Province. Many readers undoubtedly agree with Bumsted that Alline deserves a more proper appreciation.

In this short biography, which is one of the volumes in a series of Canadian biographical studies, Bumsted evidently hopes to redress the balance by introducing Henry Alline to the general reader. At the same time he declares that he is aware that the obscurity in which Alline lies is "a measure of the failure of most Canadians to move beyond the study of politics in central Canada in the search for their heritage". If that is the case, it is perhaps time for a change.

In any event, Bumsted deals with the career of Henry Alline, paying some attention to his ancestry and his surroundings, and attempting to evaluate the extent of his influence. He traces the various stages in his development, from his birth in Newport, Rhode Island, on June 14, 1748, to his removal with his parents to Falmouth, Nova Scotia, in 1760, from his wrestling with metaphysical problems to his rejection of some of the tenets of Calvinism in favour of universal salvation and human free will, from his conversion to his call to preach, from his reluctance to accept this commission on account of a lack of education to his recognition that he needed nothing to qualify him but Christ, and from his impact upon a Nova Scotia ripe for revival even before Lexington and Concord to his promise or his intention to go to New England to blow the gospel trumpet through that vast country and to his responsibility for introducing in Canada pietistic ways of viewing the world and evangelical means of spreading the gospel.

Alline was a notable writer of hymns, as well as a powerful evangelical preacher, even if, as Bumsted puts it, he was always the religious prophet and never really the priest. It may be admitted that, while the religious awakening inspired by Alline was hardly a safety-valve drawing the attention of New Englanders in Nova Scotia from revolution to revival, it became something of a counter-revolutionary force, for Alline himself fully appreciated the blessings of peace. But there may be persons who will question dogmatic assertions that the coming of the American Revolution forced New Englanders in Nova Scotia to a conscious break with their former friends and relations and that Alline forsook the world rather than take sides in the American Revolution in Nova Scotia. It may be that one effect of the wave of religious enthusiasm apart from its moral and spiritual results was sensibly to weaken respect for things established simply because they were established and traditional, but this does not necessarily mean that Alline was anti-establishment in its present sense.

Curiously, the dates of Alline's birth and death are incorrect in this volume. He was born not on January 14, 1748, as it is stated on page 3, but on June 14, 1748. He died not on January 28, 1784, as it is stated on the same page, but on February 2, 1784, as it is stated on page 51. It is hardly correct to say that Minas Basin and



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the Annapolis Valley are the same area or that Cornwallis and Granville are neighbouring communities of Falmouth. Moreover, Rev. John Payzant did not succeed Rev. Jonathan Scott at Liverpool, N.S. Furthermore, although Alline may be regarded as a worthy adopted son of Nova Scotia, Nova Scotia was not Alline's "native land", as it is put on page 95.

Despite these statements, this volume is a rather interesting biography of a man whose influence led to the emergence of the Baptist churches as a significant religious group in Nova Scotia. Henry Alline deserves additional attention.

Nova Scotia Archives

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