

NEW BOOKS

THE HOMES-LASKI LETTERS 1916-1935. Edited by Mark deWolfe Howe, with a foreword by Felix Frankfurter. Two volumes. Harvard University Press, xvi / 1650 pp.

With a proper regard for the importance of this exchange of opinions, ideas, and judgments between two of the most brilliant and independent minds of recent generations, the editor has refused to select or abridge. At the cost of a very small proportion of repetition and triviality he has presented a full and illuminating record of a unique intellectual companionship. When the exchange began its course of two decades, Laski was a brilliant and promising scholar of twenty-three, Mr. Justice Holmes had a full life's work behind him at seventy-five. Though the older man retained his youthfulness and vigour, many readers will agree that his part in the correspondence—and by no means a smaller one—was less in his own direct contributions than in the stimulus that he gave to the questing and penetrating mind of his admirer and disciple. One can imagine the excitement to a sensitive mind like Laski's on having a reference to Leslie Stephen's "Eighteenth Century" picked up with a casual rejoinder that Holmes was mountaineering with the author in 1866, when the book was in process of gestation.

The range of discussion is so wide that the attraction of kindred minds will be felt by readers in many diverse fields. References to the famous dissenting opinions are naturally frequent; but since the writers were usually in agreement as well as being equally familiar with the issues and decisions, references are usually brief and in the nature of footnotes rather than of text, so that the letters have at least as much for the general reader as for the student of law or government. Both correspondents are bibliophiles, Laski especially being a phenomenal reader and an insatiable collector with wide interests and quick, shrewd and independent judgment. It has been remarked that a writer's favourite words are often a clue to his own distinctive qualities. In these letters a recurrent term is *aperçu*, and both writers have a gift for unrehearsed and uninhibited observation, unqualified and incisive, that makes their own judgments of men and books as interesting as any that they gather from reading and conversation. Time has not confirmed all of Laski's on-the-spot judgments, but his firsthand impressions from conferences or dinner-parties with writers, scholars, and statesmen—an imposing procession of almost all the great names—are always interesting, and sometimes provocative. Kipling was "like a well-to-do grocer who has all the right sentiments". Churchill (in 1921) "unquestionably has real genius; but he lacks staying power". Lloyd George was "two hours of brilliant cynical persiflage—no ideals, no loyalty, no gratitude. It was Machiavelli's

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Prince turned bourgeois solicitor—what means must I take to keep in office?" Lord Curzon (who had "real dignity of mind...but no consciousness that others exist") is quoted on Stanley Baldwin: "The Prime Minister protests that he is a simple man. No simple man ever became Prime Minister of England". Laski has some pungent complaints and some compliments for Bernard Shaw, but Justice Holmes found nothing to praise but his "cunning wit": "he seems to me to dogmatize in an ill-bred way on his personal likes and dislikes".

These random examples may hint at the quality of the letters. Their fulness and variety may be guessed from the space given in a close-packed index to some names, again selected at random. A column of references, more or less, is given to each of Asquith and Ramsay MacDonald, Justice Brandeis and Lord Haldane, Rousseau and John Morley, Augustine Birrell and H. G. Wells. These among others have approximately half-column lists of references: Matthew Arnold, Dickens, Hegel, both Henry and William James, J. S. Mill, Pascal, Plato and Trollope.

The volumes deserve a first careful and continuous reading. Following that, they will afford repeated pleasure and enlightenment either from casual dipping or from reference to particular topics of interest. Besides the full index there is a "Who's Who" of contemporary persons to whom references are found in the text. This is a helpful addition, though individual readers will necessarily regret some omissions and regard some inclusions as unnecessary.

C. L. B.

CANADA, NATION ON THE MARCH, Clarke Irwin and Co., Ltd.
pp. xii 212, \$3.50.

In March and April of 1953, the series of addresses from which the articles in this book have been adapted, was delivered at the Tuesday afternoon meetings of "Town Hall" in New York City. The venture may be described as a joint effort in international public relations, designed to acquaint thoughtful citizens of the United States with the background of Canadian life and with the resources and developments that are bringing Canada into increasing prominence in world affairs. Subjects discussed, each by an authority in the particular field, range from history and education to oil and uranium. Though treated separately, discussions of Canada's place in the United Nations (by Mr. Lester Pearson) and of products of forests and of fisheries, are not unrelated to those on the exchange value of the Canadian dollar and of the economic future, which Mr. C. D. Howe views "with great confidence". Papers are necessarily limited in scope and treatment, but some—for example that by Principal Mackintosh of Queen's on "The People and their History"—are not only compact and comprehensive but sufficiently personal and independent to compensate for inevitable suggestions of an official year book. Whether by choice or necessity, emphasis is placed on the material rather than on the spiritual resources of Canada, and repeated references to the "Massey" report and a rather statistical approach to some of the less practical questions do little to

