# Book Reviews

*A Critical History of English Literature.* By David Daiches. New York: Ronald Press, 1960. 2 vols. Pp. I: viii, 534; II: iii, 635. $12.50.

Literary histories, big and small, have played their part in the careers of all of us who profess literature. Altars are built of the big ones—the old *Cambridge* and the new *Oxford*: properly invoked, the gods that surround them inspire articles and bibliographies, notes and queries, and even, it is said, whole lectures (for times of stress). The "small" ones belong to earlier experiences: the tiny Legouis to first year, the more formidable Legouis and Cazamian to Honours, that biggest of all little histories, Baugh, Brooke, Chew *et al.*, to graduate studies.

What place will this new history occupy? My hope is that it will sell outside the discipline itself, replace all the other concise histories as companion to graduate and undergraduate, and be at least sampled by those whose specialties have long since made them forgo literature for a period, a man, or a work. For it will provide the student with a perspective that no other history achieves; it will invite the layman (with its delightful text and generous quotation) to explore "Eng. Lit." once again; and given half a chance, it will refresh even the most professional taste. Inevitably Daiches will be censured for doing this or not doing that; but the fact is that, within the limits of what it seeks to do, this new book is a brilliant success.

Most remarkable is its attractive style. We have been conditioned not to expect in histories urbanity, and wit, and grace. They are everywhere in this book—in his lengthy discussion of Scottish literature to 1700, as well as in turns of phrase that capture exactly the quality of a man: "One has the feeling that Ralegh . . . achieved poetry by sheer strength of character"; "Trollope had the imagination . . . to construct a world substantial enough for the reader to retire to". Especially delightful is his own enthusiasm (perhaps a matter of style). He may achieve this enthusiasm in part by not forcing himself to write at length on topics of little interest to him: one cannot always be certain that there is any rationale other than personal preference behind some of his emphases. But by whatever means, he here continues to display that deft, vigorous, above all fresh style that his readers have come to expect of him—and he does so even while (quite properly) taking pains to instruct the untutored in commonplaces. The man knows the secret of spiritual renewal locked up in the great documents of literature however familiar.

Daiches' purpose is clear. He seeks "to write interestingly, less as the impersonal scholar recording facts than as the interested reader sharing his knowledge and opinions." His hope is that "the pattern which a single mind imposes on this vast material will make [his] account more lively and suggestive than the conscientious composite works of reference by teams of experts." The danger in this is, of course, that a personal touch, charm, and vitality, are by some writers achieved at the expense of reliability. Though we should know better, for some of us the dilettante always lurks behind a delightful style. Daiches will therefore be mistrusted by some for his cultural enthusiasm, though the censure will seem to be based on other grounds.

Most likely he will be attacked for precisely those generalizations and judicious selections that give the book its coherence and perspective. Obviously no man can be completely secure in summing up the Renaissance or the modern novel in a chapter or two. But provided the generalizations are acceptable within the broad outlines of respected scholarship, we are surely not justified in demanding that in a history they bear up under every test to which we can subject them. One may quarrel with an over-abundance of Scottish material or an insufficiency of Dickensian; one may be startled by his claim (and corresponding emphasis) that the "old" *Arcadia* is superior to the Countess of Pembroke's. That Dickens' sentimentality and Thackeray's moral platitudinizing "derive at bottom from a lack of intelligence", or that "the greatest drama must be poetic" are claims that can be debated. But these are mere details. What matters is whether we will allow him to write a history at all. If we censure him for the generalizations he makes because, although defensible, they do not accord with our own views, then we in effect bar him from all generalization (since he can never hope to satisfy every reader) and thus make writing a history impossible.

He passes the critical test for a literary history: his "sense of the larger design" is founded on a body of sound scholarship. In fact there are very few new alignments here. When we look more closely—at the discussions of particular works—we find that when he writes of figures we know only slightly, he is a delight; when he writes of people we know rather well but not intimately, he is (somehow) flatteringly sound, saying almost exactly what we ourselves would like to have said under the circumstances. If he is a shade disappointing in his treatment of one's own special people, he could scarcely have been otherwise. Let us admit that histories are written within a convention of inexpertness and judge him by the game he is playing.

So judged, this book still has its defects. Daiches is, for example, surprisingly inept in his treatment of poetic style. He can be illuminating when speaking of poetic effect, but his discussion of technique (Milton's, say) is frequently non-specific, a mere juggling of labels. His index is a great disappointment. Confined to names and titles, it cuts the reader off from later reference to his valuable discussions of movements and genres. But these are of little weight beside the truly astonishing achievements of this one-man history. It would be a great pity if professional sharp-shooting kept it from a respectable, as well as wide, circulation.

*University of Alberta* R. G. BALDWIN

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*Strasbourg in Transition*. By FRANKLIN L. FORD. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1958. Pp. xvii, 321. $6.75.

Strasbourg is in many ways a unique city. Here French and German meet, and it is no accident that the Council of Europe should have chosen the capital of Alsace as the place for its deliberations. Situated on the "crossroads of Europe", seldom able to escape from the ebb and flow of moving peoples and marching armies, Strasbourg has had a history of more than local interest.

In the thirteenth century Strasbourg threw off the authority of its bishop and became a Free Imperial city. Instead of being an ecclesiastical principality like Mainz or Trier or Cologne, it entered the proud company of independent city republics that recognized no authority except that of the Emperor. In the sixteenth century the city went over to the Protestant side. It became Lutheran and German, as well as being Free. Calvinists, however, were not permitted to worship within its walls. By the treaty of Westphalia which ended the Thirty Years War in 1648, France made a great advance in her progress towards the Rhine. She got possession of most of Alsace, but not of the city of Strasbourg. Although in a state of economic decay, Strasbourg remained a free Imperial City. Finally in 1681 France seized the city, and in spite of the defeats of the War of the Spanish Succession, Louis XIV did not relinquish his hold.

