Book Reviews

Plato's Republic. Edited and translated by I. A. Richards. Cambridge: Cambridge University Press [Toronto: Macmillan of Canada], 1966. Pp. 196. $1.65.

Plato's Progress. By Gilbert Ryle. Cambridge: Cambridge University Press [Toronto: Macmillan of Canada], 1966. Pp. viii, 311. $5.50.

Plato's *Republic* has had some rough handling of late. Farrington attacks it for its aristocratic disdain of the experimenter and technologist, Crossman for its political totalitarianism, and Popper for its enmity to the open society. To Professor Ryle it is a highly untypical Platonic dialogue, patched together at a late date from a number of unrelated discourses, many of them delivered originally to a private circle of elderly Tories. More important, he believes, it gives a most misleading impression of the real Plato.

Such criticisms have not dimmed the fascination of the *Republic,* nor diminished its pedagogic usefulness. Every year, in universities all over the world, fresh batches of young minds continue to be cajoled or provoked into reflection by its heady mixture of lofty idealism and vehement prejudice, its bewildering apposition of questionable argument, synoptic vision, political fervour, and personal aspiration. It is small wonder that new translations continue to appear, each alleging some peculiar merit of its own. Dr. Richards' simplified version is addressed to students in the emerging countries where English, though not the mother tongue, is the language of instruction. The result is surprisingly direct and vivid. As with most recent versions the text is in places abridged. While there are no explanatory notes or other aids to comprehension, there is a splendid introduction raising the question: Why read it? For Dr. Richards, the *Republic,* with its dual theme of political and personal self-government, is for "peoples of diverse cultures, in different stages of political development . . . the indispensable instrument of common understanding in the most important matters."

Professor Ryle has given us a most learned and ingenious exercise in philosophical detective work. The ghost of a revolutionary Plato is pursued among the intricacies of a vast machine of textual evidences. The real Plato is the "terminal" Plato who has moved far away from the doctrine of the self-subsisting Forms in the *Phaedo* and the *Republic* and greatly revised his theory of dialectic. Like Aristotle (his colleague, but never his pupil), he now sees philosophy as the resolu-

tion—not as with the Socratic method, the production—of seeming impasses or *aporiai*. "The *aporia* is the fly-bottle of Wittgenstein." It almost appears that Plato's mature philosophy was as much like that of Professor Ryle's own *Dilemmas* as it could possibly be, bearing in mind the limitations of time and place. What brought this about, around 370 B.C., was the consequence of an adverse verdict in a legal action for defamation which, among other penalties, interdicted him from teaching. Plato, no longer able to conduct those public debating matches for the intellectual training of young men of which the earlier Socratic dialogues are reports, was forced to reason silently with himself. In this way he came to the realization that there is a difference between valid reasoning and the silencing of an opponent by artifice. In short, in the late dialogues like the *Theaetetus* and the *Parmenides,* he has come to understand philosophy as a content-neutral, logical enquiry. This was Plato's progress.

Since there is no historical record of the conjectured trial, the hypothesis, while not initially implausbile, of necessity rests on circumstantial evidence. It is the detection and assembling of such evidence on this and closely related matters, such as the "timetable" of the dialogues, that make up the bulk of the book. It is only fair to add that no one can be more aware than Detective Ryle that he has arrived too late on the scene to hope for more. But surely he has tongue in cheek when he says: "The fact that history records nothing only shows that there is a big gap in history."

University of King's College F. H. PAGE

John Webster and His Critics, 1617-1964. By DON D. MOORE. Baton Rouge: Louisiana State University Press, 1966. Pp. x, 199. $4.00.

A modern audience at a play by Webster is likely to be a house divided against itself. On the basis of published criticism and reviews of productions, Mr. Moore summarizes opinion about Webster's plays from 1617 to 1964. The compilation is useful, and by sketches of the critical contexts and by other observations, Mr. Moore reveals something of the Webster whirligig.

Even in his own age Webster was called "crabbed" by Henry Fitzjeffrey yet was noted by John Ford for his "clear pen" and by Thomas Middleton for (it seems) his "plainness". In the seventeenth century two of his plays held attention in the theatre. When first performed (probably in 1612), *The White Devil* was not appreciated; so the author published it. The initial failure may have been due to a sophisticated play's having been given to a simple audience—in this case probably the lighthearted patrons of the Red Bull. At the Phoenix in Drury Lane it fared better, according to the second edition in 1631, and when well acted, it drew audiences at the Theatre Royal after the Restoration and was re-published in 1665 and 1672. *The Duchess of Malfi* was played by Shakespeare's company at

Blackfriars about 1614, and at the Globe; it was revived before the first quarto was published in 1623 and was said in the second quarto of 1640 to have been "approvedly well acted". In 1662 it was revived again at Drury Lane with Thomas Betterton as Bosola: "This play was so exceedingly Excellently acted in all Parts . . . It fill'd the House 8 days Successively, it proving one of the Best of Stock Tragedies." It was printed once more in 1678. Pepys, indeed, dissented. "I never had so little pleasure in a play in all my life," he wrote of *The White Devil,* or of the bits that he saw. On *The Duchess* he wavered. In 1662 he thought it "well performed, but Betterton and Ianthe to admiration." In 1666 he read it in a coach: "seems a good play," and again, "pretty good." Then at the Duke of York's Theatre in 1668 he thought it "a sorry play, and I sat with little pleasure." Even so, Webster's tragedies had some life in their own milieu. Perhaps they were understood, their conventions were living, fine acting in them was appreciated. Another consideration suggests itself. Webster is thought by textual scholars to have edited a manuscript for the first edition of *The White Devil,* and the first edition of *The Duchess* offered the reader "diuers things Printed, that the length of the Play would not Beare in the Presentment." Early audiences saw a shorter and possibly, if we seek to account for Middleton's and Ford's remarks, a plainer play than we do. In what respects it was plainer is a critical question for the modern producer-scholar.

An anonymous revision of *The Duchess* was played on three nights in 1707, and Lewis Theobald's adaptation *The Fatal Secret* for two in 1733; these were the only performances of any version of Webster's plays in the eighteenth century. Nahum Tate's adaptation of *The White Devil* was printed in 1707 but not acted; Webster's play was printed in Dodsley in 1744. Theobald found that Webster "had a strong and impetuous Genius, but withall a most wild and undigested one." Philip Frowde thought Webster's writing "A waste, uncultivated Soil." The neo-classicists could not make it a formal garden and let it lie; later T. S. Eliot took it over.

Though the eighteenth-century view persisted in *Blackwood's Magazine* in 1818, and the earlier Puritan censure of the theatre was revived by Charles Kingsley in 1856, Webster came to be acclaimed as a great dramatist of the soul by Lamb in 1808, by Hazlitt in 1820, and by Dyce in his edition of the *Works* in 1830. No one then living had seen the plays in a theatre, but their psychological force and imaginative brilliance were recognized. Swinburne was still writing of Webster in the Romantic vein in 1908, though from Hazlitt onwards the playwright's supporters increasingly admitted to some lapses in his work.

In 1850 Samuel Phelps staged *The Duchess* at Sadler's Wells Theatre in an adaptation by R. H. Horne; in 1892 William Poel produced it in his own adaptation at the Opera Comique. In these versions audiences found the play primitive and hard to follow and more or less acceptable perhaps as their sympathies were

less or more realist. In 1892 they tittered at the horrors in a performance that lasted three and a half hours. William Archer's comments after that production show the difficulties that can be found in Webster when he is judged by criteria suited to Ibsen. Sanguinary horrors, confused plots, and weakly motivated characters stuck out. Archer attacked Lamb as a critic in the study and declared that "Webster was not . . . a great dramatist; he was a great poet who wrote haphazard dramatic or melodramatic romances . . . ." It may be observed that more than one critic had felt the power of the poetic language *in the theatre*; "the beauties of the dialogue seemed to be appreciated by the pit," said the *Athenaeum*.

Subsequent critics and producers have often been trying to escape from Archer's position. Against it, F. L. Lucas appealed to conventions in his edition of Webster's *Works* in 1927. This is a frequent appeal of historical critics, who bid us recall not only revenge tragedy but a theatre symbolic in acting and style of production as well as in poetry. We have then to discover the Webster conventions; Eliot and M. C. Bradbrook see some part of the difficulty of his plays arising from the Jacobeans' own confusion of conventions.

In 1916 Rupert Brooke's posthumous book on Webster appealed in the romantic tradition to a view of the universe in the plays "recognizable by its emotional rather than logical content." Eliot and others have found his sombre outlook congenial to their own and his violence plausible in the modern world. Subsequently, the unity of his moral vision has become a topic of dispute. Numerous academic critics, sometimes with F. R. Leavis's predilections, have thought him morally bewildered and a decadent playwright; to others he is a "stern moral teacher". In 1951 Clifford Leech thought *The Duchess* "blurred in its total meanings", though in 1963 he somewhat modified this view. It is partly a question of whether Webster, as T. B. Tomlinson thought in 1964, is in the "mist" that some of his characters know they are in, or whether an objective point of view has been provided in the plays from which a coherent meaning and steady attitude may be constructed; hence the interest in conventions and styles. In scholarly editions of *The White Devil* in 1960 and of *The Duchess* in 1964, J. R. Brown has found Webster's "unique dramatic style . . . entirely appropriate" to his perceptive concern with deceit and its consequences. This conclusion, based on print and productions, may show us how to put an end to the unprofitable contest between plays on the page and plays on the stage.

In recent decades Webster has probably been played, by amateurs or professionals, more often than any other of Shakespeare's contemporaries, sometimes with disaster like that of the 1919 production of *The Duchess,* where Ferdinand died standing on his head and waving his legs, sometimes with qualified success such as met the version at the Aldwych Theatre in 1960—"a well-dressed bore". Two modern productions have been acclaimed. These were George Rylands' *Duchess,* which played at the Haymarket Theatre for several weeks in 1945, and

Michael Benthall's *The White Devil,* which ran for four months in 1947. The war was recent, the acting creative (Gielgud played Ferdinand as incestuous), the directing resolute. The successful runs prove that these two classic plays, despite their puzzles, are not museum theatre.

Dalhousie University S. E. SPROTT

Freedom and Community: A Study of Social Values. By NICOLAS HAINES. London: Macmillan; New York: St. Martin's Press; Toronto: Macmillan of Canada, 1966. Pp. xii, 386. $7.15.

Outside the schools of analytic philosophy, a minority of philosophers eloquently laments the fact that, in general, the traditional role of philosophy in discussing vital human problems has gone by default to "experts" on social values—to psychologists, sociologists and an array of counsellors. Professor Haines belongs to the minority group. The admirable aim of his book is to provide the "literate multitudes", "civil servants" in their millions, with "some equipment" for thought about values to which their work in our society commits them" (p. ix).

