

NEW BOOKS

THE SUM OF HISTORY, by René Grousset (translated into English by A. and H. Temple Patterson). Tower Brige Publications, London. 21s.

M. Grousset published his *Bilan de l'Histoire* in 1946, but it has only recently been translated into English. He attempts in 248 pages to give a panorama of great historical trends, such as took Toynbee six large volumes. Of course, the scope and intention of the two works is quite different, and *The Sum of History* is as brilliant in its sphere as *A Study of History* is in another. In one respect M. Grousset, as a distinguished oriental scholar, is able to portray the contribution of Asia to the history of mankind more surely than Toynbee. No one will wholly agree with every judgment in so brief and comprehensive a book; but there is a rare exhilaration in being swept through the centuries by a mind whose grasp of both fundamentals and detail is not in doubt, and this enjoyment is intensified by contrast with the narrow specialization of so much of the scholarship of to-day.

It must be stated that M. Grousset writes from a standpoint which is both Gallic and Catholic, though in general not obtrusively so. He accepts, as indeed do all the great spiritual traditions, that the real significance of human history lies ultimately beyond it and his scale of values in assessing temporal affairs is that of the Catholic Church. This causes him sometimes to strain analogies. For instance, in contrasting the Hindu and Buddhist attitude towards all sentient creatures with the Christian, M. Grousset, has to rely almost exclusively on the early Franciscans, who in all truth constituted a feature almost unique in Christian thought until in our own day Albert Schweitzer proclaimed the ethic of Reverence for Life. The Hindu and Buddhist traditions on the other hand have been permeated from the earliest times with the spirit of universal compassion, not limited to man.

This Christian and Catholic bias, if we may use the word objectively and in a non-pejorative sense, occasionally leads M. Grousset to inadmissible comparisons between the lower forms of oriental practice and the highest Christian ideals; and it also leads him inevitably to the doubtful pastulate that what is good in oriental religions serves as a prelude to Christianity, which will complete them. It ill becomes a Roman Catholic to call the Lamas bigoted; for all the religions Buddhism, even in its Tibetan form, is perhaps the least dogmatic and certainly the most tolerant.

M. Grousset's Gallicism makes him clearly pro-Latin and anti-Teuton. But it is hardly possible to dissent from his verdict that, great as have been the intellectual and artistic achievements of the German peoples, the impact of their intermittent mass eruptions has been almost uniformly disastrous for European civilization and has as we see to-day—left in their wake a political and cultural vacuum which is scarcely less dangerous than the original aggression. We can readily appreciate why M. Grousset and many of his countrymen applaud the policy of the Treaties of Westphalia which divided Germany and for two centuries released her "from the evil dreams which surge up periodically from her semi-barbarous temperment to over-



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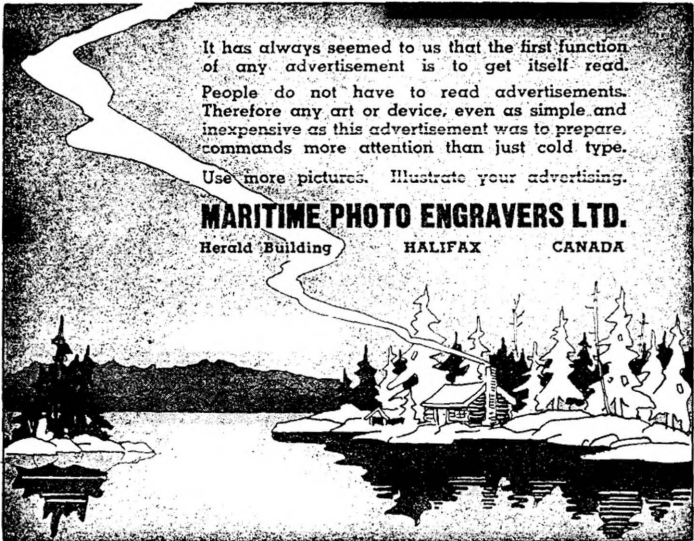
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whelm her civilized brain." Germany alone in modern Europe, if we except Italy's Fascist aberration, has created a *mystique* of the mailed fist and divorced her ideals from the universal aims of mankind. Washington and Lincoln, Churchill and Smuts transcend national boundaries and belong to humanity. Even Communism professes international ideals. But Frederick the Great, Bismark and Hitler could only be German heroes and their pan-Germanism excludes and subordinates all other peoples.

M. Grousset's Gallicism is also responsible for an occasional tendency to speak collectively of Asia as "a yellow peril" threatening Mediterranean civilization, to an overemphasis on the spiritual and romantic aspects of the Crusades and to an underemphasis on their freebooting which culminated in the disgrace of the Fourth Crusade. And he omits to notice the Teutonic element in the Normans' ancestry. But these are small and debatable points in a masterpiece which combines breadth of vision with terseness of statement, and profundity of judgment. With this book M. Grousset takes his place with Arnold Toynbee and Christopher Dawson as a scholarly interpreter of the broad generalities of the historical scene. He draws our attention to what all men share in common—the metaphysical agonies, the spiritual strivings and the social ideals—and to the laws which govern the rise and decline of our cultures. In a world which science has made physically one, such broad surveys are especially valuable.

C. W. M. GELL

ASIA AND THE WEST: by Maurice Zinkin, (Chatto and Windus, London, for the Institute of Pacific Relations: 1951), 15s.

This book deals with Monsoon Asia—the area lying between Tokyo and Manila in the East and Karachi and Colombo in the West. Russia's Asian empire, Afghanistan, Persia and the Middle East are not considered. Thus attention is concentrated on those countries containing nearly half the human race, in which the economic crisis of our generation is being fought out.