The present volume is an extraordinarily interesting account of the history of this Protestant German city for a little over a century—from the date of the French seizure in 1681 to the date of the French Revolution in 1789. When the French took possession Vauban immediately fortified it and the French military occupation began. French administrators were inevitable, and perhaps equally inevitable was the re-establishment of the authority of the ancient church. The great cathedral once more had a bishop who acknowledged the authority of Rome. However, there was no persecution of Protestants or any violent attempt to make Germans into Frenchmen. Right down to the revolution Protestantism was legal in Strasbourg, and the citizens could be as German in language and customs as they pleased. Every traveller with a sense of history has seen the great monument to Marshal Saxe that Louis XV erected in the Protestant church of St. Thomas, and every scholar of German literature knows of the sojourn of Goethe and Herder in the city on the banks of the Ill.

Gradually French influence increased, and by the time of the Revolution over half of the population had become Catholic, and French influence was dominant in every field of activity from women's fashions to architecture. The study of this slow transformation is fascinating. Equally fascinating is the account of the impact of the French Revolution on the old Imperial city. To a student of the Revolution this is one of the most interesting things in the book.

Professor Ford shows a thorough mastery of both French and German sources, and he writes with insight and imagination. What might have been a dry study of a very limited and local subject takes on the aspects of universality. It is a book that every student of European history can read with pleasure as well as profit.

*Dalhousie University* G. E. WILSON

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*The Shaping of Modern Ireland*. Ed. CONOR CRUISE O'BRIEN. Toronto: University of Toronto Press, 1960. Pp. vi, 201. $5.50.

*The Shaping of Modern Ireland* is a collection of fifteen essays by different authors of varied points of view, with a foreword by Conor O'Brien. The book deals with some of the men who were most influential in the period between the fall of Parnell in 1891—when for a time Home Rule for Ireland seemed a hopeless cause—and the proclamation of an Irish Republic by Pearse during the Easter Rebellion in 1916. At this time a republic became the dynamic symbol of a revived Irish nationalism, though over three decades were to elapse before this symbol was officially incorporated in the constitution of Ireland when Mr. Costello proclaimed Eire a sovereign independent Republic in 1948. Since this book carries the story of the shaping of modern Ireland only as far as 1916, it deals principally with those men and events which brought the present Republic into being and not with Republican Ireland itself.

The first essay by Desmond Ryan deals with three Fenians—Stephens, Devoy, and Clark—who form a link between the revolutionary movements of the eighteenth and nineteenth centuries and Sinn Fein, which under Arthur Griffith supplanted the official Irish nationalist party of John Redmond. Nicholas Mansergh's masterly essay on Redmond and Terence de Vere White's on Griffith reveal why Redmond's moderate constitutional methods failed, as likewise did Griffith's original program of peaceful change and coexistence within the British Commonwealth. Accordingly, the moderates and the peacemakers were destroyed when the revolutionary nationalists changed a political into a politico-military situation by the Easter Rising of 1916 and the proclamation of a Republic under Patrick Pearse. The last essay by Dorothy Macardle appropriately deals with Pearse and his associate Connolly in the fateful Easter Rising. But from this tragic beginning was to emerge the present sovereign Republic of Ireland as the embodiment of Irish national feeling, such as the Irish Free State and Eire never could have been.

To this result, unforeseen and even undesired by many, a great variety of Irishmen contributed. For example, there was Douglas Hyde, who through the Gaelic League revived the language and ancient customs of Ireland; Michel Cusack, whose Gaelic Athletic Association organized Irish games throughout the length and breadth of Ireland; Horace Plunkett, who preached the doctrine of self-help to improve the economic life of the country, and "who lived to see his creameries burned by the English and his house burned by the Irish"; Yeats, who dreamed of an Ireland where the arts would inspire a whole people to great endeavours; Archbishop Walsh, who was all his life a moderate nationalist in politics, but who finally voted for Sinn Fein and the policy of armed resistance; Sheehy-Skeffington—socialist, feminist and pacifist—, who was shot without trial or warning by the order of an officer attached to the Portobello Barracks; Sir Edward Carson, who when he organized the Ulster Volunteers pledged to resist by force the Home Rule Bill of 1912 and put the gun back into Irish politics.

Space permits only this sampling of the personalities who are dealt with in these fifteen essays, which were originally given as a series of public lectures on Radio Eireann. That such a series could be delivered in Dublin by writers differing so greatly in their background and political views is evidence of the maturity and growing assurance of the present Republic. It also suggests that time has softened some of the asperities of the revolutionary era. But while these essays reveal such differences of opinion regarding men and events in the period under review, running throughout the series is the sombre thread of disappointment that the price the Republic paid for its symbol of national independence was the partition of Ireland. For rooted in their past and deep in the hearts of a majority of Irishmen is the belief that the national destiny of their country will not be fulfilled until the six counties of north-eastern Ireland are included in an all-Irish government. Reading this book is a rewarding experience for anyone who wishes to understand some of the complexities of modern Irish politics.

*Toronto, Ontario* ARTHUR G. DORLAND

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*The Leopard's Spots: Scientific Attitudes Toward Race in America, 1815-59.* By WILLIAM STANTON. Chicago: University of Chicago Press [Toronto: University of Toronto Press], 1960. Pp. ix, 244. $4.00.

This book is a detailed discussion of the studies and ideas of a number of American scientists concerning the races of men. The time covered includes the years 1815-59. During these years problems of slavery were leading up to the Civil War, and scientific investigation was leading inevitably to the great contribution of Darwin to human thinking.

Not everyone would find the subject of this book interesting, but anyone who is even slightly interested in the matter will find that the book is well written, with an abundance of historical material lightened by numerous anecdotes which show the principals as very human and active personalities who were sincerely trying to study ethnology. The group includes such men as Samuel George Morton, a medical doctor of Philadelphia, a student and collector of human skulls and the more or less acknowledged leader until his death in 1851; George R. Gliddon, a United States Vice-Consul at Cairo who became a lecturer on Egyptology; Louis Agassiz; E. George Squier; and Joseph Clark Nott, a successful physician of Mobile who was one of the most prolific writers of the lot. This group of American investigators and thinkers became convinced that the races of men were distinct species, the result of separate acts of creation. The book tells how their writings and speaking brought them into conflict, not only with the upholders of traditional ideas of creation based on literal interpretation of the Genesis story, but also with each other and in some cases with political systems and ideas.