Organized under four heads, Varieties of Experience, Freedom, Justice, and Community, the work represents a serious effort to "avoid both the jargon and the arrangement of problems in academic philosophy" (p. ix). Thus under Varieties of Experience, for example, questions are discussed under such unusual titles as "Knowledge and the Church", "Science and Freedom", and "Private Knowledge". This method of dealing with questions did not, however, do justice to the author's aims. Instead of reading like a book for beginners, it impresses one as an ill-organized work, that is to say, it does not come to grips with problems and does not seem to "lead anywhere". In other words, the discussion of a variety of questions in one chapter worked against the author's treating any one of them well.

Abandonment of the traditional classification of philosophical problems contributed in some instances to confusion. In the chapter on private knowledge, for example, "private" is used in three senses, two of them trivial in the context. Thus in answer to the question "Can there be private knowledge?" the author points out that there are many examples of people's keeping secrets, that is of having private knowledge. This is no doubt true, but it is stated unnecessarily and at the cost of the author's being able to devote only three paragraphs to the philosophical problem of mysticism as private knowledge.

As a work intended for laymen and beginners, Professor Haines's book is useful. It is, however, both too elementary—as in the chapter on private knowledge—and too difficult. In general the discussion is elementary, occasionally to

the point of being tedious, while the suggested readings are almost always too advanced for any but professional philosophers. The text and the suggested readings hardly seem to be designed for the same group of readers.

Mount Allison University C. F. POOLE

Religion and the American Mind from the Great Awakening to the Revolution. By ALAN HEIMERT. Cambridge, Mass.: Harvard University Press [Toronto: Saunders of Toronto], 1966. Pp. x, 668. $12.00.

This is not a narrative history of Colonial religion, but rather an attempt to analyse and re-interpret the recorded thoughts of Colonial clergymen for the purpose of re-assessing the role of Evangelical or Calvinist preaching in the genesis of American democratic ideals. The author says that he has read nearly everything published in the Colonies (a formidable undertaking even for an Associate Professor of English at Harvard University, as anyone knows who has examined the thousands of titles in *Colonial Reprints*.) The result is a large, closely packed volume in which hundreds of apt quotations from colonial sermons are skilfully worked into a discussion of the jeremiad and other homiletic devices. Essentially, however, the work is one of interpretation.

Professor Heimert has boldly set out to challenge the traditional "sophisticated myth", that the Liberal clergy of Boston, New Haven, and Philadelphia were the heralds of democracy, and that the rationalist doctrine of Locke and the Enlightenment were the main sources of Revolutionary thought and expression in America. On the contrary, it is argued, it was the new type of oratory and the direct appeal to the emotions of the masses, begun by George Whitefield and cultivated by hundreds of New Light enthusiasts, that provided not only the trail of gunpowder, but also the spark that led to Revolution. "Liberalism was profoundly conservative, politically as well as socially, and its leaders, insofar as they did in fact embrace the Revolution, were the most reluctant of rebels." It was the religious revivals of the 1740s, known as the Great Awakening, and the formulation of evangelical doctrine by Jonathan Edwards, for whom the author has tremendous admiration, that produced the radical and democratic ideology that inspired the thrust towards American nationalism.

Central to the preaching of Edwards and his "Calvinistic" followers was the doctrine of the New Birth as the surest way to happiness. With the Great Awakening the pursuit of happinesss became one of the articulated goals of American life. Closely associated with it was the expectation that the "Work of Redemption" would continue until the millennium, or Kingdom of God on earth, was fully realized. While Liberals believed that the future of America "will be Hell," Calvinists pressed on towards the great day when Liberty, Peace, and Love, beginning in America, would pervade the whole earth. Indeed the Reverend

Joseph Bellamy seems to have anticipated something like an American Space Program when he proposed "that when the millennium was achieved on earth there would still be work for the saints in extending its blessings to other planets."

Perhaps most important of all, the Edwardians equated the beatific vision with the good society, in which not wealth and learning or social position counted, but righteousness and zeal. Locke's theory of government based on social contract was reformulated in such a way that moral rectitude and public responsibility, based on a desire to fulfil the Divine Will, were the foundations of society. For thirty years before "the shot that was heard around the world", evangelical preachers used all the art of their inflammatory oratory to rouse their fellow-countrymen from their moral lethargy to complete the "Work of Redemption", and to free the colonies from selfish, grasping commercialism, and from the hypocrisy of an unconverted and rationalist ministry whose envisioned heaven was "a sort of extension of Harvard graduate school", from which ignorant and socially inferior enthusiasts would be excluded.

There was a recognizable levelling influence in the revivalist preaching. "By bringing down the haughty, we restore our race to its natural order," cried one New Light. "Let every man in the colony join to stone sin," urged another. "The curse of Meroz" was called down time after time on slackers, snobs, profiteers and Tories, and what began as piety became inextricably confused with patriotism. By 1775 the war against sin and spiritual deadness had become a crusade for political liberty and social equality, and the millennium became identified with independence. In short, "the spirit roused in 1740 turned out to be that of American nationalism."

Arminians or Liberals were bewildered and torn between fear of mob violence and their desire for commerce with Britain. If matters had been left to them, according to Mr. Heimert, there would have been no Revolution: "To the very last they did all they could to dampen the spirit of '75." The Revolution was not rational: it was what Calvinists called "a happy Rashness".

As a revision of history, *Religion and the American Mind* is both informative and thought-provoking. Undoubtedly its conclusions will be subjected to scholarly dissent and debate. It may be felt that the author, like earlier American historians, has leaned too heavily upon New England sources, and that more attention might have been paid to the pre-Revolutionary ideas of Pennsylvania Germans and Quakers, and to the origins of the political ideas of such influential leaders as Washington and Jefferson. Was the Scots-Irish frontiersman really influenced by the writings of Jonathan Edwards, and has enough recognition been given in this book to the democratizing tendencies of the corn patch and the stump field? Until all these currents are examined, can one say with certainty that Calvinism and Edwards provided Americans with their democratic, social, and political ideology?

Ursinus College MAURICE W. ARMSTRONG

Oliver Twist. By CHARLES DICKENS. Edited by KATHLEEN TILLOTSON. Oxford: Clarendon Press [Don Mills: Oxford University Press], 1966. Pp. lxv, 403. $12.50.

In 1959 the late John Butt observed that "the energy expended during the last forty years in supplying reliable editions of our major writers has not yet been directed towards our great novelists" (with the notable exception of Chapman's Jane Austen). As for Dickens, Butt and Mrs. Tillotson noted that "despite some excellent interpretative criticism and much zealous biographical enquiry, Dickens studies have hardly passed beyond the early nineteenth-century phase of Shakespeare studies; while the study of his text seems arrested in the early eighteenth century" (*Dickens at Work*, 1957, p. 9). Starting from their excellent work on Dickens manuscripts and part issues, they proceeded with the first critical text of Dickens' works, of which *Oliver Twist* is the first to appear.

Despite his enormous activity in writing, corresponding, acting, giving speeches, reading, editing, and engaging in philanthropy, Dickens also took care to revise his novels. Most modern reprints (including the falsely esteemed Nonesuch Edition) follow the 1867 edition of his novels, as the last revised, but since Dickens' corrections for it were sporadic, and did not catch all corruptions, it is not a reliable text. Dickens himself was sometimes deceiving: in the 1850 Preface to *Sketches by Boz* he wrote, with seeming modesty: "They were collected and republished while I was still a very young man; and sent into the world with all their imperfections (a good many) on their heads. . . . I have not felt it right either to remodel or expunge, beyond a few words and phrases here and there." He was simply lying: the book shows continuous, substantial, and detailed revision. As Butt and Tillotson point out: "The two books which Dickens revised most carefully and frequently seem to have been *Sketches by Boz* and *Oliver Twist*."

The basis of Mrs. Tillotson's *Oliver Twist* is the 1846 edition, "with revisions of a kind and extent unparalleled in any other of Dickens's novels." Her introduction is essentially a textual commentary—in his proposals for editing Dickens, Butt had pointed out that critical appreciations tend to "date" quickly—but the textual commentary reveals in considerable detail the evolution of Dickens' style, in the direction of economy, softening of violence in gesture and expression, deletion of epithets, leaving more to imagination. His revision of paragraphing and sentence structure, and his invention of an unusual system of punctuation introduced pattern and balance "with an elaborate rhetorical pointing which amounts almost to musical notation." Changes in spelling bring him closer to the actual pronunciation of low speech. On a larger scale, units of narrative are altered by redivision of chapters.

Understandably, the editorial apparatus for this edition is extensive: a descriptive list of editions, a table of instalment and chapter divisions in different

editions, appendixes including the Preface of the Cheap Edition of 1850, the descriptive headlines of the 1867 edition, a bibliography of comments on the novel between 1837 and 1846, and commentaries on the Philadelphia editions of 1838-39, on Dickens' public-reading version of the Sikes-Nancy episode, and on the illustrations. Finally Mrs. Tillotson includes the monthly-part cover of 1846, extra illustrations, an 1837 map of London, and a useful Glossary of Thieves' Cant and Slang.

The edition is done with that thoroughness and skill one has come to expect from Mrs. Tillotson. One can, of course, like Oliver, ask for more. The descriptive headlines of the 1867 edition, noting the subject of each two pages, are here reduced to a list at the end of the book. The relation of a given heading to its text is therefore physically difficult to seek out. Placing the headlines in the text would, of course, be difficult since the change in the amount of type on a page between editions would cause the headlines to be awkwardly scattered unless the Nonesuch's expensive device of marginal captions were used; and this, after all, is the 1846 edition. Secondly, although there is a commentary on the "Sikes and Nancy" reading version of *Oliver,* Dickens' text for his public readings is not reprinted. Since the reading had such an impact on his audiences and such a deadly effect on his health, one would like to have it in the same volume. These, perhaps, are slight quibbles about such a model of scholarship. The Clarendon Dickens is off to an excellent start.

University of Alberta R. D. McMaster

Milton and the Christian Tradition. By C. A. Patrides. Oxford: Clarendon Press [Don Mills: Oxford University Press], 1966. Pp. xvi, 302. $7.00.