For during the last hundred years the impact of Western medicine and the great reduction of the natural disasters of flood, famine and civil disorder by the application of Western methods of government, irrigation and transport have caused such pressure of expanding populations on agricultural land that everywhere the old Asian peasant economies have broken down. The alienation of land, peasant insolvency, the increase in tenancy (usually at ruinous rents), falling yields and a diminishing diet all point to a situation which was occasionally aggravated by the deliberate exploitation of an imperial power (e.g. Japan) or more frequently by benevolent misunderstanding of the issues involved (as with British rule in India and Burma); but whose basic cause is too many people on too little land. It was not even, as is commonly supposed, that oriental fecundity is inordinate. Mr. Zinkin decisively disposes of that fallacy on page 36 (though his figures for Java, page 131, constitute an exception which he omits to notice); but Asia began with much larger basic populations and their

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sudden enormous increase was not accompanied (as it was in America and Europe) by an agricultural and industrial revolution, which provided the extra jobs and productivity to employ and feed the increase.

Monsoon Asia is now faced with the alternatives of having to effect this double revolution at once or of starving. Westernization—in the sense of the application of scientific techniques to agriculture and the industrialization of manufacture—is therefore inevitable; the only question is whether it is to be achieved by the Communist method of forced savings and brutality, or by a planned democracy. Mr. Zinkin argues with great force that the dilemma is posed by the cases of China and India. Asia will follow the example of whichever shows the best results in terms of wealth, strength and prestige.

The argument which is supported by a weight of authority and statistics nowhere else so conveniently assembled, proceeds to a plea for the fullest co-operation of the West, especially in India and Pakistan where success would be decisive and failure will plunge the whole of Southern Asia into Communism. Mr. Zinkin severely criticizes the disastrous misapplication of American dollars in China since 1945. This is not just hind-sight, since he shows that (as General Marshall and others insisted) the conditions of success were non-existent and, in any case, the error is being perpetuated by the Republicans and the China Lobby who (Mr. Zinkin ironically suggests) are Mao's most helpful allies. He also stresses that it is hopeless to expect laissez-faire individualism to achieve in Asia what it has done in America. Asian conditions demand initiative and control by governments; though these must be broadly based (as in India and Pakistan) and not exclusively representing the old feudal classes (as in the Phillipines, Persia and Egypt), since the latter will never tackle the land reforms on which the agricultural revolution depends.

This most able and stimulating book appears at a time when the issue is in the balance. The original enthusiasm which launched Point Four has greatly cooled and the only tangible attempt to solve the economic problem at present in the field is the British Commonwealth's Colombo Plan. It is still not too late for America to give it powerful financial and technical support. Quite a small proportion of what she is at present spending in aid to Europe, Japan and on the Korean war would revolutionize a situation in South Asia which seems now to be slipping slightly out of the free world's control.

On their side the Asian governments must show willingness and ability to provide security and reasonable return for invested capital which, to begin with, must come from abroad. Pakistan has set the example, India is now moving to follow her lead; Persia is a conspicuous example of how not to do it. Neither Western charity nor purely speculative investment will meet the bill; nor, from the other side, xenophobia, expropriation under the guise of nationalization, and the jealous preservation of existing social privilege. There is now neither time nor place for Western arrogance nor condescension, nor for the exaggerated suspicion with which the East has often regarded Western motives. The issues are too large, and too urgent for either side to tolerate these petty, but potent, obstructions to fruitful co-operation.

Mr. Zinkin's book provides nearly all the facts to explain how

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the present situation has arisen and what is now required. It will be invaluable for years to come as a reference and source book; and a great deal less nonsense will be written about Asia if its facts are first consulted. Where so many statistics are tabulated, one is surprised not to find among them tables of comparative birth and death rates, diet figures in calories and national incomes per head of population. These might with advantage be added in a second edition.

Reviewers are too often tempted to rebuke an author for not having written with a different purpose than in fact he had in mind. Nevertheless, it needs to be emphasized that Mr. Zinkin is wholly concerned with economics and politics and that within these limits his book is quite admirable. But it does not (and does not pretend to) give the whole picture of what has happened to Eastern cultures under the impact of the West. A few brief allusions to spiritual matters—and "spiritual" is used in several different senses in the book—point to an area of conflict, concurrent with and perhaps ultimately of more fundamental importance than the economic, in the sphere of religion, philosophy and ethics. Certainly no solution will be acceptable to the Asiatic which does not quickly and demonstrably raise his standard of living; but it would be betraying his whole intellectual and spiritual tradition if he were to accomplish that by accepting a political and social system which denied his soul. And it would be an irreparable disaster for him and the whole world, if that betrayal were forced upon him either by the apathy of the West or by an exaggerated sensitivity with regard to his self-respect.

C. W. M. GELL

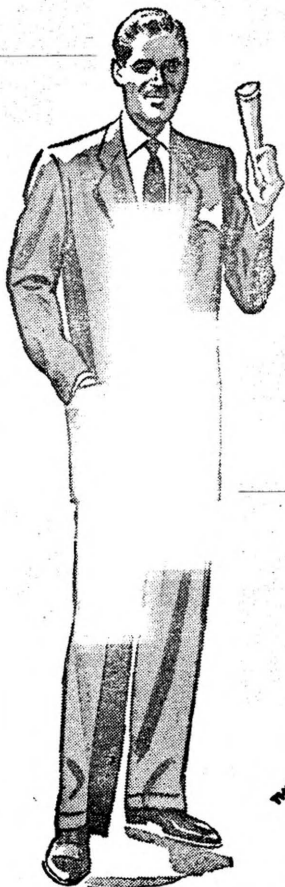
THE EIGHTEEN-NINETIES. A Period Anthology in Prose and Verse,
Chosen by Martin Secker. London: The Richards Press.
p. xvi, 616.

This new edition of the Anthology first published in 1948, is another indication of the considerable revival of interest in the *fin de siècle* which has been evident during the past few years. This phenomenon in literary taste is probably due to reaction against much hasty and slovenly writing in an age of rage, pain and uncertainty. The inner resources are once more being summoned—by the few, at least—as providing the only solace, the only verities.