One of the opponents of the group was the Rev. Dr. John Bachman of Charleston, who developed a vague theory of variation and adaptation which somewhat anticipated Darwinism. However, having endeavoured to show the weakness of the position of Morton and Nott and others, he almost reversed himself while endeavouring to show that the humanity of the Negro was not a proper argument against slavery.

In writing in the *Charleston Medical Journal* about the death of Dr. Morton in 1851, Robert W. Gibbs concluded: "We believe the time is not far distant, when it will be universally admitted that neither can 'the leopard change his spots nor the Ethiopian his skin'." This quotation from the rhetorical question in *Jeremiah* 13:23 is presumably the source of the title of Professor Stanton's book. Each of the nineteen chapters of the book has a heading derived in a similar way from a quotation to be found in the chapter. Some readers might find this interesting, but this reviewer found the trick rather repetitious and boring, particularly as in too many cases the heading does not seem to have very much to do with the subject matter of the chapter. For example, a chapter which discusses controversy between certain clergymen and others on the one hand and the advocates of separate species of mankind on the other hand has as its title, "A Hell of a Rasping." This presumably is taken from the stated fact that although Nott would not admit publicly that the Rev. Moses Ashley Curtis had bested him in a public discussion, he privately admitted that he had received "a hell of a rasping." This is but a minor criticism, and the format of the book seems to be good in other respects. Placing the numerous references all in one section at the back of the volume seems to be an excellent idea, leaving the text unbroken in order to furnish, as it does, a strong impression concerning the minds and spirits of the principal characters, as well as of the times in which they lived.

The book will be read with interest by students of American history and anthropology; but it will probably *not* be read by those who could profit most from it—those who still possess race prejudice of any kind.

*Lancaster, N. B.* K. A. BAIRD

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*Sir John Suckling's Poems and Letters From Manuscript.* Ed. HERBERT BERRY. University of Western Ontario Studies in the Humanities, I. London, Ontario: The Humanities Departments of the University of Western Ontario, 1960. Pp. 124. $3.00.

The first in the University of Western Ontario's new series of monographs in the humanities is decidedly a book for the specialist rather than for the general reader. Mr. Berry prints six poems and fourteen letters by Suckling which, as he states, have "not previously been published properly." None of the poems is a new discovery, but early manuscript copies of several are printed fully for the first time. Three of the letters are new additions to the canon; the others have hitherto been printed only in incomplete or modernized versions. Although the study is primarily bibliographical, considerable biographical information appears in the very full commentary and annotations.

The texts which Mr. Berry provides for the poems are sometimes clearly superior to those which have been generally accepted. He is able to demonstrate that the "Song: If You Refuse Me Once", which has always been printed as a single poem, is actually two poems; and he produces strong evidence that the occasion of "A Ballad Upon A Wedding" was not the marriage of Lord Broghill, as has been commonly supposed, but the marriage of Lord Lovelace. Much of his material, however, is narrower in interest, directed almost exclusively, one feels, toward some future editor of Suckling's works who will need to concern himself with the most minute variations in the spelling, punctuation, and hands of the manuscripts. Suckling has received much less attention from scholars in recent years than many of his contemporaries, and Mr. Berry seems determined to redress the balance, sometimes, indeed, too determined. His commentary and annotations take many times the space of his texts. Descriptions of the physical characteristics of the manuscripts are over-elaborate; and we might well have been spared a recording of the annotations of Sir Nathaniel Wraxall (1751-1831), which appear on some of the manuscripts. The editor remarks quite truthfully of these: "They are always the obvious things he could jot down without much reflection."

This study (like a recent article by L. A. Beaurline) demonstrates the need for a scholarly edition and biography of Suckling, and it is good to know that Mr. Berry himself is engaged on the latter. Clearly he knows his material and he will not err on the side of carelessness.

*University College, University of Toronto* ALLAN PRITCHARD

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*Intelligence and Social Action.* By FRANK H. KNIGHT. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. vi, 177. $4.95.

*Can We End the Cold War?: A Study in American Foreign Policy.* By LEO PERLA. New

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York: The Macmillan Company [Galt, Ontario: Brett-Macmillan Ltd.], 1960. Pp. xii, 251. $4.50.

There are vital points of contact between these two dissimilar books. Mr. Knight, a noted American economist, examines the extent of intelligence and rationality attainable in a free society. Although he is particularly concerned with the domestic economic sphere, his statements often go beyond that, nor does he view economics itself as an autonomous subject. Favouring, as he does, free discussion in a political democracy and free exchange in a market economy, Knight is especially perturbed by the common incidence of prejudice. "In fact," he states, "I see as the main task of general education to 'unteach,' to overcome prejudice and the inclination to snap judgments and develop the will to be intelligent, i.e., objective and critical. . . . The worst trouble again is not so much ignorance, but that people do not know they are ignorant; they know so much that is not true" (pp. 4, 41).

There are limitations, of course, to the degree of objectivity and rationality obtainable: some are inherent, it would seem, in human nature—"A general human proclivity for romanticism," an aversion in man's makeup "to the mental effort of critically considering the possibilities and costs of change" (pp. 19, 34)—; others are implicit in the very notions of freedom and progress—"Action cannot be highly rational, since it involves research and invention which are highly exploratory, as in fact all problem-solving activity is, in the nature of the case. . . . In so far as one does not know the end sought, which is the answer to some question, conduct is not rational; and if it is known in advance it is no problem" (p. 110). But intelligent agreement, so far as possible, still remains Knight's ideal; and the crucial question is, as he entitles his last chapter: Can the mind solve the problems raised by its liberation?