This is a learned and compact book to which Dr. Patrides has brought extensive literary and theological knowledge. He has benefited from the personal assistance of some of the most eminent of Milton scholars, including Douglas Bush, James Holly Hanford, the late E. M. W. Tillyard, and the late C. S. Lewis. He has consulted such distinguished theologians and historians as I. T. Ramsey, R. L. P. Milburn, V. H. Galbraith, and G. F. Nuttall. Dr. Patrides draws also upon the many articles and monographs that he has published in such journals as *Publications of the Modern Language Association of America* and the *Harvard Theological Review.*

The book deals in the main with Milton's conception of the fundamental themes of the Christian faith. The doctrines of God, creation, nature, "the fall", love, grace, history, as Christianity has traditionally understood them and as Milton wrote of them, all pass under review. Dr. Patrides advances the view that "*Paradise Lost* is not a Christian poem generally; it is, rather, a Christian *Protestant*

poem . . . *the* epic of Protestantism". No one can put this book down without realizing just how deeply learned in Christian theology Milton was, and how this knowledge affected his poetry as well as his prose. The quality of Dr. Patrides' learning also cannot but be recognized.

A great deal is said succinctly and well in these three hundred pages. One would, perhaps, like to raise the question of development in Milton's thought, since many years separate the *Nativity Ode* and the *De doctrina christiana* from *Paradise Lost*. The time-span is recognized, but the possibility of development does not appear to have been sufficiently taken into account. Because of the scope of information drawn upon, it is hardly surprising that there is an occasional slip. Charles I was executed on the thirtieth of January, not the twenty-ninth (p. 86). Old Testament scholars today would hesitate to describe S. R. Driver and John Skinner as "modern". Even the Clarendon Press can print "the" upside down on page 38. But these are minor matters that do not detract materially from a fine book indeed.

University of King's College J. B. Hibbitts

The International Law Standard and Commonwealth Developments. Ed. Robert R. Wilson. Durham: Duke University Press, 1966. Pp. ix, 306. $9.50.

In this Centennial year, Canadians need to be reminded that Canada did not spring to full sovereignty and international status like some latter-day Pallas Athene emerging full-grown from the head of the British Zeus. We live in a decade of decolonization and have become jaded by the almost overnight transition of countries from colony status to full nationhood. Canada's road to full international status was marked by milestones which seem insignificant today but seemed enormous at the time they were passed: for example, and to name but a few, the separate signing of the League of Nations Covenant, the 1923 Halibut Treaty, and Mackenzie King's "delayed" declaration of war in September, 1939.

This short collection of essays by American scholars not only contains many reminders, particularly in Chapter I, of our long road to statehood, but analyzes the progress to full status of other members of the Commonwealth. The first four essays and a summary and appraisal were written by the editor, who is James B. Duke Professor of Political Science at Duke University, an institution well-known for its excellent centre on Commonwealth studies.

Commonwealth developments have recently been so rapid that a retrospective volume such as this comes at an opportune moment. The creation of a Commonwealth Secretariat, headed by Canadian Arnold Smith, the continuing erosion of the *inter se* doctrine and the possibility of the United Kingdom joining the EEC have all contributed to the changing character of the Commonwealth.

The recent tendency has been towards a more rational and institutional organization of the Commonwealth.

Such a short book on such varied topics—e.g., neo-nationalism, reception of international law norms, nationality and citizenship, European integration, and domestic jurisdiction—must of necessity be superficial. There is, however, despite the lack of depth evident in some essays, a wealth of source material in many of the footnotes, especially in the chapter on nationality and citizenship by Robert Clute. In some other essays, on the other hand, the cursory treatment of material is indicated by his simply stringing together facts about individual countries like beads and trying to rationalize the technique by the use of a few summary conclusive paragraphs.

The most disappointing aspect of the book to this reviewer is the dearth of law in many of its sections. Indeed, in the chapters on European integration and enforcement of foreign judgments it is all "Commonwealth Developments" with little but lip-service to "The International Law Standard." From this point of view the volume is uneven and some chapters are really compendia of practice and usage with law tacked on to the end of the chapter as an afterthought. Furthermore, one gets the distinct feeling that most if not all of the authors are not used to international law as a tool for conceptual analysis of factual situations; this is especially evident in the chapter on domestic jurisdiction, which neglects a full analysis of Commonwealth countries' reservations of "commonwealth disputes" from the compulsory jurisdiction of the International Court of Justice. Bland statements of law are often made uncritically, and it is difficult to tell whether the author is revealing the paucity of his own knowledge of the law or relying on the reader to fill in the gaps. The subject of enforcement of judgments within the Commonwealth is *not* at this time a question of public international law nor does it show signs of becoming one; again, the chapter on European integration is all economics and politics, with no mention of law whatsoever. These latter two chapters are padding.

This book does not present the last word on the subjects covered, but it does supply readers with sufficient basic material to commence work.

Dalhousie University BRIAN FLEMMING

New Federations: Experiments in the Commonwealth. By R. L. WATTS. Oxford: Clarendon Press [Don Mills: Oxford University Press], 1966. Pp. x, 417 + maps. $11.75.

This book is itself an experiment. It is an attempt to present a detailed comparative analysis of six federations of the British Commonwealth, all of which have come into existence since the Second World War. The book is a more

successful experiment than some of the federations it examines. As the terminal date for his study, Professor Watts takes the end of 1963, by which time the federations in Central Africa and the West Indies had failed. The survivors, India, Pakistan, Malaysia, and Nigeria, had been through troubled waters.

The material is by no means confined to an analysis of the legal and constitutional issues. A most welcome inter-disciplinary approach is evidenced by discussion of economic, sociological, political, geographical, and historical information. To understand the end result, the operating federation, one must be aware of the background material and the influences which produced the institution, and Professor Watts achieves this objective.

Naturally there are introductory chapters. These place the "federal solution" in its historical setting. The comments are not exhaustive. The scene is set. An attempt is made at definition. Of particular interest are the comments on "dual federalism" and "co-operative federalism". While the founding fathers in the new federations were impressed by and aimed at "dual federalism" based on the "watertight compartment" theory, the author in a later chapter concludes that what was reached was "co-operative federalism". The concept of "co-operative federalism" involves interdependence and co-operation between the two levels of government. It occurred not by desire but because of the economic and political facts of life in the new federations.

Why does a federation come into existence? Why is the thought of unitary government discarded? What factors influence these decisions? How are conflicts resolved? Interests protected? Part Two is an excellent exposition of the various factors which combine to produce a decision to adopt a federal system. Every federal system is the product of compromise. Under the headings "Motives for Union" and "Motives for Regional Autonomy" we find a discussion of the interests which determine whether the federation will be centrally-oriented or a weak collection of powerful regional authorities. In India the presence of strong leadership, the force of common nationalism, the desire for economic planning, historical independence, a common religion, and strategic considerations were forces influential in the direction of unity. In the West Indies, on the other hand, the driving force was a desire for economic advantage and political independence. Fears of domination by a different race played a major role in Malaya and Central Africa, while in Pakistan the physical division of the country was important.

When factors such as these are examined in detail it is easier to understand the end result. The adoption of a "tight" or "loose" federal system is dictated primarily by the weight of these arguments.

The greater part of the book is devoted to a study of "Federal Political Systems". The analysis of financial powers in the six federations is extremely well done. It is refreshing at this point to get from the author a discussion of specific problems and solutions without constant reference to this or that federation.

Experiments are in evidence not only by the mere existence of these federations but in the ways in which the authors of the constitutions attempted to improve upon the older federations. Of particular interest to Canadians will be the methods of inter-governmental co-operation, the recognition and protection of minority interests, the proposals for constitutional amendments, and the position of second chambers in the federal structure. One is made aware of the fact that many of the problems facing these new federations are those with which Canadians have been wrestling for one hundred years.

The conclusions should be read fully and cannot, in fairness, be condensed in a review; but it can be said that the author feels strongly that, in spite of the obvious failings of the federal system, it provides the only solution for many developing nations.

There is an Appendix which contains thirty tables of statistics on everything from matters financial to the procedures for amending each federal constitution. A Select Bibliography provides adequate references for readers who wish to examine certain topics in depth. Although this is possibly implicit in any comparative analysis of this sort, the mind does tire from the mental gymnastics necessary to leap from one federation to the next as each new factor is discussed.

Professor Watts has made, however, a significant contribution to the constitutional lawyers, sociologists, economists, geographers, historians, and political scientists to whom he directs his work. He has more than adequately fulfilled his purpose of mapping out a large field in which much research is yet to be done, and it is to be hoped that he will be an active participant in the tasks ahead.

Dalhousie University F. M. FRASER

Northrop Frye in Modern Criticism. Edited by MURRAY KRIEGER. New York: Columbia University Press, 1966. Pp. x, 203. $5.00.

Northrop Frye in Modern Criticism is a set of three essays given in honour of Dr. Frye as part of the programme of the English Institute in September, 1965. Angus Fletcher of Columbia, in "Utopian History and the *Anatomy of Criticism*", presents the case in favour of "the master"; W. K. Wimsatt of Yale presents a contraposition in "Northrop Frye: Criticism as Myth"; G. H. Hartman of Cornell, in "Ghostlier Demarcations", presents a less committed point of view. To these essays the editor, Murray Krieger of Iowa, adds a short foreword to explain how he invited people to write, and a lengthy essay, "Northrop Frye and Contemporary Criticism: Ariel and the Spirit of Gravity", to explain how they failed to carry out their task by neglecting to relate Frye's work to that of other critics. Included in the book are also Frye's "Letters to the English Institute", graciously declining to be present when his work was to be discussed; Frye's brief response to his

critics, called "Reflections in a Mirror"; an incomplete though much eulogized check-list by J. E. Grant of Iowa; and thirteen pages devoted to committee names, programmes, and a list of guests. The editor is over-zealous, a fussy host.

Fletcher's essay, the longest in the book, is longer and harder to follow than it need have been. Yet, if it does not come to the point directly enough, it comes to *the* point. Countering the objection that Frye imposes an arbitrary, non-historical system upon the living body of literature, Fletcher argues in the first place that Frye's constructions are based upon the evidence of the literary history of the past, and in the second place that all history is unintelligible unless we believe that there is some discoverable pattern which helps us to read its meaning. It is his thesis that Frye's theory of archetypes does not freeze the fluidity of literature but helps to make the flow more evident and more significant to our eyes. Literature is seen as a *making*, a human construction born of man's imaginative powers, a craft taking its shape by evolving specific genres. Literature shows us human life in terms of images and stories. And when, for example, we follow the various stages to be found in the literary figure of the hero, then we can discover something decisive about the historical path that man has travelled in his imaginative understanding of himself and his world. Such a reading of history can be called *utopian* because it seeks to discover, beyond the observable events, the typical and recurring element in human action which derives chiefly from man's consciousness of his life-span as measured by the periodicities of the recurring seasons.