It is this unconscious quest for the felicity that comes with ". . . the cultivation of the self, the consolations of art", as John Betjeman puts it in his Introduction, that identifies the modern reader with the writers of the period. "If we do not recognize the note of rebellion, we will hear, those of us who can hear rhythm and rhyme, the accompaniment of sound craftsmanship." This is what is too often neglected by the critics of the Nineties. The revolt, the determination to shock, and the Victorian social climate which brought forth such lush and often over-exuberant manifestations being now vivid only to specialists, the often exquisite manner and matter of the writers of the day—all gone now, sadly, except Max Beerbohm—seem too often to have been overlooked. They are slowly earning acceptance once more.

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happy victim, holds him fast. In the Introduction, Mr. Betjeman has slipped into the very polished periods of the decadence to tell of the publisher-compiler Martin Secker, worthy successor John Lane, and of the reading and sifting that finally resulted in this book.

Appropriately (and inevitably, to any lover of the period) the Dedication is to Sir Max Beerbohm. In *Eighteen-Eighty and Diminuendo*, selected from his writings, "The Incomparable Max" gives the flavor of an age as savoured by his bitter-sweet palate. As Holbrook Jackson points out, the New Urbanity was finely exemplified in Max's strangely modern personality, and one sees the decadence smiling at itself in his pages.

It appears that the arrangement of the selections is alphabetical by author and, therefore, it is only accidentally felicitous that Aubrey Beardsley should be first on the list. One has always been curious about *Under the Hill*, of course, and it is re-printed here. Like a good many other things in this book, it is quite unobtainable and long out of print, and one has never seen it. Beardsley died early and this unfinished fragment is his only prose work. His amazing versatility is made apparent in this collection whose frontispiece is his illustration to *The Three Musicians*, which poem is also reproduced. Beardsley may not have been essential to the period but he would have been out of place elsewhere and in his brief career he epitomized the courageous and often bizarre creative personality of the day. It was, as Max Beerbohm called it, ". . . the Beardsley Period."

At times, the peculiar flavour of much Nineties writing becomes only too apparent. It reads almost as if Dawson, Olive Custance, Lord Alfred Douglas, Wilde and Beardsley were all one. The passion for close description of lush detail, of beauty grafted to elegance; the preoccupation with the esoteric in all manner of luxurious trappings, outlandish sights and sounds and 'scarlet' sins, becomes mere posing at its worst, and most ingenious invention at its best.

But there is so much more here: George Moore, Henry Harland (editor of *The Yellow Book*), Arthur Symons (editor of *The Savoy*), Richard La Gallienne, perhaps most capable of evoking the true Nineties aura, as in *A Ballad of London* with its much-quoted ". . . iron lilies of the Strand". Here one will find also his exquisite, wonder-inspired *Ode to Spring* which is far from the Strand and patchouli and Bohemia. To browse through these pages is to come across many an example of the very special concern of the Nineties men with acute observation of externals and of the things of the mind. The long complete *Lovers of Orelay* of George Moore is quite typical prose in this sense, while Vincent O'Sullivan's *The Lady* and Arthur Symons' *In Bohemia* are poems which could, one might almost say, have been written at no other time.

This eloquent and elegant selection may well inspire the desire to write well, and if it does it will justify itself even beyond its inimitable period attraction. In the broader view, the attempt being made at the end of the last century to find a way for art in a bourgeois industrial society is still going on, and the contemplation of the earlier attempts makes the Nineties of real interest and importance to-day.

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VICTORIAN OLYMPUS. By William Gaunt. London: Jonathan Cape. 1952. p. 199.

Victorian Olympus, like its predecessors, *The Pre-Raphaelite Tragedy* and *The Aesthetic Adventure*, is much more than just art history. Mr. Gaunt has written a dramatized assessment of another of those involved Victorian movements—what other age has had so many!—this time, that of the classical revival and of its god-like practitioners. It is his method to make extensive and effective use of the recorded words and actions of his 'characters' so that they are able to make their own inimitable progress through his pages. The necessary asides are supplied by the author, and very impressive machinery his learning and eloquence can contrive!

There is usually an outstanding figure in Mr. Gaunt's books that seems to embody the dominant theme and, again, *dramatize* that theme. In *The Pre-Raphaelite Tragedy* it was D. G. Rossetti; in this book it is Frederick Leighton, P. R. A. Leighton was an incredibly cultivated man and, in his undeniable stature as artist, scholar, gentleman, he seemed immune from all attacks. At the same time, his painstaking and technically brilliant work as both painter and sculptor, while too often subject to the charge "Where everything is perfect, nothing is perfect," won him the highest honors his age had to offer including, finally, the Barony. In him, consequently, was epitomized the unassailable perfection of the Classical ideal, as seen by a wealthy middle class anxious for the trappings of aristocratic taste and culture.

The Royal Academy, over which Leighton presided for so many years like Zeus on Olympus, existed to indulge this middle class, *nouveau riche*, taste. An escape from harsh and ugly industrial reality was the need, and the picture stories of Alma-Tadema, Watts and Millais filled that need with profit and satisfaction to all. In his complete identification with the day Leighton never once questioned the Hanging Committee's selections, and in the days of his presidency the Chantrey winners filled the galleries with horrors which, as time went on and taste improved, found their places in the basement. And yet, it must be said for him, as Mr. Gaunt is careful to point out, that he tried hard to win Whistler to the Academy, and that, though he failed, he did succeed in bringing in that sound Pre-Raphaelite, Burne-Jones.

The foil for all this was the spirit of a Whistler and a William Morris. To Morris, the pictures which satisfied the taste of a tasteless society were clear indications of social ills. To Whistler, the offence was against art. He hated the academicians and (or so he insisted) the British public. The hatred was liberally returned and the succession of pamphlets, court cases and personal encounters has been well recounted in *The Aesthetic Adventure*. It was Whistler—in whose *Ten O'Clock* one sees the beginnings of 'significant form'—and a few more like Albert Moore, who kept alive in England the idea of art as divorced from social purpose, practical idealism or morals.

There are many other by-plays and personalities, all of them handled with competence and verve by Mr. Gaunt. But, if the reading of a book such as this can help any who are concerned for art to recognize an older Philistinism where, perhaps, the present-day brand

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is too close and out of focus, then more need not be said in commending what Mr. Gaunt has done over and above his usual excellent job of writing cultural history.