For international relations this is tantamount, in his view, to asking "What is the chance of getting a world society by intelligent discussion and rational agreement?"; for "if it is to survive society itself must manage somehow to work a very considerable change in human nature as it has come down into this liberal epoch from some half million years of previous human history in comparison with which the liberal epoch is a few minutes on the clock" (pp. 55, 141). It is precisely to these topics that Mr. Perla addresses himself in his volume on the cold war; as he remarks, "This may be our last chance to solve our problems by means of collective wisdom—a wisdom to which we have access only through freedom of speech" (p. 2).

Perla comments extensively and caustically on what he considers to be an interrelated series of errors in America's outlook on foreign policy. Deriving from one or another "double standards" held by American policy makers (one standard for national conduct, another for personal conduct; one for their country, another for the enemy; one for verbal professions and one for acts), they include those self deceptions, in his view, that cluster about such notions as limited war, "no appeasement," and seeking positions of

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strength. Like Knight he sees this pretence "to more virtue than we in fact possess" stemming from "the universal tendency to rationalize" (pp. 8, 76); but unlike Knight, who longs for ethical progress, he calls for a reversion to the morality of old—to "moral discipline in its old-fashioned personal sense," "the high Christian principles," "in reasonable measure the tenets of the Judaeo-Christian teaching," "a new level of practical Christian purpose in our foreign affairs," *"realistic Christian altruism,"* and indeed to "love" (pp. 41, 44, 142, 207, 206 [italics in original], and 233ff.).

Both books would have benefited from more stringent editorial supervision. Knight's, originally a lecture series given at the University of Virginia, is both crotchety and poorly knit together. Terms such as "stupidity," "imbecilities," and "follies" abound. And time and again—I have counted a baker's dozen at least—he begins a topic, only to drop it almost immediately with a phrase like "a theme I cannot develop" or "a matter too subtle for discussion here" or "but that is not my point here."

If Knight's treatment of his subject is jittery, then Perla's is soggy. "The possession of nuclear weapons by both sides", he remarks, "means that power politics has become completely irrational. We cannot repeat this truism too often...." (p. 12); and repeat it he does, endlessly. The book, important as its topic is, could easily have been compressed to an eighth its length. Rarely does the author descend to specifics; and when he does his remarks are often either naive ("Chou En-Lai's confidence, which we could have had by truly earned 'moral power' ", p. 111) or oversimplified ("The tug of war is primarily between individuals: President Eisenhower, Khrushchev, Macmillan, De Gaulle, Chiang," p. 145) or unrealistic in the extreme (proposing that the U. S. institute a "Court of Reason . . . to scrutinize decisions of foreign policy against a background of universal principles of justice," p. 246).

"There is an almost instinctive appeal to force," Knight remarks at one point; and thus far Perla, too. But Knight, as usual, proceeds further: "force, including persuasion, one of its most insidious and dangerous forms" (p. 34). Of the two books, Knight's, for all its marks of the flibbertigibbet, is by far the more incisive and insightful; Perla's, though solemn and impassioned and serious, rarely penetrates any deeper, for all its repetitions, than its chapter headings.

*Dalhousie University* MORRIS DAVIS

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*Mark Twain-Howells Letters: The Correspondence of Samuel L. Clemens and William D. Howells, 1869-1910.* 2 Vols. Edited by HENRY NASH SMITH and WILLIAM M. GIBSON. Cambridge: Belknap Press of Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. 855+93. $24.50.

Of all the books that have appeared in the current revival of interest in Mark Twain and his period, Mr. Smith's and Mr. Gibson's edition of the Mark Twain-Howells letters is by

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far the most significant. Covering nearly all the forty-odd years of the most remarkable literary friendship in our history, these superbly edited letters—nearly four hundred published here for the first time—document not only the personalities of the two most influential men of letters of the late nineteenth century but also the main creative and critical aspects of the American realistic movement. The volumes contain a total of nearly seven hundred letters covering, with very few omissions, the years 1869-1910, and the editors have spared no pains in giving these remarkable materials the scholarly attention that they deserve.

Some of the important features of the edition are the Calendar of Letters giving the location of the original of each letter and information about its previous publication; a Biographical Directory providing a succinct account of the principal persons mentioned in the correspondence; and an Appendix containing a few odd undated items in the correspondence and a dozen or so documents relevant to the letters or events mentioned in it. These editorial aids supplement the excellent notes that accompany the letters in the main text. There is a full general index and a special index of Mark Twain's and Howells' works. Finally, the volumes include twenty-eight illustrations: photographs of the principals, their families and friends, and facsimile reproductions of a few sample letters.

Interesting as the letters are and indispensable as they will be to the future study of Howells, Mark Twain, and the development of realism in the American novel, they probably will not radically change our conception of the men or their work. They add subtle shadings and tones to our pictures of Twain and bring it into sharper focus, but they show essentially the same youthful, ebullient Twain we have always known. The image confirms our sense that perennial youthfulness was the essence of his genius. His innocent idealism, his simple capacity for indignation, his high sense of the absurd, and his direct, unsophisticated sympathy for human suffering never gave way to that adult sense of the world which compromises and devalues the sympathetic and idealizing imagination. Twain's imagination was always as free and unabashed as a boy's. Even the pessimism which overtook him in his later life was grounded in an idealism at odds with the harsh realities of human nature and the disappointing ways of the world. These qualities of mind, evident everywhere in his best work, show intimately and touchingly in his letters.

Howells' temperament was different, of course, and the contrast between the exuberance of Twain's "Elizabethan breadth of parlance" and Howells' disciplined wit, quiet irony, and balanced judgment makes the correspondence a fascinating dialectic of personalities. The influence of Howells' taste and cultivation on Twain's sometimes overexuberant creativity is well-known, but the letters show this influence precisely and concretely and correct any impression that Howells' squeamishness dampened Twain's artistry. On the contrary, Howells' literary advice was unusually acute and sympathetic. He understood perfectly the strength and the weaknesses of Twain's work and knew how to spare his friend the embarrassment of his sometimes indifferent sense of the fatuous and sentimental. The letters show that the "timidity" with which Howells is frequently

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charged was really less genteel squeamishness than a cultivated sense of aesthetic decorum and propriety. His deletion of the "mild obscenities" from *Tom Sawyer* was a concession to the audience of children for which he insisted the book was really written, and his revisions of the scene in which Becky Thatcher shows a not too innocent curiosity in her teacher's anatomy book corrects a serious violation of tone. Though far less creative than Twain, Howells had a critical sense that was greatly superior, and we can hardly doubt, reading these letters, that Twain was happily influenced by it.