Wimsatt, acting as the devil's advocate, stresses the arbitrary and often contradictory nature of the structure which Frye seeks to impose on literature. His fear is that here theory disregards the actuality that is given, ignoring the genuinely human task of the critic, which is to evaluate the literary works before him and to separate the serious from the trivial. Because Frye's method is to seal off literature, making criticism a self-sustaining examination of archetypes remote from all extraneous norms, Wimsatt sees in the method a retreat into patterns that prove in the end to be "truistic, simplistic, and uninteresting"—mere clichés. When literature is removed from the infinite complexities of life, criticism becomes "forgery", an artificial exercise in futility.

Whereas Fletcher believes Frye's achievement to be that of discovering the true centre of literature and Wimsatt thinks that Frye's concentration upon archetypes has dissipated the truth of literature and left only clichés, Hartman tries to strike a middle course. He deplores the possible aridity of system-spinning but contends that Frye wants to save Romance by presenting literature in terms of the imaginative approach to reality. If this well-meaning conclusion seems a little vague, Krieger's essay picks it up with gusto as though it were a blinding revelation from heaven. He writes: "To reckon honestly and totally with Frye, then, to uncover the source and cost of his power, we must for the occasion soar with him to his lunar universe with its modes that change their faces and shift their

places in accordance with a reckless dialectic of dream that shades every point we focus upon and slides across our sober, sublunary, daytime complaints." The only thing we are not asked to do is to dance around the faerie ring with Walt Disney. Which cliché writer was it who said that, if we can be saved from our friends, our enemies will not trouble us? Wimsatt, at any rate, appreciates the speed and energy of Frye's style: "Frye has contributed much to the gaiety, the fun, and hence in a certain sense to the health of modern American criticism." It is a pity that this book shows so little gaiety and fun, so little fine health in a sane sentence. Frye's thoughts may be at times the same as those of Fletcher and Hartman, but his expression is far otherwise. This is a very twiggy laurel wreath to offer as a crown.

United College, Winnipeg ALICE HAMILTON

Shakespeare and Our World. By ALWIN THAYER. Knoxville: University of Tennessee Press, 1966. Pp. viii, 235. $5.95.

This is a collection comprising first, a group of lectures specifically entitled "Shakespeare and Our World"; second, brief articles on some aspects of Shakespeare's dramatic technique; and third, a list of parallels, mostly verbal and figurative, between Shakespeare and Milton. The lectures in the first group reveal the author's ability to make the results of his research interesting to a general audience. The articles on dramatic technique will remind readers who are familiar with Dr. Thayer's scholarly publications of the thoroughness with which he conducts his research and the clarity with which he presents his evidence and conclusions.

The third section, "Shakespearean Recollections in Milton", occupies almost half the volume (pp. 137-227). The reader is made to feel that no echo of Shakespeare can have escaped the author's notice and scrutiny. Dr. Thayer examines parallels previously recorded, rejects some, and approves others. Footnotes to the number of 198 bespeak his careful documentation. Since the parallels are not directed to the establishment of any general thesis, they are reminiscent of German literary investigation at the turn of the century. Nevertheless, when they are surveyed in conjunction with the author's numerous critical comments, the recollections confirm Dr. Thayer's contention that Shakespeare's work left an indelible impression on Milton's imagination.

Dalhousie University A. L. WHEELER

The Spirit of the Letter: Essays in European Literature. By RENATO POGGIOLI. Cambridge, Mass.: Harvard University Press [Toronto: Saunders of Toronto], 1965. Pp. xii, 373. $9.95.

In this posthumous collection of papers, Poggioli's strength as a critic manifests itself most convincingly in extended enterprises of close reading and explication, like

the long essays at the beginning of the book on the Igor Tale and on the Paolo and Francesca episode. There his learning and his honourable old-fashioned concern for human dignity admirably suit the elevated themes of the works that he treats. The spacious feeling of the essay on Tolstoy is also attractive; and the attempt to extract principles for literary history from Pareto's sociology is suggestive. Poggioli's account of contemporary Italian literature ("The Italian Success Story") amounts, however, to little more than a recital of familiar names (deliberately chosen for their familiarity); it is slight enough to have been written for "The New York Times Book Review," though it first appeared in fact in a little magazine published at Harvard. Most of the other papers carry more weight than this, though they tend to be inflated with over-general ideas, and are often disfigured by arresting but inherently implausible judgments: e.g., "The Christian spirit is incapable of producing tragedy, because tragedy is poetry of the consciousness of evil" (an unconvincing judgment, visibly rising from a fallacious reason); e.g. again, "Dostoevski is the only modern novelist who possesses a sense of the tragic." Provocative perhaps; useful as targets on examinations; but hardly the fruits to be desired from wide learning and considerable thought.

Dalhousie University DAVID BRAYBROOKE

Canadian Books

Painting in Canada: A History. By J. RUSSELL HARPER. Toronto: University of Toronto Press, 1966. Pp. viii, 443. $20.00.

Canada: A Visual History. By D. G. G. KERR and R. I. K. DAVIDSON. Toronto: Thomas Nelson & Sons (Canada), 1966. Pp. vi, 170. $7.50.

Birds of the Northern Forest. By J. F. LANSDOWNE with JOHN A. LIVINGSTON. Toronto: McClelland and Stewart, 1966. $20.00.

Christmas lists and the Centennial New Year have combined to produce several volumes that not only record achievements in several significant aspects of Canadian life, but embody them in typography, illustration, format, and binding which give reason for pride in the fully-developed arts and crafts of Canadian makers of books. Obviously, the most exacting technical demands are made by the art of painting, and the University of Toronto Press, supported by a grant of $85,000 from the Canada Council, has provided a handsome response to the challenge, and shown that for colour reproduction Canada need no longer turn to Italy, Switzerland, or the Netherlands. In *Painting in Canada* the seventy plates in full colour, it is

true, are not "tipped-in" on special paper to represent texture, and are excellent demonstrations of colour-photography rather than of the reproduction, except indirectly, of tactual effects of surface and brushwork. But for an historical guide and *catalogue raisonné* of this kind, there is no more that can fairly be asked; and what is done is done surpassingly well. Equally well done, within their limits, are the more than three hundred half-tone photographs that provide the majority of the illustrations, ranging from Frère Luc and Hugues Pommier (about 1670) to Harold Town, Kenneth Lochhead, Alex Colville, Yves Gaucher, Christopher Pratt, and Kazuo Nakamura. The contemporary names, taken almost at random, are sufficient to show not only the range and variety of modern Canadian painting but the difficulty of defining paths that are still in the making and of acceptably apportioning credit to the path-makers. The first three sections, dealing with the "French Colonial", the "English Colonial", and the "New Dominion" periods, may be taken as definitive history, showing—in the author's words—that "Painting in Canada has mirrored a northern people's growth during three centuries of evolution from colony to nationhood . . . [and] like music, writing, and the other arts, has been woven into and become an element of Canadian society in transition".

The "Group of Seven", even if it should be eight and is a little *too* Canadian, has found its niche in history and criticism; "Painters Eleven", in the general opinion as well as their own, have still to be placed and evaluated. The fourth section, "Nationalism and Internationalism after 1910", is therefore less secure and for this and other reasons more exciting: numbers, novelty, variety, and personal taste combine to determine inclusion and exclusion, as well as space and critical preference, with no certainty or even expectation of complete agreement. What can be agreed is that more than one book remains to be written about twentieth-century Canadian painting, and that the present history not only establishes an historical foundation but provides a well-balanced survey of mid-twentieth-century art in Canada which future critics, whether they agree or disagree in every detail, can not afford to neglect.

With a different approach, but no loss of interest, *Canada, A Visual History,* printed in Canada by the Bryant Press, takes its basic material not from the galleries of paintings but from photographic archives. The appeal to the eye is less immediate, but the range—covering every aspect of history—is wider; while the visual arts and crafts are seldom represented for their own sake, they show—while fulfilling their primary purpose of illustrating various aspects of history—the development of painting, engraving, typography, and above all of the medium on which the entire plan and purpose of the volume is based—the eye of the camera. Other centennial volumes (*Building Canada, The Story of Canadian Roads, Men and Meridians*) reviewed in this issue also depend as much on pictures as on letterpress; this one has something from all of their special fields, and while many of the pictures are by their nature less striking they tell a more complete and compre-

hensive story and one that, without any disparagement of the accompanying historical account, is better able to stand alone. The authors have done an admirable work of research in discovering, selecting, and assembling photographs. Some have been made for the purpose from early archival material and others from contemporary works of art or historic scenes and buildings, but the majority, and those generally of most interest, were made on the scene and at the time. Both as a supplement to other histories, either general or special, and as a guide in itself through text and pictures, this work offers a conducted tour under scholarly guidance through the pictorial archives of Canada.

More specialized in subject and treatment than either of the two preceding books but typographically and photographically at least equal to the high standard set by *Painting in Canada,* is *Birds of the Northern Forest,* printed and bound in Italy, which presents a brilliant solution to its own special problems. In the first place, any illustrated book on birds is faced with massive and exceptional competition from previous works ranging from those of John James Audubon and John Gould to those of Arthur Singer and Roger Tory Peterson. In the most spectacular book in the field, the eclectic *Fine Bird Books—1700-1900* by Sacheverell Sitwell, Handasyde Buchanan, and James Fisher (London: Collins; New York: Van Nostrand, 1953), the bibliography of bibliographies alone includes 22 titles, and to the long list of "fine bird books" could now be added many other such handsome productions as *Birds of the World,* by Oliver L. Austin Jr. with illustrations by Arthur Singer (New York: Golden Press, 1961). The present volume, with 56 full-colour reproductions and accompanying sketches by J. F. Lansdowne and with commentary by John A. Livingston, is assured of a place in any future listings, no matter how exclusive. As the number of plates would indicate, the work is highly selective, even for Canada and although some waterfowl are included among "birds of the forest". No lover of birds, or of books about birds, still less the connoisseur of fine colour-printing, will complain that inclusiveness has been subordinated to a limited though orderly, scholarly, and representative anthology of lifelike and true-to-life reproductions of paintings and sketches. Fascinating as birds have always been to the painter as artist, their portraiture has always presented a special problem which has been compounded in the past decade or two by the development of the art and craft of colour photography. On the one hand are subjective attractions of form, motion, and pigmentation, as well as of the often ethereal quality that Shelley immortalized in his skylark; on the other are the need for representational accuracy demanded by ornithologists and expected by even the most amateur of bird-watchers. The need to meet the emotional response of the artist without neglecting the claims of the scientist calls for an exceptional combination of talents which rightly places the name of the artist first of the two devoted collaborators in this book. As is well said on the jacket by Roger Tory Peterson, best-known of contemporary bird-guides and illustrators, who illustrated

among numerous other works the handsomely produced *Birds of Nova Scotia* by Robie W. Tufts (Halifax: Nova Scotia Museum, 1961), "Surely the birds of the north country have never been more beautifully portrayed". And, he adds, "John Livingston's fresh and informative text makes the perfect complement to Lansdowne's drawings". The text, like the drawings and the paintings, is complementary and supplementary to working guides and is equally attractive and useful to the expert and to the amateur. Like the artist, the author is so much at home with his subjects that humour and the human touch are able to find a welcome if unobtrusive place. It was hardly necessary for these two friends to say: "We love birds. We love painting them, writing and talking about them, watching them and listening to them, and attempting to learn something about them. That is really what this book is all about".