R. A. O'BRIEN

CANADIAN QUOTATIONS AND PHRASES, Literary and Historical: compiled by Robert M. Hamilton; with introduction by Bruce Hutchison. Toronto, McClelland & Stewart Limited, 1952. xi 272 p., \$8.00.

The present generation no longer has the wide familiarity with literature which was the hallmark of our Victorian predecessors. The Victorians did not need books of quotations: they knew their literature from first hand knowledge. *Bartlett's Quotations* was introduced in the United States only in 1863, and attained a vogue sometime after the turn of the century.

Canadian Quotations and Phrases seeks to remedy a defect which stems from similar causes. The defect in this case is the lack of knowledge of Canadian literature and Canadian history. To some, this neglect is only an indication of the paucity of the material: I should suggest that the neglect is more symptomatic of the southern orientation of Canadian life and thought for the past three decades. Perhaps it was the *Massey Report* which inspired the publication of the present work. Certainly the spirit and purpose is the same: the regeneration of our self-awareness. More particularly is it the task of the present book to make us conscious that our past and our present are indissolubly one. Time is not a stream: we are surrounded with our past.

Of course this book can only provide an introduction: but it is an introduction which is very much needed. (If only Canadians be introduced to Canadian history!) The author himself suggests that his work is only a beginning. And it is a good one. The variety of sources from which he has culled his selections is an indication of the scope of the work: the poets of Canada, such as Pratt, Birney, Klein and Lampman; the press of Canada, including such interesting journalism as the *Calgary Eye Opener*; and above all, the primary sources of Canadian literature and history such as Montcalm's *Journal*, MacKenzie's *Voyages*, Durham's *Report*, the House of Commons *Debates*.

The work is arranged under topical headings, set out in alphabetical order, covering various fields of endeavour and interest. For example, on page 126: Loyalty, Luck, Lumbering, Sir John A. Macdonald, Thomas D'Arcy McGee ("I see . . . a new nation, bound like the shield of Achilles by the blue rim of ocean . . .") There is in addition a full index of authors, with page references to the various topical headings where their quotations are to be found. For example, Earle Birney is distinguished with three quotations. The first of these is the magnificent closing lines of *David*. (Listed under "Death").

The book abounds in delights, sudden and unexpected. Across the page from *David* is Frontenac's thundering answer to the New England squadrons of Colonel Phipps: "I will answer out of the mouths

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f my cannon". (Listed under "Defence"). The ingenuity of the compiler of this book has been remarkable. He has ferreted out from unexpected places the most unusual and delightful remarks, and not the least contribution this book makes is the careful reference to the source and date of every quotation cited. The value of the work is substantially enhanced by this painstaking bibliographic practice.

Criticism is inevitable. But as Mr. Hamilton has pointed out in his preface, criticism is necessary to develop a work that can never really be complete. Everyone has cherished gems that they feel should have been included. I regret particularly that Baldwin's famous and, as it afterwards proved, germane remarks to Lord Durham in his letter from Toronto in August 1838 should not have been included. Other remarks of less importance have been included on the theme of responsible government. Baldwin wrote, "You must place the Government in advance of public opinion. You must give those in whom the people have some confidence an interest in preserving the *system* of your Government . . . and then you will hear no more of grievances because real ones will be redressed, imaginary ones will be forgotten . . ." I should rather like to have seen some of Earle Birney's poem *Canada: Case History* included, "This is the case of a high school land, deadset in adolescence . . ."

There are innumerable criticisms of this type that one could make. My more basic criticism is however the preponderant weight given to English Canada, and that in the period after 1830. In modern Canadian history men such as Henri Bourassa are represented to some extent it is true; (be it added—in translation, without the original French). But the period before 1830 is quite neglected. There is no mention of Champlain, Brebeuf (or the Jesuits at all for that matter), Colbert, Maissonneuve, Vaudreuil, Talon, Lasalle. Nor are the English exempt from this treatment before 1830. There is nothing about Selkirk, Fraser, Lawrence, the Acadians (a fruitful source, surely), Cornwallis, Simon MacGillivray. (There is, it is true, one reference to Duncan MacGillivray, (an innocuous quotation about the plains Indians). The whole North-West Company episode seems to be neglected.

The time is past, I think, when Canadian history means English Canadian history since 1830. And we should also be prepared to put French quotations in our books without shame or equivocation. It is our own language.

Some of the inclusions also call for comment. I am at a loss to know why Montgomery's words before Quebec should have been included (p. 190). An American general shouting "Quebec is ours!" does not strike me as an appropriate remark for this work, especially when in this case Montgomery never even got past the walls. I also find it difficult to understand why *Sam Slick* has figured so prominently in this work. T. C. Haliburton, the author, was admittedly a Nova Scotian, but Sam Slick was an American, and not a few of his comments were relevant to the United States, not to Nova Scotia. Not enough care has been exercised in discriminating in this respect. In the Index, looking for Sir Guy Carleton, one is referred to Lord Dalhousie. Surely Lord Dorchester should have been meant here.

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PETER WAITE

JOHN ADAMS AND THE PROPHETS OF PROGRESS: by Zeltan Haraszti.
S. J. R. Saunders, \$6.75.

In 1801 John Adams surrendered the Presidency of the U.S.A. to Thomas Jefferson and retired to Quincy, Massachusetts. He spent the rest of his life there looking after his farm, reading his library and generalizing with acerbity on politics. Even though Adams was a poor man his library was one of the great private collections in the U.S.A. Gradually as the years past, he left his farm to others and his library became his passion. He read immensely from the politics and philosophy of the classical and European worlds and as he read he covered the margins of his books with long commentaries. Now Mr. Haraszti has collected these comments into a volume.