As the editors point out, the letters also "help to clarify the outlines of a vernacular tradition in the Gilded Age, which has exerted a powerful influence on a number of the best writers of tales and novels in the twentieth century." The correspondence indeed shows a deep and continuous interest in the literary possibilities of the colloquial style. "Don't write at any supposed Atlantic audience, but yarn it off as if into my sympathetic ear," Howells advised Twain during the composition of "Old Times on the Mississippi." Twain's reply suggests how effectively Howells' editorship of the *Atlantic* had educated its readers to the new style. "It isn't the Atlantic audience that distresses me; for *it* is the only audience that I sit down before in perfect serenity (for the simple reason that it don't require a 'humorist' to paint himself stripèd and stand on his head every fifteen minutes.") The exchange suggests that sophisticated taste and the colloquial style were already fairly compatible in the mid-seventies and perhaps epitomizes the influence that Twain as a writer and Howells as a critic had upon this profoundly significant development in American letters.

As a thorough documentation of the men who dominated and changed the course of American writing in the late nineteenth century, *Mark Twain-Howells Letters* is doubtless the most significant scholarly work on American literature to appear in years.

*University of Virginia* JAMES B. COLVERT

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*Hamlin Garland: A Biography*. By JEAN HOLLOWAY. Austin: The University of Texas Press, 1960. Pp. 346. $6.00.

Nearly forty years ago Fred Lewis Pattee observed that "the spirit of the reformer was often stronger in Hamlin Garland than his sense of art" and suggested that the stories written before the turn of the century are of permanent value because they "record with truth the spirit of a vanished episode that was enormously picturesque." Mrs. Holloway's study bears out the justice of this opinion. Garland, her portrait shows, had great vitality and enthusiasm, a good talent for reportorial description, a sympathetic regard for the social and economic problems of the West, and a dogged ambition to succeed as a man of letters. These qualifications might not have been sufficient at any other time in history to guarantee the kind of fame and influence that Garland enjoyed around the turn of the century. But when he arrived in Boston in the mid-eighties, a raw, ignorant youth from Ordway,

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South Dakota, passionately yearning for a career in the world of the arts, these qualifications were sufficient indeed. The historical moment for the economic and cultural assimilation of the Far West had arrived, and Garland was destined, it might seem, to be its literary spokesman. Despite his shortcomings as a creative artist, he exerted a powerful and significant influence upon the literary scene at the end of the century.

Mrs. Holloway's account of Garland's career is readable, fully documented, and rich in factual detail. It relates with gentle and sympathetic irony his struggle with poverty in his first year in Boston, his heroic efforts to educate himself by reading ten to fourteen hours a day in the free libraries, and his gradual—and shrewdly managed—development as a lecturer, critic, and author. The story is complex. Garland was restless, energetic, and sociable, and his talent for meeting the great and near-great in the literary and artistic world involved him from the very first in intricate personal relationships. He knew more or less intimately all of the literary celebrities of his time—in Boston, New York, and Chicago—and Mrs. Holloway, cutting through the verbose, over-dramatized, often inaccurate, and sometimes egotistical accounts in Garland's voluminous memoirs, puts these literary relationships in a more judicious and critical light.

As this suggests, Mrs. Holloway's book will be unquestionably valuable to anyone seeking a concise and authoritative treatment of Garland and his times, but it is not without faults. For one thing, it is not exceptionally well proof-read, and the reader, noting errors in dates, names, and book titles, begins to suspect, fairly or not, the accuracy of such details in general. *Crumbling Idols* (1894) is misdated 1895 in one place; Crane's *The Red Badge of Courage* (1895) is misdated 1896, and the pseudonym "Johnston Smith" under which he published *Maggie* is misspelled "Johnstone Smith." *The Literary History of the United States* is referred to in a footnote as *A History of American Literature.*

A less pedantic criticism is that Mrs. Holloway's inviolate objectivity is so fastidious that it excludes, for the most part, speculative interpretation. Her mastery of the documentary materials is obvious and admirable, but she very seldom goes below the surface facts to deal with the deeper meanings of Garland's life and personality. This approach was, of course, deliberately chosen and could be defended. But Mrs. Holloway probably knows more about Garland than anyone living, and the reader often regrets that she does not say what she really thinks about him.

Even so, the reader will be grateful to the author for putting the facts of Garland's life and career in order. Mrs. Holloway is a skilful writer, and her book is an important contribution to our understanding of a critical period in American literature.

*University of Virginia* JAMES B. COLVERT

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*Shakespeare and the Craft of Tragedy.* By WILLIAM ROSEN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1960. Pp. x, 231. $5.45.

The title of this book is somewhat misleading. Mr. Rosen is concerned not so much to analyze Shakespeare's dramatic technique *per se* as to determine thereby Shakespeare's intention. In his preface he states,

> This study concentrates on the play's dramatic techniques; more specifically, it investigates how the point of view of an audience is established towards the protagonist (p. ix).

Actually, therefore, his concern is that of all good critics of Shakespeare, to elucidate the meaning of the plays. Determining the "point of view" is the means to this end. His aim is incidentally corrective. "Criticism," he writes, "can become too specialized," and he contends that preoccupation with a single element, such as imagery, may lead to serious distortion of the play (p. vii). He follows his own counsel: besides point of view he uses the course of action as a guide to meaning. Aristotle, he writes, "provides a most judicious basis for analyzing tragedy, for he stresses unfolding action," subordinating ancillary elements to the dominant one, "the play's controlling design" (p. 121). Four plays are analyzed in the book, two "Christian" plays, *King Lear* and *Macbeth,* and two Roman, *Antony and Cleopatra* and *Coriolanus.*

As will be shown later, Mr. Rosen's method of enquiry is fruitful. But at times, especially when following the corrective part of his program, he runs the risk of making us feel that he cannot see the play for the critics. On occasion he gives the impression of a helmsman intent on dodging shoals rather than a pilot guiding us to a fixed destination. But most of the time "point of view" and "unfolding action" are the buoys that mark the channel, giving us confidence that we are not veering off course. The following admonition will illustrate how the method is employed to keep us on course:

> Too great a preoccupation with the nature of the ghost leads away from the most important point of the scene, the dramatic impact which the ghost has upon Macbeth (p. 88).