Dalhousie University C. L. BENNET

Ludendorff: Genius of World War I. By D. J. GOODSPEED. Toronto: Macmillan of Canada, 1966. Pp. 335, ill. $5.95.

This is a valuable and fascinating book. From Lt.-Col. Goodspeed, Senior Historian of the Canadian Armed Forces, the reader expects careful research, copious reference, and a good Index. From D. J. Goodspeed the writer one expects penetrating analysis and insight into the human mind. All expectations are fulfilled. The style is terse but pleasing and there are flashes of civilized wit.

Relatively few books have been written about Ludendorff. He was devoid of charm, he neither played the flute nor wrote to editors about bees and birds. He was the personification of war—stark, naked, ruthless, and futile war. Indeed, for several years he was the dominant personality of World War I. During that period his military performance was phenomenal. However, the war had been lost at the Marne and at Verdun, and when he reached the top his labours were in vain.

Colonel Goodspeed's sober study of Ludendorff fills a definite gap and is particularly timely since the newly emerging extreme right in Germany has launched a campaign of deification that portrays Ludendorff as a knight in shining armour and perhaps a direct descendant of Wotan.

In 1890 the newly crowned Kaiser dismissed his Chancellor, von Bismarck, and the clouds of war began to gather over Europe. At the time of the Agadir crisis in 1911, Colonel Erich Ludendorff of the Prussian General Staff was working tirelessly for the day when Schlieffen's doctrines would be tested in the field. He was worried over Germany's lack of preparedness, for Schlieffen's manpower prescriptions had not been met; powerful elements in the Reichstag opposed any expansion of the armed forces, and the War Ministry dared not force the issue. When Ludendorff remained insistent he was relegated to regimental duty at

Dusseldorf. At the outbreak of the war he was a Brigade Commander at Strassburg, but this was no time to keep top talent on the ice and he was promptly posted to the important Second Army as Deputy Chief of Staff. Since he had made the plans for the capture of Liège he was also assigned to that operation. He showed great personal courage, but in fact it was a quirk of fate that made him appear to the Germans as "The Hero of Liège". A good story.

In the East in the meantime the war was not going well for the Germans; the Austrians were already calling for help; farther north General Rennenkampf's Army had invaded East Prussia; Samsonov's Army was moving from Warsaw towards German flank and rear; and the elderly German generals on the scene were fumbling the ball. A better team was needed urgently. General von Hindenburg, a quiet giant who knew the area well, was summoned from retirement and Ludendorff was rushed across Germany to be his Chief of Staff. The accent was on Ludendorff. The results were the historic battles of Tannenberg and the Masurian Lakes. These and the subsequent battles are described in a meaty account that will please the military historian. The more general reader will relish the development of Ludendorff as a top strategist and the introduction of many personalities, especially the brilliant and sardonic General Hoffman, who sensed that his great knowledge and understanding of the outside world would be spurned—as they were.

While Ludendorff was winning battles in the East, things were not going well in the West, in particular not at Verdun. Ludendorff had always questioned the wisdom of attacking the enemy at the point of his greatest strength, and now Falkenhayn's star was declining. As the customary headquarters intrigues were being played out, the Kaiser finally decided to appoint Hindenburg as Chief of the General Staff with Ludendorff as his First Quarter Master General. By 1917 Ludendorff was the most important man in Germany. He was convinced that American munitions shipment to the Allies had to be stopped at all costs. Albert Ballin, the Jewish shipping magnate who controlled the Hamburg-America Line, visited G.H.Q. to warn against the folly of bringing the U.S.A. into the war. He was roughly brushed aside and left with tears in his eyes. When Germany collapsed and the Kasier abdicated, Ballin killed himself while Ludendorff began to look for scapegoats.

Early in 1917 the losses of attackers and defenders in the West had become almost equal but the strength ratio was eight to five in favour of the Allies. General Haig therefore could afford the murderous game of attrition, but the Germans had to think if they wanted to survive. Ludendorff worked day and night and studied the suggestions of his best tacticians. The outcome was a doctrine of elasticity in defence. In the meantime, however, the United States had entered the war, and on April 9, in the course of the Battle of Arras, the Canadians had

stormed the heights of Vimy and broken through all three German lines of defence. Ludendorff was shocked and dejected.

Tactical doctrine was further improved and refined, but it was already too late. In 1918 the great German spring offensive failed, the initiative passed to General Foch, and in August the Kaiser realized that the war must be ended. In the dramatic times that followed, Ludendorff's roar became a song of complaint and his mind found refuge in the murky thoughts of National Socialism. Once he had had the ear of the best in the land, but gradually they rejected him one by one and he came to live in a world of eccentrics and extremists.

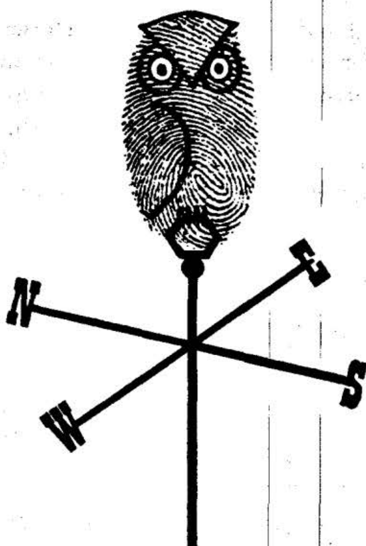
For obvious reasons Ludendorff never had much time for family life. His first wife was a charming and accomplished lady, but after her death he married a clever Nazi-type propagandist who fed his ego by ever new ways of rationalizing his defeat. He died at the age of 72, "attended tenderly by the nuns of the religion he had attacked so viciously".

Ottawa A. G. STEIGER

Arthur Meighen: *II*: *And Fortune Fled*. By ROGER GRAHAM. Toronto: Clarke, Irwin and Company. 1963. Pp. viii, 535.

Professor Graham's second volume on the life of "the most brilliant political controversialist in Canada's history" is another splendid contribution to our growing stock of first-class biographical writing. The book covers a period of only seven years—from Meighen's assumption of the Prime Ministership as the successor to Robert Borden in 1920 to his eloquent and stirring "swan song" at the Conservative Convention of 1927 which bestowed the party leadership upon R. B. Bennett. But to say that these were seven momentous years would be to utter the patently obvious. Three general elections, the rise of third parties, unprecedented socio-political unrest, bitter constitutional arguments—these were but the highlights of the trying years of Meighen's leadership.

Borden had bequeathed him a legacy of trouble and unrest. As a leading member of the Union government, Meighen suffered from all the animosities which the wartime administration had stirred in the populace. In Quebec, the Liberal party carried on a virulent campaign which kept the anti-conscriptionist hatred at fever pitch. Meighen was assailed and reviled as the man most if not solely responsible for the compulsory military service policies of the Union Government. It is doubtful if any political figure even remotely identified with that government could have won Quebec support in the post-war elections. (The Liberals' appreciation of this fact contributed to Fielding's defeat at the 1919 convention). Certainly the unequivocal and straightforward Meighen was not the man most likely to diminish the danger to his party's cause from the anti-conscriptionist sentiments



The weathervane indicates though does not govern, the direction of the winds. Someday men may control the weather as they search for further understanding of the unknown.

Through wise, personal planning, Canada Life gives men some control over the unknown by protecting them from the economic hazards of death, disability and old age.

The CANADA LIFE
Assurance Company

- FRIENDLY
- COURTEOUS
- EFFICIENT

EASTERN & CHARTERED
TRUST COMPANY
BRANCHES ACROSS CANADA

Cornell, Macgillivray Limited

Hailfax, Nova Scotia
Bank of Nova Scotia Bldg.
Tel. 423-1253

St. John's, Nfld.
Board of Trade Bldg.
Tel. 722-1462

Member of the Montreal Stock Exchange

Member of The Investment Dealers' Association of Canada

of Quebec. During the 1921 campaign, he told an audience in Shawinigan "I favoured conscription. I introduced the Military Service Act [actually Borden had]. I spoke for it time and time again in the House of Commons, in every province of the Dominion. I did it because I thought it was right. It was applied in my own province in just the same way as in every other province of the Dominion." Only a man of consummate courage and unswerving honesty would have so addressed himself to the Quebec electorate in 1921. Nor were these qualities lost on his audiences, for more than once he was able to turn a packed and hostile meeting into a personal triumph. But the politician who wins the cheers does not always get the votes, and it was the consistent repudiation by the Quebec electorate which denied him victory on the national scene.

In Graham's interesting and perceptive appraisal of Conservative campaign strategy in Quebec in 1921, 1925, and 1926, Meighen appears as something other than a lofty autocrat viewing party leadership as a licence to run a one-man show. He recognized his shortcomings as a vote-getter in Quebec, and in 1925 he accepted the advice of those who believed that he should refrain from campaigning in the province and give Patenaude a free hand to head a non-Meighen if not an anti-Meighen wing of the Conservative Party. Professor Graham's discussion of the famous Hamilton speech explodes the long-held theory that Meighen had made his proposal without consultation with others of his party. In fact, his idea had the prior approval of leading Conservatives, including Borden.

Meighen's major diplomatic effort was his performance at the Commonwealth Prime Ministers' Conference in 1921. Although a "debutante among dowagers" at this gathering, he made an impact worthy of a protégé of Sir Robert Borden. The abrogation of the Anglo-Japanese Naval alliance and resultant international regroupings resulted in large measure from the strength of his presentation.

But while he could triumph in London, success eluded him at home. Although much of his life had been spent on the prairies, Meighen never achieved an understanding of the Progressive movement which so dominated Western politics in the post-war era. He seemed to believe that he could win Liberal support against what he considered a dangerous class movement, and that continual enunciation of high tariff policies would win the day. But perhaps his greatest failure came when the King government was on its knees over the customs scandal. A Macdonald or even a Borden would have established rapport with the Progressive parliamentary group. No compromise of important principles was really necessary, but he apparently lacked the flexibility and capacity for accommodation which is so often required of politicians in this heterogeneous country.