The result is a lively book and the liveliness is the power of Adam's mind. Mr. Haraszti has had the wit to let Adams do the talking and what talk it is. Adams appears to us as a man of erudition, common sense and of principle quite remarkable in a politician. By principle I mean that his intellect is in charge of the discussion and he uses his intellect to answer political problems in terms of first principle. His intellect only disappears when his rage is summoned up by the vacuity of eighteenth century philosophers. Adams is always in two minds about these fathers of the French Revolution—the prophets of progress. On the one hand, as a Puritan and an independent, he has sympathy for these men who had done so much to break down that rule of landlords and priests which had dominated Europe so long. On the other hand, he has no respect for their optimism in politics and thinks that in philosophy they substituted, for a trust in reason, a trust in vague unsystematic good feeling. Though Adams was critical of much of his own Calvinist tradition, he thinks there was more reason in it than in the new optimism.

What tones and quantities this book raises in ones mind. Here is the first of the great Adams clan—the father of a future President and the great grandfather of Henry Adams—that tired and aesthetic cynic who so fascinated the intellectuals of the last generation. Its basic interest is the light it throws on modern America. The first and most evident point which arises is the decline of the educated man as an American political leader. The heart sinks in comparing the systematic clarity of Adams' mind with the pronouncements of Eisenhower or Roosevelt or Taft. Short term concentration on practical goals decked out in platitudinous democratic slogans is the meat of modern American politics. What modern American of the first order of responsibility has shown any signs that he can judge political issues in relation to a systematically held philosophical and theological position, as could Adams? What a terrible price the Americans are paying for their worship of the immediate and their dislike of the

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intellect! And this price is paid most fully through uneducated political leadership. For as Plato showed there is no group in society which needs to judge on principle as much as politicians.

Of course the dislike of the intellect in the U.S.A. is intimately bound up with the victory in the American consciousness of the very philosophers of the Enlightenment who so enraged Adams. The philosophy of the Enlightenment was taken into American thought largely through Jefferson and allied with the democratic egalitarianism of the frontier. Belief in the natural goodness of man, blended with respect for the immediate at the expense of principle, replaced the elder Puritan rationalism that Adams stood for. In Lincoln is seen the nobility and intellectual vacuity of the new tradition. The fact that the Americans have exalted Lincoln's platitudes and confusion into political scriptures is the measure of their scorn of hard thought and principle. And of course when one replaces faith in reason by confidence in the moral intuitions of the multitude, one no longer has to care about the philosophical and theological education of one's leaders. The degradation of the democratic dogma into silliness produces John Dewey and Arthur Schlesinger Jr.. Men like Adams based their support of the democratic idea on something sounder than this optimistic liberalism. We can but hope that the exigencies of power will turn the eyes of the Americans to this rationalist tradition.

G. P. GRANT

CREATIVE WRITING IN CANADA. By Desmond Pacey. The Ryerson Press. pp. 220. \$4.00.

One may well ask if there was need of another history of English Canadian literature. The advertising on the dust jacket stresses that this is the first work of the kind in twenty-five years, but we have had the late E. K. Brown's *On Canadian Poetry* (1946 and 1947), detailed studies of Pratt, Grove and other writers and an abundance of articles, as the excellent bibliography in the present work shows. It is true that younger writers have appeared, but discussion of writers on the strength of one slim volume of poetry or one novel and a few short stories smacks of pretentiousness and jingoism. Moreover, the price is relatively high. Still we have the book, and we must examine it in some detail, as it will undoubtedly be used as a work of reference.

Let us first note some of the real merits of the volume. The author is well read in his subject, in fact, one hardly knows whether to admire or pity him for having gone through so much inferior work in order to trace ideas and movements. Dr. Pacey approaches his subject from a sociological outlook; he sees the close relation between the geographic, national, and material development of the country and our literature; never, however, does he become the victim of this approach and twist literary facts and values to suit a thesis. Again, he dissociates himself from the attempt to exalt a writer like Heavysege, who was so admirably named. In the revaluation of the various members of the group of the 60's, which has often seemed

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to the present writer to be an attempt by certain Ontario critics to wrest the honors from the Maritime Provinces, Dr. Pacey, is eminently just. On the whole, he has steered a fairly good course between trying to discuss, or even mention, everyone who has published a poem or an article and, on the other hand, mentioning only his favorites. He is more just to Leo Kennedy than are many critics. He has avoided the pedantic absurdities of Logan, even if he has not caught the charming presentation of Macmechan. Finally, while sympathetic with the younger writers he can also see that there is much posing in their earlier efforts.

On the other hand, there are certain defects. Few people will be convinced, I think, by his attempt to place Miss de la Roche more highly as a novelist; few see anything very distinctly Canadian or profound in her onesided characters, and few are impressed by her tendency to arouse interest, when the real action is flagging, by having a family quarrel, with Granny banging the floor with her stick and the parrot outshouting the rest of the menagerie. Perhaps the real test of a critic of Canadian poetry is the freshness of his approach to Professor Pratt's work. Dr. Pacey seems to follow the conventional path charted by Wells and Brown; nowhere does he pay attention to the shorter poems, which in the opinion of the present reviewer are very important in the Pratt corpus, and there is none of the freshness and insight that Mr. John Sutherland reveals in his essay in the latest issue of *Northern Review*. We find sentences like "Katherine Hale, in such volumes as *Morning in the West* (1923), Arthur S. Bourinot (*Laurentian Lyrics*, 1915; *Lyrics from the Hills*, 1923), Florence Randal Livesay (*Songs of Ukania*, 1916; *Shepherd's Purse*, 1923), and even Louise Morey Bowman (*Moonlight and Common Day*, 1922; *Dream Tapestries* 1924) were merely competent verse-writers . . ." Such catalogues are useless and, as with Mr. Bourinot, who is judged by two very early works while his later volumes, which show considerable development, are ignored, may be decidedly unfair. Some attention to *The Boy I Left Behind Me* might have given us a different picture of Leacock as a man. Is the author wise in classing *Variety Story* (Callaghan) and *My Search for America* (Grove) as novels? To the present reviewer Dr. Pacey still rates Grove too high as a novelist; Grove took himself seriously, but for many readers he is pompous and heavy. (By the way, in view of the contradictions between Grove's two autobiographies it might be well for some student to make a thorough study abroad of many of his statements. Has any one, for example, found reference to the young Grove in any book on literary Paris in the latter part of the 19th century? Yet Grove says he was viewed by many as the most likely of the group in Paris at that time to succeed in literature.)