Chapter I contains an excellent critique of *King Lear.* Mr. Rosen shows how, at the beginning, the audience views Lear from the outside. There is no identification with the hero; instead we pass judgment upon him as his folly is remarked by other characters. Later we begin to see with Lear's eyes. And as the dreadful stripping of Lear proceeds, our sympathy is engaged. Finally we identify ourselves with him as he becomes a symbol of suffering humanity and reflects the "predicament of everyman." Step by step we are led through Lear's painful descent into nothingness to his tragic ascent into "Truth, about himself and others" (p. 49). In his criticism of *Lear* Mr. Rosen triumphantly vindicates his method.

In his chapter on *Macbeth* the author again illuminates the imaginative experience of the play. Particularly valuable is his sensitive revelation of Macbeth's progressive isolation and anguish. The corrective part of Mr. Rosen's design is more conspicuous in this chapter: he begins by pointing out the errors of interpretation caused by neglect of point

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of view and later calls attention to dangers inherent in this neglect. His own interpretation of the play is based partly on his answer to a central question, How can a villain be a tragic hero? In answering the question he makes a valid distinction between "involvement" and "sympathy". He writes,

> Oftentimes we are involved with Macbeth; we see events through his eyes, share his thoughts and emotions, and yet Shakespeare, at the same time, calls upon us to judge his actions. We can be involved with a character with whom we are not meant to be sympathetic (p. 57).

(The truth of this contention becomes evident if we consider the first part of *Richard III.*) The attention of the audience oscillates between Macbeth's thoughts and the dreadful consequences of his deeds—the disorder he creates. By judicious and flexible use of his method Mr. Rosen manages to preserve Macbeth as a tragic figure. At the beginning of the play, he contends, Shakespeare portrays Macbeth not as already tainted with evil but in a state of dreadful uncertainty, a state that is communicated to the audience. Then Macbeth makes his decision and begins his "descent into a self-created world of darkness" (p. 83).

Chapters III and IV must be dealt with more briefly. In the Roman plays the audience is never inside the protagonist: as in the case of the early Lear we see them from a distance and, guided by various choric comments, pass judgment upon them. The theme of *Antony and Cleopatra* is the fruitless struggle of Antony to escape the toils of Cleopatra, to recover his past greatness. Mr. Rosen treats *Coriolanus* as a debate, a debate in which the hero's virtue is weighed against his vice.

Many of Mr. Rosen's critical judgments invite dissent, but his dubious comments are mostly peripheral. At any rate they must be ignored here. But his interpretation of the ending of *Antony and Cleopatra* must not go unchallenged. Although he admits that there is a shift in point of view near the end of the play and although he pays tribute to the magnificent language, he denies a transfiguration of Cleopatra. We must not, he warns us, mistake energy for moral stature. But why is point of view no longer a guide to Shakespeare's intent? Apparently Mr. Rosen is so determined not to be caught in Cleopatra's strong toil of grace that he becomes inconsistent. But Shakespeare's poetry is more compelling than Mr. Rosen's argument.

*University of Manitoba* A. L. WHEELER

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*Complete Prose Works of John Milton*. Vol. II: 1643-1648. Ed. ERNEST SIRLUCK. New Haven: Yale University Press [Toronto: Oxford University Press], 1959. Pp. 840. $12.50.

The second volume of the Yale *Milton* contains all of Milton's prose written from 1643 to 1648—*Doctrine and Discipline of Divorce* (1648), *Of Education* (1644), *The Judgement of Martin Bucer* (1644), *Areopagitica* (1644), *Tetrachordon* (1645), *Colasterion* (1645), and the private correspondence for 1647 and 1648. The long introduction by Ernest

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Sirluck traces in detail the political and religious background and places Milton's tracts in the context of their time. In addition, each piece is supplied with a preface and extensive notes by other scholars—with the exception of *Areopagitica,* which is handled by the volume editor. Textual notes are appended, and four appendices supply matter related to the prose works printed in the volume—the Star Chamber Decree of 1637, the Licensing Order of 1643, and discussions of *Little Non-Such* (a possible satire on Milton's divorce argument) and Milton's method of translation in *The Judgement of Martin Bucer.*

This volume is a triumph of collaborative scholarship. Volume I was marred by some inadequate editorial work (for instance, the unenlightened appraisal of the *Prolusions*), but this second volume is much closer to the ideals of the editorial board. Great care has gone into the preparation and collation of texts. In order to present the best text of *Doctrine and Discipline,* for example, the editor responsible (Lowell W. Coolidge) has reproduced both the original version of 1643 and the extensively amplified edition of 1644 (the only versions for which Milton was responsible); by using arrowheads throughout to enclose all the additions of the 1644 text and angle brackets to enclose words or phrases of the earlier edition which Milton omitted from the later one, the text is consecutively printed so that "the 1643 edition may be read by omitting all matter within arrowheads . . . , the 1644 edition by omitting all matter within angle brackets . . . and by consulting the textual notes for spelling and punctuation changes." In this way the *Prose Works* solves the difficulty of the two texts better than the Columbia *Milton,* in which the variants of the two versions are supplied but which prints consecutively only the 1644 text.