No writer on Meighen could do otherwise than give centrality to his relations with Mackenzie King. Graham, like the subject of his biography, is a man of strong opinions and trenchant language. He makes no pretence of hiding his boundless admiration for Meighen and contempt for his adversary. But like

* Lawton's Drug Stores Limited

* 2151 Gottingen Street
* Lord Nelson Arcade
* Bayers Road Shopping Centre
* Dartmouth Shopping Centre
* Halifax Shopping Centre

MOFFATT'S DRUG STORE LTD.

184 Portland Street — Dartmouth, Nova Scotia

BALCOM-CHITTICK LIMITED

Pharmacists

Armdale
Halifax
Sheet Harbour
Kentville

EASTERN DRUG SERVICES LIMITED

WHOLESALE DRUGS

3490 Prescott Street — Halifax — Telephone 454-7431

C. B. HAVEY, MANAGING DIRECTOR
GRANVILLE AT GEORGE STREET, HALIFAX, N.S.
P. O. BOX 2224 — TEL. 422-1701

Meighen the author documents his case thoroughly, and the stature of the wily and hypocritical King is further diminished by Graham's book. His "shapeless verbosity, incessant moralizing and calculated obscurities" are contrasted with Meighen's conviction that "truth as one saw it was to be valued more highly than applause, even more highly than votes". While in the 1926 constitutional crisis Meighen's judgment and tactics may be questioned, his motives, unlike King's, are above reproach.

But Graham does more than contrast the two men. He sees each as representing different approaches to the political process and political leadership. To King, a leader responds and caters to opinion instead of trying to direct it along certain paths, and "by being as many things as possible to as many people as possible seeks to attract the support of the majority". Such a process "ruled out candour as a political virtue and supplanted it with the cult of ambiguity". To Meighen, leaders and parties existed to "clarify and define issues in such a way that the electorate could make an intelligent decision". Meighen saw politics as an intellectual competition, "a continuous great debate which performed an educative function essential to the proper working of democracy". While the King version of politics was to triumph and leave its mark on our public life for many a long day, it is remarkable that Meighen's type of appeal was as successful as it was.

Under Meighen's leadership the grassroots strength of the Conservatives increased. In seats won and total votes cast he led King in 1925. In 1926 his party outpolled the King group. Considering all the forces that were arrayed against him, Meighen is less the failure even in the art of vote getting than has often been alleged. Perhaps his brand of politics might be reappraised in these days when clarity of purpose and incisiveness of utterance are not in too great supply on our national political scene.

House of Commons, Ottawa HEATH MACQUARRIE

Collected Poems. By IRVING LAYTON. Toronto: McClelland and Stewart, 1965. Pp. xxii, 354. $6.50 (cloth); $3.95 (paper).

"To have written even one poem that speaks with rhythmic authority about matters that are enduringly important is something to be immensely, reverently thankful for—and I am intoxicated enough to think I have written more than one," Layton declares in his foreword. The collection bears him out, though few readers perhaps will accept all the variety of ideas and efforts therein contained as poetically successful, or consider that the most successful poems are the most rhythmic in any narrow prosodic sense. Layton can turn a deft phrase, subtly charged with multiple meaning—"Dearest girl, my hands are too fond of flesh/For me to speak to you";

CANADA PERMANENT

SAVINGS MORTGAGES TRUST SERVICES

Barrington at Sackville
Halifax, N. S.

J. K. Wedlake,
Deputy General Manager
Atlantic Region

YOU'LL ENJOY SHOPPING AT Simpson's

If unable to shop in person TELEPHONE 455-4111 or write Personal Shopping Service.

THE ROBERT SIMPSON EASTERN LIMITED ● HALIFAX

Compliments of

Thompson, Adams & Co., Ltd.

General Insurance

1668 Hollis St., Halifax

Phone 423-1288

THE Maritime Life
Assurance Company

AN ALL CANADIAN COMPANY
Head Office
5435 Spring Garden Rd., Halifax, N. S.

or nicely fashioning an amusing conceit, as in these lines from "Paging Mr. Superman": "The unusual name was finally/ Lost under the carpet where it was found/ The next day badly deteriorated." However, the rhythmic authority of his best poems consists as here in timing, emphasis, in economical use of aptly figured speech, all in ways that might figure in prose almost as easily as in poetry.

Perhaps Layton has seemed too prosy to be a true poet in the ears of his much-resented critics, though he is in fact no prosier than other poets nowadays. If he has detractors, is it because they have simply not liked the themes on which he most often and most characteristically succeeds? These have to do with social satire and (I suppose, notoriously) with sex, crude sex. Sometimes the satire succeeds with little or no reference to sex; here the model perhaps is Swift, with a refined twist of Jewish irony: "Now that I'm older/When I see a man laughing/ I ask myself: who/Got it? Whom did he do in?//And when he cannot constrain himself,/ But the tears run down his cheeks/ And he slaps his thigh/Repeatedly,/ I become worried and ask:/ How many? A whole city?" Sex generally makes itself felt at the crux of the satire, however, as in the several epigrams that in anecdote and point, and sometimes by the use of classical names in apostrophe, recall the satirists of Rome: the epigram on Chloris, for example, "Who lives for her belly/And another on it;" the one called "Obit," about "The hour when I lose life" and the "friend made ill by grief" who "at once takes to his bed/With my poor darling Kit," there lamenting and erecting "betwixt her and him/A towering headstone;" the grim epigram on "Thanatos and Eros," in which a woman's heart is suddenly "ambushed" during intercourse, and her husband mistakes her death agony for love's frolic." Sometimes an epigram turns too tender for satire, as in "What Ulysses Said to Circe on the Beach of Aeaea," which seems to me to surpass even Martial's fine poem on the same perennial subject, the comic discrepancy between male and female in capacity for orgasmic frequency.

In one of Layton's larger poems—"The Maddened Lover"—Juvenalian denunciation is climaxed in a bitter act of sex: a bank manager's sentimental complacency provokes first a diatribe against mankind—"The one human I'd trust/ is a deaf-mute paraplegic/—behind bars!//Monkeys and goats!"—and then a demonstration of contempt, practised on the banker's wife. In "The Way of the World," Juvenal again begins the poem, and sex again ends it, but this time as a means of holding on to sanity. Yet Layton fully realizes that the life-force in sex may be perversely limited. In another poem, Marie "Believes men want one thing only/ And she's got it. . . . She says when she closes her eyes/She can see men's hands waving plantlike/Under the table, undulating towards her dress:/ Her thighs: her IT," and when she's asked "what she's thinking of/She invariably answers/O, certain childhood memories." Impressed, Layton concludes, "Tell that to Tennyson and to Ezra/Of the troubadours."

Layton often enough looks upon his own enthusiasm for sex with due irony

COMPLIMENTS

of

KENNEY CONSTRUCTION COMPANY
LIMITED

HALIFAX
NOVA SCOTIA

YARMOUTH
NOVA SCOTIA

McInnes, Cooper & Robertson

BARRISTERS, SOLICITORS, &c.

1673 BEDFORD ROW, HALIFAX, N. S.

Donald McInnes, Q.C.
J. H. Dickey, Q.C.
L. A. Bell
R. A. Cluney
H. E. Wrathall
Stewart McInnes

A. G. Cooper, Q.C.
G. B. Robertson, Q.C.
Harold F. Jackson
Hector McInnes
J. M. Davison
L. J. Hayes

and some self-mockery, but the enthusiasm admirably survives in, for example, "For My Green Old Age," which conveys the nervousness, awkwardness, and comedy of love-making, rising through endearment to delight. At the highest pitch of his talent and insight, Layton satirizes vanity and sexual frailty together, but shows with compassion how inextricably both are bound up with human efforts at being good and human successes at being kind to one another. In "The Seduction," to my mind (and ears) the best longish poem in the book: "First he knocks her down/by assaulting her soul:/telling her she's vain, superficial," thus filling her with "remorse for all/her past egocentric, thoughtless ways." "Remorse in women/is a sure-fire aphrodisiac," Layton comments, certainly with the authority of a poet and perhaps with the authority of a lover. The seducer in the poem, at just the right moment, tosses the girl a compliment; and both then have occasion to rejoice in her expression of gratitude: "He dazes her with sweet, forgiving kisses/ and all the long and lazy afternoon/they're mutual as thieves in a cell/ and, ah, tender as they come."

There are genres besides satire and themes besides sex in the collection. For a balanced view of Layton's achievement and potentialities one must appreciate these other poems, too. "The Day Aviva Came to Paris" is a fine example of comic burlesque (erotic as well as burlesque, as it happens). The nature-miniatures about spiders and ants succeed by an appearance of unpolished artlessness. All too many poems, however, are devoted to surrealistic bombast, which in one ferocious and horrifying case ("Whom I Write For") degenerates into undirected savagery. Yet at least one of Layton's surrealistic experiments fully succeeds, crossed with a natural-miniature metaphor and an erotic theme: "I saw a spider eating a huge bee//First he ate my limbs . . ." then all the rest "till I was all gone, all swallowed up,/except for my love of you." In "The Lizard," nature in miniature offers him a no less effective and much more agreeable conceit: "The lizard rejoices because I read/ Pascal and other religious thinkers at night/who've much to say about conscience and grace;/for the light by which I read them/brings the summer insects to his mouth:/gauzy-winged creatures/with wings like small sails." "Authority" is not the word for the rhythm here, which with such delicate grace gives way to the thought.

Dalhousie University DAVID BRAYBROOKE

The Newman Brothers. By WILLIAM ROBBINS. London: Heinemann [Toronto: Bellhaven House], 1966. Pp. xii, 202. $6.75.

The title of this enlightening essay in comparative intellectual biography will evoke surprise except to students of the nineteenth century. To many people, John Henry Newman is the greatest religious figure in England in that period. Books

EATON'S

Canada's

Largest Retail Organization

Compliments of

S. CUNARD & COMPANY
LIMITED

Heat Merchants Since 1827

COAL COKE FUEL OIL

Domestic and Industrial
Oil Burners Installed and Serviced

Wholesale Retail

about him continue to appear. His own voluminous writings still find eager editors, even for the sermons from his Anglican days. His younger brother Francis, on the other hand, has been forgotten. No work of his has been reprinted for over fifty years, and he has had no competent biographer. Francis indeed was, contrary to the general opinion of the Victorian age as an age of faith, much more representative than his brother of its legacy to modern times. Most of the influential thinkers of the nineteenth century, including Thomas Carlyle, George Eliot, Matthew Arnold, John Morley, Leslie Stephen, and John Stuart Mill, had to struggle with the problems of belief. The teaching of all these tended to unsettle, if not to destroy, traditional Christian thought. While John Henry Newman took the road to certainty in religion, and so ran counter to the spirit of the age's leading intellectuals, Francis travelled the way that led to secular idealism and moral theism.