Quite rightly the author takes many a Canadian prose writer to task for slovenly English. A fellow professor of English can only wish that Professor Pacey had not confined himself to criticism but had set a good example. The author violates the sequence of tenses (for example, on p. 1); he misuses *shall* for the promissive *will* (pp. 2 and 3); he invents a weird plural, *metropoli* (pp. 148 and 190); he confuses the use of *less* and *fewer* (p. 162); there is a dangling construction

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on p. 172; he seems never to use the restrictive relative *that* instead of the non-restrictive *which*; we find *than* after *different* (202); the closing sentence of the book informs us that Canadian literature has a great future *before it*; Dr. Pacey has a very annoying and illogical habit of placing the indefinite article before an abstract noun (pp. 162 and 182); finally we find such critical terms as *glamorous* (p. 25) and *vibrantly alive* (p. 190), which have no place in good critical writing, and such a cacophonous expression as *violent events*.

Such slips in taste suggest hastiness in writing and revising, an impression that is borne out by the oversights of proof-reading: *certain* for *certainly* (p. 1), *then* for *than* (p. 11), *revolution* for *Revolution* (p. 12), and *used* for *fused* (p. 188). In the bibliography (p. 204), Professor Bailey's article should be *Moments* not *Movements*, an error for which the present reviewer, must share in the blame.

BURNS MARTIN

D. H. LAWRENCE AND HUMAN EXISTENCE. By Father William Tiverton. New York, PHILOSOPHICAL LIBRARY. Pp. 138. \$3.00.

D. H. Lawrence seems to be one of the casualties of time, for he is not read so very widely today. In part this is a reaction from all the worship, hostile criticism, and vilification of the 20's and 30's, in part a reaction from the spate of books from, and the feuds among, his friends after his death—if any one had cause to pray to be delivered from his friends, the dead Lawrence surely had—in part because there have been few reprints of his books, except for one or two of the most popular—and Lawrence needs to be known not from one or two, but from all his writings. Now comes a very unpretentious book by a member of an Anglican monastic order that by its quiet thoroughness, philosophical calm, and familiarity with Lawrence's writings should do much to revive interest in one of the greatest and most original English writers and thinkers of the present century.

Father Tiverton does not hesitate to expose what seem to him faulty approaches to, and conclusions about, Lawrence and his work. "And yet, to acclaim him as 'artist' and then to dismiss what he had to say, is to make just the separation of 'art' from 'message' which it has been the main theme of this book to refuse." (p. 124) "Writers on Lawrence have, it seems to me, much exaggerated his Oedipus complex. The mother-attachment once shaken off, Paul Morel once dead, he does grow into a separate existence which cannot be interpreted in terms of Mrs. Lawrence." (25) The author does not, however, deny how much Lawrence owed to Frieda, a debt of which both Frieda and Lawrence were aware. Again Father Tiverton challenges the accepted views when he stresses Lawrence's strong self awareness, his awareness of what he was doing and of the criticism that would result, and his acutely critical intellect, which has a much wider basis in reading than many students have admitted: moreover, the author substantiates his claims by careful reference to the works and letters.

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We could wish space would permit us to quote Lawrence's remarks about Galsworthy's then overrated *Forsyte Saga*, his strictures on Arnold Bennett's work, and his views on the nature of tragedy.

As an artist, Lawrence wanted to get beyond the stereotyped novel of the day with its cult of personality. "I am tired of this insistence on the *personal* element . . . I want some new non-personal activity, which is at the same time a genuine vital activity. And I want relations which are not purely personal . . . but relations based upon some unanimous accord in truth or belief, and a harmony of *purpose*, rather than of personality." This attitude led to the search for the religion of the blood, for the primitive, and to the emphasis on sex as a mystic union. Father Tiverton shows clearly that in matters of sex Lawrence was a strict Puritan, and is convinced that, except for his minimizing of procreation as a main function of sex, Lawrence was very close to the traditional Christian view of sex. The author would go farther in finding approaches to the Christian religion: "If the Christian 'myth' as a real operative element in our collective culture, is dead, it is Lawrence who felt this most deeply and agonizingly: and he, too, who has seen most clearly that if it is ever to be recovered it will be, not by programmes or research, still less by moral exhortation, but by resurrection." (125) "It may appear a paradox, but I should claim that one of the great virtues of Lawrence was his sense of the ISness rather than the OUGHTness of religion." (124) Finally the author sees a kinship of Lawrence with the Christian branch of existentialists. Perhaps a word of caution is needed here: this reviewer would have defeated his purpose if he gave the impression that Father Tiverton has just another thesis to unload on the reading public. The book is far too rich, intelligent, and humane for that. It should be widely read; admirers of Lawrence should find it stimulating and fresh; and those who do not know Lawrence should become aware of what they have missed.

BURNS MARTIN

RELIGION, SCIENCE AND THE MODERN WORLD: Being the Chancellor's Lectures, delivered at Queen's University, Kingston, Ontario, 1951 by R. C. Wallace, C.M.G., D.Sc., LL.D., F.R.S.C.—Formerly Principal Queen's University.

Dr. Wallace belongs to that growing group of scientific scholars which does not feel that the methods and conclusions of modern science necessarily invalidate the experiences, insights and methods of men of genius in the religious sphere. He believes that "all truth is one, whether it comes from religion or science; and any discordance which may appear may be attributed to imperfect knowledge . . ."

The lectures were obviously intended for the layman and not for the professional in either science or religion. They indicate simply and clearly the changes which have been taking place in the emphasis of the physical scientists and of those whose main interests are in things of the mind and of the spirit.

The first two lectures attempt to show how the thinking in the

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realm of religion has been affected by the progress of our knowledge of the inanimate and of the animate world. His purpose "is not to smooth over the difficulties but to face them open-eyed."