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restore a balance. Dr. Trueman, until recently President of the University of New Brunswick, merely reflects the trend when he devotes so much of his address on "Universities and Intellectual Life" to salaries, statistics, and the disposition of Federal grants. On "Canada's Political Philosophy", Mr. Grattan O'Leary shows the imagination which it is necessary, as he says, to exercise in dealing with "a country which is American geographically, British politically, and largely French in origin." Of all the addresses, his may well have done most to increase the understanding and good neighbourhood which it was the aim of the series to promote.

C. L. B.

THE MUSE AT LENGTH: A Psychoanalytical Study of the Odyssey,
By ARTHUR WORMHOUDT, Ph.D. The Christopher Publishing House, Boston. 159 pp. \$2.75.

Reference is made elsewhere to Mr. Allen Tate's warning to critics who are tempted to read their own predilections into the works of authors who are happily unconscious of them. It is with the unconscious—or the alleged unconscious—that psychoanalytical critics come into their own. Since only the psychoanalyst of the moment knows what his subject's unconscious life is, his criticisms are unanswerable until they condemn themselves. Let it be agreed that in literary criticism there is a large and increasing place for psychology, that many earlier writers have become better understood through its aid, and that some modern ones, being of their age, require psychoanalysis and even psychiatry to explain them. It may still be maintained that artists, more particularly the greater artists who have the greater and almost invariably the healthier minds, should not be assumed to have consciously, unconsciously, or subconsciously provided case histories for the less sensitive and discriminating disciples of Freud. The author of the *Odyssey*, in particular, has generally been regarded as having had an objective and healthy mind, with a genius for re-creating the world as it is and men and women as they are. In the small book now under consideration, however, Homer "inaccurate as his knowledge of the external world was" is permitted to hold a high place in art because of "events" and "emotional relationships" that occur "within the artist's nervous system". In the introduction, it is assumed that the events and relationships on which the creative imagination of Homer was to work were various anatomical symbols and erotic complexes. Proceeding to his text, the author examines Homer's language. Innocuous words, including proper names in which there was little choice, are related to sexual or other bodily functions by a process varying from dubious etymology to bad punning, the puns being regarded as deliberate or unconscious efforts of Homer. For an example, the *Oedipus Coloneus* is asserted to have a necessary relation to the colon or large intestine. Homer's onomatopoeic use of sibilants to create the sound of running water is said to have been based on impressions derived from the genito-urinary tract. Passing

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from language to incidents, we are informed in specific detail that the charming description of Nausicaa and her maidens washing linen on the shore has reference to recollections of the frequent need for washing the garments of infancy. Other examples are less fastidious. The reader must accept a Homeric world inhabited by exhibitionists and peeping toms, in which nothing is significant except sex (usually perverted) and the ingestion and elimination of food and drink.

We may believe those psychoanalysts who tell us that in myths and folk-lore there is much buried symbolism, some of it far from dainty. This does not make it obligatory to attribute to the Brothers Grimm a preoccupation—conscious or sub-conscious—with every phallic allusion in source-material of their Fairy Tales. One psychoanalyst "proved" from the enmity of Oliver and Orlando that Shakespeare had an Oedipus complex. He did not know, nor was he interested when informed, that the essential features of the story had been taken bodily from Lodge, who had taken most of them from the medieval tale of Gamelyn, and that the attraction for Shakespeare could be explained by current fashions in the drama.

The author of this study shows a wide knowledge of the literature of the Homeric tales from the Greek dramatists to the present day, but even in dealing with O'Neill's "Mourning Becomes Electra", when psychoanalysis is legitimate and even essential, he rides his hobby-horse too hard. What classical scholars might have to say of this critic's treatment of Homer, the present reviewer would hesitate to guess; for psychoanalysts of his own persuasion he would no doubt afford a field day; for the general appreciation of literature it may be suggested in all modesty that his approach is too highly specialized for the prospective school-teachers whom it is his business to instruct in literature.