Ernest Sirluck's general introduction is an important book-length scholarly study in two parts: the first discusses the political and religious controversies related to Milton's prose in the period covered by the volume, the second deals directly with Milton's pamphlets. The changing course of Milton's argument for divorce is succinctly traced, with proper acknowledgement of its heavy indebtedness to the definitive account in A. E. Barker's *Milton and the Puritan Dilemma.* The succeeding sections on *Areopagitica* and *Of Education* are naturally of more interest to the non-specialist and general reader, and in them Sirluck reveals himself as a most discriminating critic. This is especially true of his discussion of Milton's views on education, which have often been grossly distorted and misunderstood. He surveys these misconceptions, in particular their tendency to associate Milton's ideas with Comenianism, and then shows in detail how completely Milton was opposed to the educational principles of Comenius and his disciples and (less thoroughly) how Milton's true affiliation is with the rich humanism of the Renaissance. The only questionable assumption in the whole argument is that Milton's views on education were partly "modified by Bacon's criticism [of contemporary humanistic education]". What seems to be more likely is that those views of Milton which resemble Bacon's criticism of the excesses of humanism owe nothing at all to Bacon but instead have their foundations in the tradition of humanism itself, in the attacks on extreme

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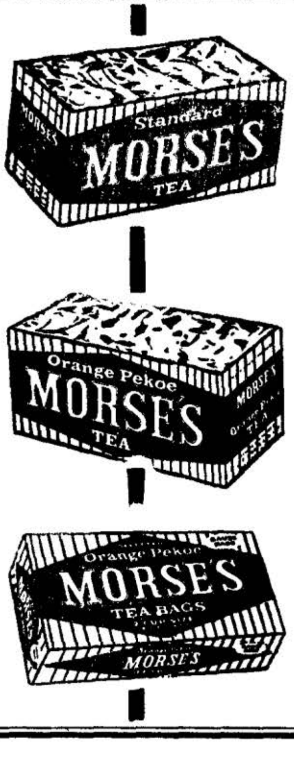
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tendencies in the movement which were levelled by humanists from Erasmus onward. The idea that Bacon must have been an influence upon Milton dies very hard—probably because it is too seldom realized that Bacon's assault upon the evils of scholasticism and pedantic humanism, though strikingly expressed, was simply a repetition of what had been expressed before, and that Milton had found similar criticism in many of his humanist sources. Apart from this minor exception, however, there is little fault to be found with Sirluck's admirable argument. His ingenious and convincing theory of Samuel Hartlib's part in the composition and publication of Milton's tract is further evidence of his excellent judgment.

The footnotes in this edition are exhaustive, and they range all the way from word definitions and source references to full-page explications. Such full annotation has not met with universal approval. It has been charged, at least by one British critic, that in its exhaustive introductions and footnotes the Yale *Milton* is an example of the disease of pedantry said to be prevalent in American scholarship; many of the notes, so the criticism goes, explain the obvious. Behind these charges one sees, of course, the typical British suspicion of American professional scholarship. The truth is surely that Milton's allusive and learned prose presents innumerable difficulties for most readers who are not Miltonists, and that the Yale *Milton* is attempting to make up for the deficiency (lack of annotation) of the Columbia *Milton*. Moreover, where is one to call a halt in the annotation of a Milton prose work? Highly selective footnotes do little to help and much to annoy the student of Milton, unless he is willing and able to do his own annotation by consulting a large shelf of modern Milton studies. The Yale editors have decided to do this work themselves and to anticipate as completely as possible the questions a non-specialist would be likely to ask and those he would not be able to formulate in reading the text. For that matter, it would be a rash specialist who would assert that he could learn nothing of importance from the indispensable industry and knowledge of the Yale editors.

It is just as irrelevant to complain that the critical apparatus is historical rather than literary. Even Milton himself did not look upon his prose works primarily as literary pieces. Certainly *Areopagitica* may be profitably studied in form and structure of argument as a classical oration, and it is in fact so analyzed in this edition; but an editor who neglects the history of ideas will not get far with the issues expressed in the resounding Miltonic rhetoric. Most of the other prose works are more polemical and specifically topical than *Areopagitica,* and their explication is therefore even more clearly the business of the historian. To discuss Milton's prose in the manner of Sirluck, however, "is not a bow for every man shoot in"; it is the quality of the historical commentary and annotation that must be the first concern of the critic of the Yale edition, for its relevance is, or should be, obvious. Judged in these terms, Volume II succeeds very well indeed.

*Dalhousie University* M. G. Parks

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*Thirty Acres.* By "RINGUET". Introduction by ALBERT LEGRAND. Pp. 249. $1.25.
*Earth and High Heaven.* By GWETHALYN GRAHAM. Introduction by ELI MANDEL. Pp. 254. $1.25.
*The Man from Glengarry.* By RALPH CONNOR. Introduction by S. ROSS BEHARRIELL. Pp. xiii, 289. $1.25.
*Sunshine Sketches of a Little Town.* By STEPHEN LEACOCK. Introduction by MALCOLM ROSS. Pp. xvi, 153. $1.00.
*More Joy in Heaven.* My MORLEY CALLAGHAN. Introduction by HUGO MCPHERSON. Pp. 159. $1.00.
Toronto: McClelland & Stewart, 1960. New Canadian Library Nos. 12, 13, 14, 15 and 17. General Editor: MALCOLM ROSS.

The most recent lot of paperback reprints in the New Canadian Library series carries on the pattern already well established—the publication of major and minor classics of Canadian writing, most of them not readily available in hard-cover editions. Two of these titles, the Leacock and the Connor, come as a mild surprise. This is the third Leacock book to appear in the series, and undoubtedly the editor and publishers will be accused of over-conservatism in thus placing so much emphasis on one author. Yet *Sunshine Sketches* is unquestionably a Canadian classic of international stature; it has also, at least until quite recently, been obtainable only from second-hand dealers. The Connor novel is an unexpected choice for a very different reason: far from being one of the best books written by a Canadian, it is an intruder from below the salt, a "popular" novel with few pretensions to serious literary merit. In spite of S. Ross Beharriell's skilful attempt to discuss it in critical terms usually reserved for novels of more distinction, it has little to offer the mature reader except a few stirring episodes and sketches of backwoods life. The defects which had been serenely passed over by the uncritical reader of thirteen or fourteen—many Canadians will remember the book as part of their boyhood fare—become obtrusive on later reading, especially Connor's heavy-handed mixture of religious and moral didacticism and sentimental pathos. And yet there is probably a place for this kind of unsophisticated regional novel in the series—as long as a fitting balance is struck and the artistically weak is not allowed to crowd out the strong merely because it is easy "popular" reading.