The third lecture is devoted to a discussion of "the philosophy underlying the present principles and practices of education, in order to ascertain more clearly the function that religion plays or should play in the developing of the mind and personality through education." Dr. Wallace points out the fundamental difference between education and technical training and contrasts briefly the older, humanistic, classical with the modern, scientific, practical education and indicates the place of each. In spite of his scientific training and background he stresses the importance of moral and religious training and makes a strong plea for having it officially included in our educational system.

The final lecture is of interest largely because in it Dr. Wallace states simply and humbly the nature of his own deep religious faith. This might well be characterized as that of a scientific mystic, if this is not a contradiction in terms.

H. L. BRONSON

CLASSICAL MYTHS IN SCULPTURE: by Walter Raymond Agard. University of Wisconsin Press.—\$5.00.

This beautifully produced book by the professor of classics at the University of Wisconsin will be welcomed by the classical scholar, the historian, the art-lover and by anyone who from his school days remembers Jupiter and Juno and the rest of the gods, goddesses, heroes and demi-gods. To the art-lover the appeal is particularly strong, for, although sculpture has always been a part of our western heritage significant examples are widely scattered and books on sculpture much rarer and much harder to come by than books on painting or architecture. To the classicist it supplies additional evidence of the potent and continued influence of Greek and Roman civilization. We must not forget that there was a time almost within living memory when the study of the classical civilizations and literatures was the foundation of all higher education. But, with the growth of modern knowledge, the classics have naturally and inevitably suffered a comparative decline. It would be tragic if they were forgotten altogether, for an educated man must look to his origin as well as his destiny. In our western world can a man be said to be truly educated who has never heard of Jupiter and Juno, Apollo and Venus, of Odysseus and his wanderings, of Perseus and Medusa, of Hercules, Cupid and Psyche, of Centaurs, Dryads, Nymphs and Satyrs? We think not. One thing, however, is certain. We cannot look to a return of the former pre-eminence of classical studies to preserve for us a knowledge of the Greek and Roman origins of our civilization. It is clear that instead we shall have to depend on scholars like Professor Agard to interpret to us classical civilization and its influence.

Such interpretation is presented in this book simply, lucidly and logically. The text of the book supplies a commentary on over two

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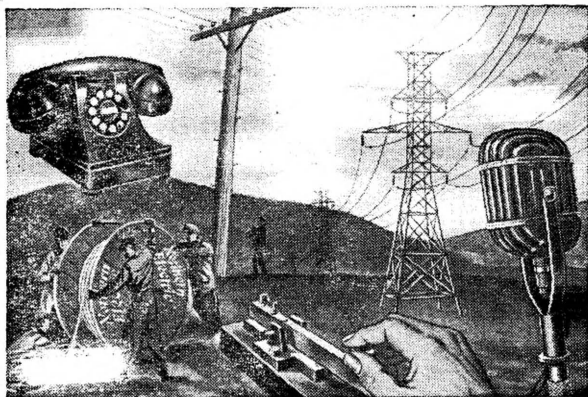
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thousand years of the most important sculptural tradition in the western worlds. It begins with the treatment of the classical myths and legends by the sculptors of ancient Greece and Rome and follows the story through the early Christian and mediaeval periods, the Renaissance, the Baroque period, the period of the classical revival in France, and later in other countries, and so to a very interesting and extensive account of classical influence in modern sculpture. It is unfortunate that the author does not make more explicit the fact that he is dealing with two related but distinct themes. On the one hand, he is dealing with the classical *tradition* in sculpture, that is the tradition of treatment and modelling in which there is a clear succession from the Greeks to the present day. On the other hand, he is dealing with the *illustration* in sculpture of the classical myths, where the treatment may or may not be in the classical tradition. Thus Mailliol's splendid "Venus with the Necklace" is clearly in the classical *tradition* of modelling, but she is just as clearly a modern woman and does not in any way illustrate any myth or story about Venus. On the other hand, Gill's "Odysseus Welcomed by Nausikaa" and Lipchitz's "Prometheus" *illustrate* the classical myths, but owe nothing in *treatment* to the classical tradition. A striking example is the delightful "Sibyl of Samos" from Aix-en-Provence Cathedral. As Professor Agard notes, there is nothing classical about her except her name. In a way she is the most interesting figure in the book, showing unmistakably as she does that the classical tradition in sculpture is not the only one.

The ninety-seven illustrations form an important and integral part of the book. Without exception, they are beautifully reproduced and excellently chosen for their purpose. A purist might object that Milles' "Orpheus Fountain" and McCartan's "Diana" are rather stogy in their lighting, but the only unsatisfactory illustration is that of Bourdell's "Heracles the Archer", where the top half of the bow, so essential to the composition, is lost in shadow, and where there are extraneous and distracting patterns. There are several versions of this masterpiece by the artist and it seems a pity that another photograph was not chosen. Many of the illustrations are of familiar works such as the Victory of Samothrace, Michelangelo's Cupid, Cellini's Perseus and Medusa, Bologna's Mercury, Houdon's Diana, Barye's Theseus and the Minotaur and others. A very fine photograph of the Heracles from the pediment at Aegina reminds us forcibly of the astonishing skill of the Greek sculptors of 2400 years ago and the three full page illustrations of works by Bernini must be singled out as a splendid revelation of the power and range of that sculptor-architect of the seventeenth century. Very many of the illustrations are of unfamiliar works, and for this the author especially deserves our gratitude. This reviewer is particularly grateful for "Frémiet's "Pan and Bear Cubs", Cecere's charming "Cupid and Stag", Sidney Waugh's "Europa and the Bull", the surprising "Siren" from St. Dié, and most of all for the "Sibyl of Samos". But other readers will naturally have other preferences among the many pieces illustrated.

Taken as a whole, this is a most stimulating book. Its stimulus is due to its variety, which originates largely from circumstances

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already explained. It must be added that the nature of his theme allows the author to illustrate, quite justifiably, some thoroughly bad statuary. By contrast, this supplies an excellent aid to appreciation.