C. L. B.

WHO SPEAKS FOR MAN: By NORMAN COUSINS. The Macmillan Co. of Canada Ltd. viii 318 pp. \$4.00

As an editor and (in the larger sense) a teacher, Norman Cousins of *The Saturday Review* won the privilege of observing at close first hand some of the more important scenes and events in recent history. His impressions, after seven years in the shaping, are transferred to this book from a deep consciousness of the importance of Man, as mind and spirit, apart from the superficial differences that add or remove the appearance of power or achievement or prestige. He contrasts, for example, the real culture of some Hindus who can neither read nor write with the illiteracy of so many of the products of Western education. Whether giving eye-witness accounts of atomic bomb-bursts or of post-war Germany, Mr. Cousins is concerned with the destiny of mankind and with the dignity and worth of the common man. Observation of a concentration camp becomes focussed on a cultured D.P. and a self-possessed little orphan girl of seven. More general and philosophical accounts of Hiroshima are followed by the story of



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Tami Taguchi and Pinkie Pohlman, which speaks more hopefully for man and perhaps not less profoundly. In India, the author meets students and peasants on equal terms and does his best to give honest answers to far-reaching and sometimes awkward questions. On Russia and the United Nations he deals with the less obvious but not the least important problems. He may not have all the answers, but the future of man depends on our knowing first, as does Mr. Cousins, what are the more important questions.

C. L. B.

THE SCHOLAR FRIENDS: Letters of Francis James Child and James Russell Lowell, Edited: By M. A. DEWOLFE HOWE and G. W. GOTTRELL, JR. Harvard University Press 84 pp. In Canada, S. J. Reginald Saunders \$5.50.

These letters provide a surprising contrast to the Holmes-Laski volumes, also published through the piety of Mr. Dewolfe Howe (who has evidently received a permanent assignment as editor of Harvard and related correspondence.) From two close friends who were scholars and men of letters, and of whom one was better known as an essayist, a writer of popular verse, and a United States Minister to Spain and Great Britain, the portfolio is disappointingly scanty, and the occasional trivialities seem out of proportion. The editors have omitted most of Lowell's previously published letters, and have supplied a running commentary that gives continuity to an attractive but rather tenuous story. Lowell, of course, writes with ease and charm and has the wider range of interests and associations; but he is always ready and able to respond to the scholarly observations of his more learned professional colleague and to assist him from Europe with discoveries and suggestions for the *English and Scottish Popular Ballads*. Child's letters, to maintain the balance, reveal an affectionate humour and whimsicality that lighten the impression of his formidable learning. The volume is excellently made and illustrated, and adds a pleasant chapter to the history of letters and scholarship in New England, and especially of the Harvard of three or four generations ago.

C. L. B.

RAVENS AND PROPHETS: BY GEORGE WOODCOCK, London, Wingate. In Canada, Ambassador Books, Toronto. 244 pp; plates and maps. \$3.50

This is an account, with commentary, of four *ad hoc* motor tours—three into the interior and one up the coast—made by the author and his wife in the less-travelled parts of British Columbia. The implication of the title, and of the text, appears to be that Indian totems and visionary Doukhobors are more important to the author (as they are made more interesting to the reader) than the natural resources and industrial development of Canada's fastest-growing province. We are reminded that in the Cariboo, on the trail to Lillooet, and even in

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the Kootenays, metropolitan Vancouver and staid Victoria have a frontier that has hardly advanced since the days of the gold rush. The curious juxtaposition of modern and primitive is illustrated by an old Indian woman who had never seen railway train but had a blasé familiarity with aircraft. Some of the record is a conventional travelogue which does scant justice to the grandeur of coast and mountain scenery and dwells too much on the absence of those civilised amenities from which the travellers profess themselves anxious to escape. Accounts of people are more interesting, especially when they serve to underline the author's social theories. He is inclined to sympathize with the endeavours of Doukhobors, Indian carvers, and co-operatives rather than with those of Consolidated Mining and Smelting and the C. P. R.—which is all in the point of view. Readers not convinced that the salvation of the Coast depends upon preserving the right of self-expression to the Sons of Freedom may still be impressed by its vast, rich, and—for better or for worse—still largely “unexploited” rivers, forests and valleys. As much for Canadians as for the English readers for whom it appears to have been primarily intended, this account may serve to give a fuller and more balanced picture of a richly diversified province.

C. L. B.

THE FORLORN DEMON: By ALLEN TATE. In Canada, Reginald Saunders, x, 180 pp. \$4.00.