Professor William Robbins, of the University of British Columbia, has provided a stimulating and compact account of the contrasting lives of the brothers. A family background of evangelical Anglicanism, in which the mother's influence was dominant, led John Henry Newman to the certainty of Roman Catholicism and to a cardinal's hat. Francis ultimately found the Unitarianism of James Martineau too restricting, and died a saint of rationalism. The drama of the elder Newman's choice has provided the greater spectacle, and his personal charm has always been preferred to his brother's unhappy eccentricity. Yet Thomas Carlyle could write of Francis as "an ardently inquiring soul, of fine university and other attainments, of sharp-cutting, restlessly advancing intellect", and infinitely preferred him to his brother. George Eliot too could describe him as "our blessed St. Francis".

The brevity of this book, considering the vastness of the supporting materials, deserves commendation. But for many people the rediscovery of Francis Newman will be its principal achievement. One could wish, however, that Professor Robbins had not occasionally felt moved to indicate, by reference to such topics as space travel, the United Nations, and the Peace Corps, the relevance of his study for today. Such inclusions are superfluous in a volume as perceptive as this one is. The Canada Council and the Board of Governors of the University of British Columbia are to be congratulated for their assistance in making possible the writing of this discerning book.

It is to be hoped that Professor Robbins will place his readers more fully in his debt by providing ultimately a full length biography of Francis Newman, in whose life he has created new interest.

University of King's College J. B. Hibbitts

COMPLIMENTS OF

STANDARD CONSTRUCTION

COMPANY LIMITED

GENERAL CONTRACTORS

2021 Upper Water Street, Halifax, N. S.

EXECUTIVE AND SECRETARIAL DESKS

TYPEWRITERS, PHOTOCOPY AND DICTATING MACHINES

FILING EQUIPMENT

BURGLARY AND FIRE RESISTANT EQUIPMENT

CARPETS, DRAPERIES, LAMPS

We Service What We Sell.

May We Help You?

Seaman-Cross

LIMITED

1047 BARRINGTON ST. HALIFAX 422-1621

The Story of Canadian Roads. By EDWIN C. GUILLET. Toronto: University of Toronto Press, 1966. Pp. 246. $8.50.

From a glance at the title alone, one might easily suppose this to be just another book written entirely for school children in the intermediate grades. Although nothing could be further from the actual truth, in all fairness, however, it should be said that the book is, in fact, exactly what the title implies: the *story* of Canadian roads. It is a completely fascinating story, and once it is started it is one that is difficult to put down. It begins with the old Indian trails and portages, progresses with the spread of the white man's settlement and colonization, with the introduction of the wheel and its development, until gradually and with infinite difficulty, this vast country is tied together province by province by the seemingly endless ribbon of concrete and asphalt that we know as the Trans-Canada Highway.

The book is profusely illustrated with almost two hundred sketches, engravings, paintings, and photographs, mostly contemporary, as collected from archives and libraries across the country. Collecting and selecting these alone represents a formidable effort, and taken by themselves, they form a story that is almost as interesting as the text.

In such a story, it would be very easy to become lost in a maze of detail, as one progresses through the development of the road from the Indian waterways and portages, the land ties between the early settlements, the needs and provisions for communications between larger centres of population, and the tremendous impetus and demand created by the introduction and development of the automobile. And yet, while one may learn how a canoe is made and repaired, or what one could expect for lunch at a stage-coach stop, and right on down through the many similar and subsequent details including the acquisition of land for a super-highway, one never gets very far from the main theme of the book. Always human, and often humorous, the story is told in language that can be understood by readers of all ages. There is romance in the account of the struggle to overcome the difficulties created and presented by the need to cross swamps, forests, rivers, rocks, mountains, muskeg, and the vast grassland area of the prairies. As the author says "The problems which Canada has faced in seeking to connect two oceans by road would have been formidable even in a land more densely populated".

Good roads are today so common that we are inclined to take them for granted, whether we are travelling from one part of town to another or into the horizon across the continent. This is the first book to relate, authoritatively, just how that came to pass. It is at the same time a valuable contribution to a phase of Canadian social history that has long been neglected. In the almost one-hundred-year-old dream and struggle to tie together the Atlantic and Pacific Oceans by road, "something of the considerable effect which these obstacles and the overcoming of them had on the spirit of the country can be seen by observing the changing con-

BURCHELL, SMITH, JOST, BURCHELL & CHISHOLM

Barristers, Solicitors, Etc.

Canada Permanent Building | *HALIFAX, N.S.*

Hon. C. J. Burchell, Q.C.
F. D. Smith, Q.C.
W. H. Jost, Q.C.

C. W. Burchell, Q.C.
S. P. Chisholm
A. David MacAdam

Mr. B-A

salutes You

THE BRITISH AMERICAN OIL CO., LIMITED

Are Salesmen People?

Not necessarily. Well-designed and carefully printed reports and business stationery can also "sell" the character of your firm.

We offer a complete and thoughtful printing service, capable of producing effective "salesmen" for you.

KENTVILLE PUBLISHING COMPANY LIMITED

390 MAIN STREET, KENTVILLE, NOVA SCOTIA, TELEPHONE 678-2121

ceptions of mobility over the relatively brief period of recorded history in Canada." Throughout the entire book, we can read plainly the history of the nation in this struggle.

The Story of Canadian Roads will add considerably to the stature of the author, who already enjoys a considerable reputation for his works, including *Early Life in Upper Canada,* on both social and local history. The large format (8½ by 11 inches) was designed to accommodate the unique collection of illustrations, few of which were available outside of archives and libraries. The book was sponsored and generously assisted by the Canadian Good Roads Association as part of its Jubilee Year celebration and as a contribution to Canada's Centennial. It will be a valuable addition to both school and public libraries. It is a "must" for students of history, and will also be a source of considerable enjoyment and pleasure for general readers of all ages.

Nova Scotia Historical Society GEORGE T. BATES

Men and Meridians: The History of Surveying and Mapping in Canada. Volume I—Prior to 1867. By DON W. THOMSON. Ottawa: The Queen's Printer, 1966. Pp. vii, 345. $8.00.

Surveying has been called the second oldest profession in the world, and it does indeed go back a very long way in the history of man. Although Canada is a comparatively young country, the surveyor and the mapper have played vital roles in its development from earliest times. The importance of these roles is described in *Men and Meridians,* which shows that in large measure much of this development has been dependent upon, and indeed subject to, the allied arts of surveying and mapping.

Men and Meridians is a book of surprises. Written in non-technical language despite the technical implications of its title, it is a surprisingly readable and fascinating story of those early Canadian pioneers, who, by their training and craftsmanship, enabled the development of this country to reach its present and important status. We are made not only to see but also to feel and understand the significance and importance of the remarkable achievements of such giants as Samuel de Champlain, who has long been recognized by surveyors as the father of surveying and mapping in Canada. We become acquainted with those who followed, and there is the feeling of actually being there with them in the wilderness and sharing their experiences as they laboriously carve out and fit the tiny pieces of the mighty jigsaw puzzle that will become the Canada of the future. For the general reader, this is a story of true adventure, romance, and real achievement. It will appeal to those of all ages and in all walks of life.

It goes even farther than that, however. For the historian, the surveyor, the

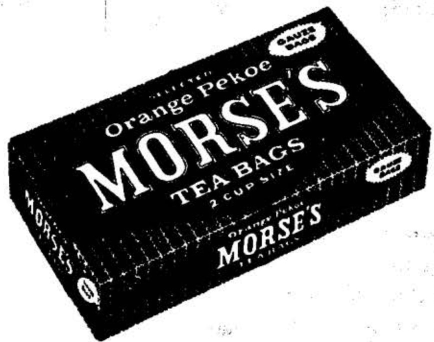
Compliments of

Sea-Seald Division

National Sea Products
Limited

Halifax Nova Scotia

best
tea
you
ever
tasted...



MORSE'S

mapper, and those in related fields, the work is fully documented and is therefore a valuable source of reference. There are eighty maps and other illustrations, some in colour, many of which are published here for the first time. Volume I tells the story of Canadian surveying and mapping from the earliest explorations up to the time of Confederation, and the two subsequent volumes will be awaited with considerable interest.

There are two statements in the preface of the book that are of interest. "In a country as dependent as Canada upon the arts of surveying and mapping, it is surprising to find both fields so neglected in history books", and "The main story of Canadian surveying has never been published in any major, comprehensive or coherent form". As one reads, it becomes increasingly apparent that the second statement can no longer be true. *Men and Meridians* is without doubt a major work in its field; it is comprehensive and it is coherent; for both the professional surveyor and the student of history it is a valuable addition to the story of Canada.

Men and Meridians is the result of a combined effort that began a few years ago. Credit for the original idea goes to a former president of the Canadian Institute of Surveying, the late Carl W. Lester. It was discussed with the Department of Mines and Technical Surveys and "To an important extent progress on this project was made possible by the enthusiastic understanding and continuing support of federal and provincial officials at policy-making levels and by the special facilities provided the author by the Department of Mines and Technical Surveys, and in particular, by the Surveys and Mapping Branch." The success of the undertaking was assured by the availability and selection of Don W. Thomson to write the story. An author of some note, he has contributed many articles to Canadian periodicals; he wrote *The Foundation and the Man*, the well-known history of the Canadian Writers Foundation; and he is a former national president of the Canadian Authors Association. The technical terminology of the trade holds no terrors for him, since for over seven years he was private secretary to the Minister of Mines and Technical Surveys. He has produced a work worthy of the ambition behind its first concept. It fills a long-existent and long-lamented gap in the history of the development of Canada, and at the same time provides a human, interesting, and romantic story of adventure and achievement. It is well worth reading, and will be a valuable source of information and reference.

Nova Scotia Historical Society GEORGE T. BATES

The Troubled Air. By DON JAMIESON. Fredericton: The Brunswick Press, 1966. Pp. 237. $5.75.

The Troubled Air is, among other things, a warning to Canadians. The electronic media are sensitive barometers, and it is not too much to say that as our broadcasting goes, so will go the country. American influence, particularly in

Stewart, MacKeen & Covert

BARRISTERS AND SOLICITORS

500 BANK OF CANADA BUILDING, HALIFAX

P..O. BOX 997

Frank M. Covert, Q.C.
David R. Chipman
Angus L. MacDonald
David A. Stewart
Brian Flemming
G. David N. Covert

J. William E. Mingo
Donald A. Kerr
Ronald N. Pugsley
J. Thomas MacQuarrie
Arthur G. H. Fordham
Donald H. Oliver
M. David Leonard
James S. Cowan

Clyde W. Sperry, Q.C.
Henry B. Rhude
John D. Moore
Donald J. Morrison
George A. Caines
Gary R. Hurst

The EASTERN CANADA SAVINGS and LOAN COMPANY

Head Office: 1819 Granville Street, Halifax, N. S.