The book has an index, a glossary and an extensive bibliography. (This reviewer must record that, as a Scot, it irks him to see the excellent young Scottish sculptor, Thomas Whalen, listed under "England").

ALEX S. MOWAT

COLLECTIONS OF THE NOVA SCOTIA HISTORICAL SOCIETY, Volume 29. Halifax, N. S., 1951, pp. xviii, 177.

This volume is the 29th of the "Collections of the Nova Scotia Historical Society", which have been published intermittently since 1879, whenever the funds of the Society permitted. The Society itself was founded in 1878 and has had a continuous history ever since, receiving many more papers than it has been able to publish, collecting historical manuscripts and commemorating places or people of historical interest. Recently, however, since the establishment of the Public Archives of Nova Scotia and the Historic Sites and Monuments Board of Canada to discharge the last two functions, it has restricted its activities to the receiving and publishing of historical papers.

In all previous volumes of this series there are some papers of exceptional interest and this volume is no exception. In addition to the lists of officers, members and contents of the previous 28 volumes, it contains seven papers, all of which deal with new subjects or bring to light new material on subjects of which little has been known hitherto. Of the seven, four are biographical: *Hon. John Salusbury*, by Prof. J. G. Adshead, *An Acadian becomes a Nova Scotian*, by Judge V. J. Potter, *Herbert Huntington*, by Miss Gene Morison, and *The Way of the Smiths*, by Miss Helen Whidden; one is genealogical: *The Sandemanian Loyalists*, by Charles St. C. Stayner; and two are general: *Sidelights on the Chesapeake Affair*, by Dr. George H. Cox; and *The Influence of Scottish Clergy on Early Education in Cape Breton*, by Mrs. Liliat M. Toward. But even those that are classified similarly have been treated very differently, thereby giving much more variety to the volume than their classification would indicate. All make a distinct contribution to our knowledge of local history; and through them all runs a not invisible cord linking people and events in Nova Scotia from the founding of Halifax to the eve of Confederation.

D. C. H.

THE WISDOM OF THE TALMUD: by Rabbi Ben Zion Bokser.

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so unknown outside its own religious community as the Talmud. The civilization of China has had little direct bearing on the Western world compared with the great contribution of Judaism, yet a reference to the *Analects of Confucius* would carry more meaning to the average educated non-Jew in Britain or North America than a similar reference to the *Mishnah* and Mencius is probably better known than Maimonides. Polano's extracts and the useful little *Everyman's Talmud* have been available to the English reader for some years. But the Talmud still awaits its Arthur Waley, to bring imaginative insight and literary sensibility to bear upon the task of making a national treasure an international possession. To those reared in a Christian environment, the old Testament without the Talmud is not sufficient for a right understanding of modern Judaism.

Rabbi Bokser has done a workmanlike job, if not an inspired one. The historical background is painstakingly—almost too fully for an introductory work—drawn. The main trends in theological thought are sketched in. Considerable skill is shown in the use of quotation and illustration. These are no mean qualities in handling the vast canvas to be delineated. It is the range and complexity of the Talmud which makes it difficult to explicate "while standing on one foot" (a condition for expounding the law which did not defeat the ingenuity of the sage Hillel). On the other hand, the opportunities for persuasive and sympathetic treatment of its subject, especially in the chapter on 'The Talmud as Literature' are here almost thrown away.

As in Confucianism, the teaching of the Talmud, with its suspicion of speculation and its *ad hoc* moralism, does not have an immediate appeal but its authority has given an amazing solidarity and persistence to a culture that found in it the expression of its innermost convictions at every level. Never far separated from tragedy, inured to hostility and persecution, Judaism has preserved an assurance of faith which, even more than its strong sense of social unity and undergirding it, has enabled it to survive disaster after disaster and to build again and again. The ever-present quality of the Talmud is in its rich humanity, in spite of its implicit acceptance of legalism; its pragmatic impatience with the merely intellectual; and its wisdom, which keeps firm hold of the radical demands of the spirit while never losing sight of the often perverse—and always earthbound—aspirations of the flesh. Perhaps it concedes too much to Mr. Worldly-Wiseman. But how different from the cheap cynicism of the sceptic, as from the sour disapproval of the 'unco guid', is the temper of this example of Rabbinic realism, as Rabbi Bosker tells it. "The wife of R. Hisda used to adorn the face of her daughter-in-law, R. Hunon ben Hinena once sat in the presence of Rab Hisda and, observing his wife apply the beauty treatment on her daughter-in-law, said, 'It is only permitted in the case of a young woman, not an old one.' He replied, 'By God, it is even permitted in the case of your mother and grand-mother, and even if she stood on the brink of the grave; for, as the proverb put it, At sixty or six, a woman runs after the sound of the timbrel.'"

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Shelley: Hell is a city much like London—A populous and smoky city.

Dr. Johnson: No, Sir, the man who is tired of London is tired of life; for there is in London all that life can afford.

An anthology of life in London down the ages as large as this one of five hundred pages could not fail to contain much to delight and much to sustain both the above opinions. But its size is also a drawback. Compared with such a little gem as the *London Omnibus* issued by Chatto and Windus in 1927, it is too heavy (in both senses). Good anthologies—going quite against the advice of Polonius to Laertes, since they borrow shamelessly in order to lend and are best expressed in fancy—have an individual character which depends more upon deft selection than upon comprehensiveness. Those who do not know the authentic atmosphere of London at first hand will hardly distill it from the mass of material here provided. On the other hand, lovers of London will find their special needs better met in the vast corpus of London literature already existing. The material is rich, yet too arbitrary and incomplete to serve as a source book; while some items, as those under the headings 'Jive' and 'Sword-Swallow', have no essential connection with London.

The illustrations are good enough to make us realize how pleasant a purely pictorial anthology of London life could be. The nearest approach to this was a Studio publication of 1920, *Londoners Then and Now*. Perhaps the compilers of *The London Anthology*, with their illustrations, editor Hilde Kurz, will make this for us one day. They could do so admirably.

K. M. HAMILTON



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