The other three titles need no apologies or excuses. Callaghan may be getting more than his share of attention in the series (his *Such is my Beloved* appeared previously), but on the other hand Edmund Wilson may be right in telling Canadians that in neglecting Callaghan they have been oblivious to a great writer in their midst. Certainly, even those who consider his novels dated or artistically "contrived" would not suggest that

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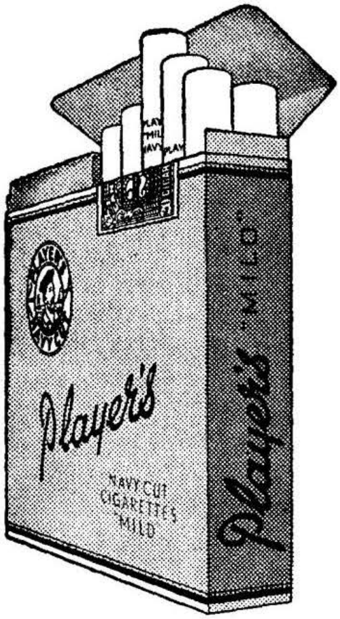

Callaghan disgraces the series. Gwethalyn Graham's *Earth and High Heaven* is a welcome addition, for it is a moving novel as well as a powerful presentation of the evils of anti-semitism. But it is likely that the gem of this particular collection, for many readers, will be Philippe Panneton's realistic novel of *habitant* life, *Thirty Acres.* Although probably unknown to many English-speaking Canadians who are at least aware of Gabrielle Roy and Roger Lemelin, this novel is a poignant expression of the human dilemma as well as a fine sociological study of the *habitant* in a changing world.

The latest additions to the series make clearer the intentions of the publishers, so that some recent criticism of the project appears to be somewhat irrelevant. One reviewer, for example, has assumed that only what is of artistic significance, or perhaps of obvious historical importance, should be reprinted in this series. Therefore he could express approval for only four of the first twelve issues (Sinclair Ross, Grove, MacLennan, and Roy), rather lukewarm acceptance of Leacock and Haliburton, and open disapproval of Callaghan, Roberts, Raddall, and Drummond. Aside from the personal bias which places Haliburton in the second rank of these writers, objects to a second Leacock work, and demotes Callaghan to a much lower rank than seems fitting, this order of precedence is obviously that of literary significance: Roberts, Raddall, and Drummond are indeed of minor literary significance—and now we can add Connor to their number. What is clear, however, is that the publishers are thinking in terms of catholic or, more accurately, diversified taste; like the C.B.C., they are trying to offer something for everyone—or nearly everyone—and are not intending to appeal only to those who dismiss all but the best. If inclusion of the mediocre will help to keep the series on its feet, if a Connor novel is the price one must pay for a Ringuet or Callaghan or Grove or Haliburton, why should one grumble? Presumably the publisher of such a series in Canada cannot afford to take many financial risks. With many of the obvious (or even hackneyed) choices already exhausted, we may now hope to see the less esoteric of the modern poets (perhaps Klein) given their due, suitably safeguarded, if need be, by books of more popular appeal.

*Dalhousie University* M. G. Parks

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## *Books in Brief*

*The National Gallery of Canada Catalogue of Paintings and Sculpture.* Vol. III: Canadian School. By R. H. Hubbard. Toronto: University of Toronto Press, 1960. Pp. xxvii, 463. $20.00.

This third volume completes the new catalogue of the National Gallery, the two earlier volumes having been published in 1957 and 1959. It is the most ambitious of the three,

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The editing seems to have been carefully done, although errors do crop up in the indexes (for example, "Blue Rock" for "Blue Rocks" and "Nail's Harbour" for "Neil's Harbour", p. 455). Although the book is generally well designed, there is one noticeable flaw—the occasional stretch of white paper where one would expect to find selected reproductions. The layout of the 20 pages devoted to Tom Thomson, for example, begins well (pp. 293-294) with well-spaced reproductions beside the vertical column of text; then small reproductions appear haphazardly (pp. 295-297, 299-309), some pages having none at all to offset the narrow column of text. Fortunately this unattractive kind of layout occurs only sporadically, most obviously in the pages on Prudence Heward (124-126), A. Y. Jackson (141, 142, 145), Arthur Lismer (176, 177, 180), J. E. H. MacDonald (194-197, 199-200), and F. H. Varley (323). Elsewhere the problems of layout have been much more successfully handled.

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*More Letters of Duncan Campbell Scott,* 2nd Series. Ed. Arthur S. Bourinot. Ottawa: 158 Carleton Road, Rockcliffe Park, 1960. Pp. 104. $2.50.

This small collection consists mainly of some seventy-three letters written by D. C. Scott to Pelham Edgar, formerly Professor of English at Victoria College, Toronto. A few others are addressed to J. E. Wetherell (3), R. H. Hathaway (2), E. K. Brown (10), Thoreau MacDonald (5), Sir John Bourinot (1), and Mrs. T. R. L. MacInnes (2), and there are several between Scott and Vilhjalmur Stefansson. The close friendship of Scott and Pelham Edgar is recorded in the main group of letters. Of some interest to the student of Canadian poetry are Scott's numerous comments on his own poems, comments which are sometimes replies to the criticism of his scholar-friend.

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## *Other Books Received*

Allen, W. Gore. *The Reluctant Politician: Derick Heathcoat Amory.* London: Christopher Johnson, 1958. Pp. 207.

*Best Poems of 1958: Borestone Mountain Poetry Awards, 1959.* Palo Alto, California: Pacific Books, 1960. Pp. 110. $3.50.

Ginsburg, Bere Joseph. *Generation Passeth . . . Generation Cometh.* Toronto: Ryerson Press, 1960. Pp. 215. $4.50.

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