Branches:

1819 Granville Street, Halifax
270 Dutch Village Road—Fairview
140 Portland Street, Dartmouth, N. S.
170 Water Street, St. John's, Newfoundland
1199 Main Street, Moncton, N. B.
136 Richmond St., Charlottetown, P.E.I.
Churchill Park Square, St. John's, Newfoundland
212 Queen Street, Fredericton, N. B.

SAVINGS — DEBENTURES
SAVINGS CERTIFICATES
1st MORTGAGE LOANS

A4454

television, is no mere bogy. Mr. Jamieson makes an urgent plea for thorough research into the effects of broadcasting upon Canadian attitudes. There is a pressing need, he believes, to stimulate our sense of identity; but what are the best techniques? And even granted the knowledge of techniques, there remains the real dilemma of audience. How far can Canadian broadcasters go in attempting to broaden the range and pattern of television, without losing in the process a major portion of audience? The border is non-existent, electronically, and the channel-switch is an impatient arbiter.

The book is thoughtful, expert, and obviously based upon much hard-headed experience. It deserves close attention as it reflects upon the problems of Canadian public and private broadcasting and examines critically many assumptions, some now outmoded. It will provoke vigorous debate, for the book takes its positions unequivocally and with sturdy pragmatism. Cogent remarks are made on the most recent Fowler Report, on the philosophy and implications of the regulation of broadcasting, on the need for better definition of the role of the CBC, and above all on the gulf that lies seemingly fixed between the wish of good intent and the reality of public response.

Halifax, N. S. J. A. McEwen

Building Canada—An Architectural History of Canadian Life. By Alan Gowans. Toronto: Oxford University Press, 1966. Pp. xx, 412. $15.95.

It is with a distinct chauvinistic thrill of pleasure that one picks up this handsome volume, which is bigger and better illustrated than the first edition (*Looking at Architecture in Canada*), published in 1958.

As the tempo of new building in our urban areas increases, it is accompanied by re-building which involves the destruction of older structures. It is this which makes Professor Gowan's book particularly timely and valuable. We need an informed sense of history in Canada, and this book is an important step towards that end. There are decisions to be made concerning the preservation of historic buildings, and without information and a climate of concerned public opinion there have been many losses in our architectural heritage. Decisions about new building require, at the same time, an appreciation and understanding of architecture in general. Both of these needs are partially answered by this book. We can have a deeper insight into the value of those remnants of other times which are around us. And we are also provided with strong criteria for designing the environment which will be the heritage of future generations.

Although this book is nominally a second edition it is, in many important respects, a *new* book. Professor Gowans gives some credit for this to critics of his first version, but undoubtedly much is due to his own research in the intervening years. He is to be congratulated for purging such items as the dissertation on Pouch

NOVA SCOTIA CLIMATE . . .

- The first province in Canada where the leaders of both industry and labour have agreed to suspend requests for amendments to the Provincial Labour Relations Act . . . a significant step in labour-management understanding and co-operation.

- The first National Work Study School in Canada is established here—to train Canadians to be more productive in the use of time, money and materials.

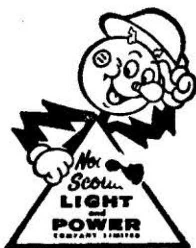
- A new government department . . . first in Canada . . . headed by a senior minister . . . working effectively for voluntary economic planning to establish goals for industrial growth, greater productivity and wider markets.

- Industrial Estates Limited . . . a non-profit Crown Company of the Province . . . will provide site and plant on long-term lease basis.

- Excellent educational system including vocational schools, universities . . . and research establishments.

- The Interprovincial Grid transmission line, built in 1960 . . . connecting with New Brunswick . . . is the start of a National Grid transmission system.

- Plenty of low-cost electrical power for industry of any size.



Address Your Confidential Inquiries to:

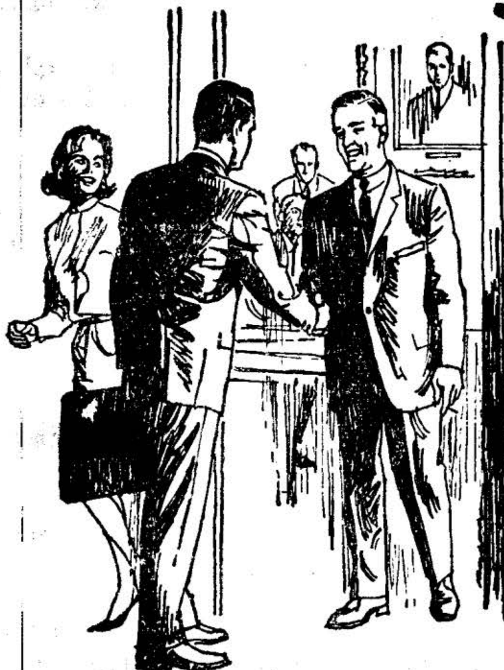
A. R. HARRINGTON,
NOVA SCOTIA LIGHT AND
POWER COMPANY, LIMITED
HALIFAX, NOVA SCOTIA

Cove and the text accompanying the photograph of a "House in Leaside", and for properly attributing the design of Hart House. There is represented too an expanded and much more illuminating discussion of Nova Scotia architecture and its achievement.

Not all the changes, however, are improvements. While the photographs are larger and clearer and there are more of them, they are now no longer integrated with the narrative, but are annoyingly grouped as a picture book at the back. Further printings should return to the direct correspondence of text to illustration, or be published as two separate volumes to be used simultaneously. Another change not wholly satisfactory, because it does not go far enough, is the explanation of "tradition". Professor Gowans has built up his definition of tradition ("a compound of form and spirit") in an attempt to overcome the vagueness of the word "spirit" as it occurred in the previous version of the book. Here it becomes synonymous with three principles: how forms are composed, how structure is handled (whether it is expressed or not), and how materials are treated (whether left natural, with only necessary weather protection, or used unnaturally in some way). Spirit, in other words, is a principle of composition of forms. The author says: "It is through outward forms that we can most obviously recognize a tradition in architecture; but we understand it only as we know its spirit." But if spirit is the "rationale or abstract principles that determine how these forms are used and combined together", how do we "know" these principles except through observation? The answer is that we recognize only certain characteristics of form: proportions, textures, massing, composition. "Spirit" is an elusive term whose appropriate application is to man, not to buildings. If we ever "understand" tradition it will be when we understand enough about how man perceives and reacts to his environment to be able to describe his motivations. There is in fact a blurring of the meaning of the word "tradition" as it is used in the book. Instead of the idea of custom, it tends to be used to designate principle, giving us a sense of the interior designer's jargon which has produced such gems as "Modern Traditional" furniture.

Most significant to the Canadian situation are Professor Gowans' conclusions about a Canadian architecture. Whereas in the first edition he saw the possibilities of a truly Canadian architectural expression beginning to emerge as a kind of vernacular, in this edition the possibility no longer exists. He says "Forget the differences; emphasize the common values all Western peoples hold. Create a great Western architecture and you will create a great Canadian architecture."

While there should be agreement with the general sense of these statements, it is unfortunate that they are arrived at through a dissertation on Western traditions—that word again—which does nothing to elucidate the basic problems of architecture. Professor Gowans appears to be trying to say here that Western architects have always proceeded from pure theory to specific solutions. This gives



A worthy member for your team...

...the Sun Life representative

Yes, as an expert to help plan your estate, the Sun Life representative can work closely with your lawyer, accountant and trust officer in providing you with the best possible advice. To preserve your assets, your estate will need dollars immediately available to meet death taxes and last illness expenses. Sun Life can provide such dollars.

For more than ninety years, Sun Life of Canada's representatives have provided security to untold numbers of men, women and children in time of need. With $13½ billion of life insurance in force representing three million individual policies and group certificates, and with 158 branch offices in North America, Sun Life offers policy contracts that are modern and up-to-date in keeping with the changing times in which we live.

SUN LIFE ASSURANCE COMPANY OF CANADA

A MUTUAL COMPANY

Western architecture a distinct difference from all other architecture. This of course indefensible, if not meaningless. Certainly, it strikes one as foreign to an otherwise straightforward book.

It is too bad that Professor Gowans has not dwelt more on the relationship of architecture to society. One is not adequately describing a culture through isolated buildings and lists of craftsmen in their proper chronology. Architecture is the art of space forming—spaces inside buildings and between buildings. A culture expresses itself in its settlements, its groupings of buildings. Its self-image and its circumstances become revealed through its organization of space. It is unfair of Professor Gowans to say that Bruno Zevi in *Architecture in Space* has "done much less than justice to periods in which space was not a primary architectural concern". The making of spaces is fundamental to architecture. If there were periods characterized by such a lack of concern, they would be comparable to periods in poetry in which the presentation of an idea was not of primary concern. It may well be significant that there are no plans or sections of buildings (diagrams of space) in this book.

Building Canada is none the less an excellent book. It is to be hoped that there will be further work by Professor Gowans, and that he will extend his scope to include our settlements. It would be valuable, too, if he were to explore the importance of architecture as "symbol"—as for example in the new and the old City Halls in both Winnipeg and Toronto, which have something to say about their respective communities. Professor Gowans has admirably demonstrated his ability to organize and present such material in a clear, readable, and stimulating way.

This book might well become the basis of studies of Canadian architecture in our universities and high schools. Certainly it should be an encouragement to other scholars towards research in this subject, for which the collection of material has only begun.

Nova Scotia Technical College E. Lindgren

MacInnes, Wilson & Hallett

BARRISTERS AND SOLICITORS

EASTERN CANADA BLDG., 1819 GRANVILLE ST., HALIFAX, N. S.

TELEPHONE 429-4111

W. J. MacInnes, Q.C.	J. D. Hallett	E. J. Flinn
K. G. Wilson, Q.C.	J. Y. Hickman	F. B. Wickwire

Maritime Dental Supply Co., Limited

Service to the Dental Profession in the Maritime Provinces.

HALIFAX, N. S. and SAINT JOHN, N. B.

DUFFUS, ROMANS, KUNDZINS AND ROUNSEFELL

ARCHITECTS AND ENGINEERS

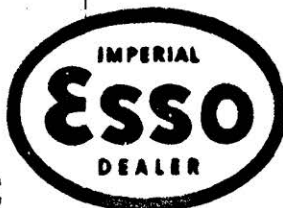
1525 Birmingham St., Halifax, N. S. **Telephone 429-6860**

Webster's **Hotel and Restaurant Equipment**

(A DIVISION OF WEBSTER SMITH CO. LTD.)

1880 Granville St., Halifax **Telephone 429-4100**

THE SIGN OF CONFIDENCE



Always LOOK TO IMPERIAL for the Best.