To Mr. Tate, both the critic and the creative artist are in danger of becoming damned souls, forever lost in a solitary hell of misunderstanding. In his more abstract and philosophical discussions he has some difficulty in finding himself, but when his position has been established, he gives some good judgment of authors. The title is a recollection from an obscure poem by Poe, to whom it might well apply, and on whom as a devotee Mr. Tate writes well. In somewhat the same vein, he writes with equal sympathy and, having a more profound subject more profoundly, on Dante. On critics, he is informative and enlightening in papers on Johnson and the Metaphysical Poets and on Longinus and the New Criticism. Although in one paper he asks “Is Literary Criticism Possible?” and decides that it is not (conceding it however “the glory of an intolerable position”), readers familiar with Mr. Tate's work as critic, scholar, or poet, will not be disappointed in their expectation of an acute and stimulating approach to literature. The man of letters must recreate for his age the image of man; the critic must interpret the relation of the man of letters to his age, and must be skilled in language since keeping language alive is one of the primary functions of the man of letters. Mr. Tate concludes that the language that echoes the life of our times has picked up the rhythm of the internal combustion engine. These collected essays and addresses are from didacticism and involution by frequent recourse to the modest observations, human and practical, of a critic who is also a teacher and a man of letters. A poet himself, he knows

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that the critic must avoid reading his own beliefs into a poem and using it to teach doctrines which the author had no desire, either deliberate or unconscious, to embody in his work.

C. L. B.

SHAKESPEARE SURVEY 6. Edited: By ALLARDYCE NICHOLL. Cambridge 1953. In Canada, The Macmillan Co. Ltd., Toronto; viii 185 pp. \$3.50.

This annual survey by Shakespearean scholars is now too well established to require description or praise, and its contents too varied and compendious to permit of detailed discussion. There is the usual wide range of treatment—text, interpretation, analysis, theatres, production—but in this volume there is special emphasis on the History plays, with which no fewer than seven papers are directly concerned. Besides the articles and some excellent plates, there are classified reviews of the year's contributions to Shakespearean study, and a list of books received.

The compilation as a whole is essential to serious students of Shakespeare; much of it is of equal interest to the general reader or the intelligent play-goer.

C. L. B.

MUSIC AND IMAGINATION: By AARON COPLAND. Pp. vii, 116. 1952 (Harvard University Press,) and (Toronto) Reginald Saunders.

Aaron Copland is one of the most important of living American composers, and he is also an experienced writer about music. His latest book, *Music and Imagination*, consists of the Charles Eliot Norton Lectures, delivered at Harvard during the session 1951-1952. The title is misleading, because there is no sustained analysis of imagination as active in musical production, and the six chapters or lectures are not connected by a guiding and unifying thesis. But the book is stimulating and informative as a study of the situation of composers now living, and of their immediate antecedents.

There is no difficulty in agreeing upon the importance of the imaginative mind in music making and music listening, but Copland nowhere describes or identifies the musically imaginative mind, and he offers no basis for distinction between a good one and a bad one. We find it to be a native and entirely personal gift, but this raises an important question: How do we account for the interactivity of minds so obviously present in musical situations? Just where we might hope for illumination on this and other important points, Copland moves on into the safer field of recent musical history, and here his observations are excellent and authoritative.

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Naturally enough, he is anxious to condemn the conservative programme policy in most concert halls and orchestras, and to advocate more attention to modern compositions on the part of performers and listeners. But he makes his case with a commendable lack of heat and without any special pleading on behalf of his own work or that of any particular school. He perceives that contemporary American music is failing to make its way chiefly because no proper integration exists between the composer and society at large.

By this, Copland means not that the contemporary composer is even less adequately remunerated than was his predecessor, although it might be mentioned in this connection that Bartok died only a few years ago, in complete poverty and at the height of his fame.

He means, on the one hand, that the composer should be made to feel that there is a deep need for his activities as a composer, and on the other hand, that the composer should be free and able to "find justification for the life of art in the life about him". In other words, the rules and standards of the past should not hinder consumption and recognition of new music, and the composer should be free to incorporate into his work that in his society which he finds vital and immediate to him as an artist. In American music, the best example would be the jazz idiom, and the general increase in rhythmic complexity and percussion techniques. The latter he discusses in some excellent passages dealing with origins in Negro and Spanish folk culture.

As to public reception of his own music, Copland describes himself as "comparatively unmoved" by applause or hisses. The writing of a work gives him pleasure, but from its completion onwards he is emotionally detached from it. "In a similar way I can imagine a father who takes no personal credit for the beauty of a much admired daughter. This must mean that the artist (or father) considers himself an unwitting instrument whose satisfaction is not to produce beauty, but simply to produce."

The book is weakest where it attempts to deal with traditional aesthetical problems such as the "meaning" of music and the "aesthetical contemplation" of music. By separating away the purely technical aspect from the aesthetical, Copland removes himself even further from coming to grips with the task of imagination in artistic activity. A totally unimaginative artist can be technically almost perfect, but surely it is when the imagination somehow conjoins the mechanical with the aesthetical that we have truly artistic production. If this is the case, then technical manipulation and aesthetical contemplation are inseparable.

Music and Imagination will not become a classical source-reading in musical aesthetics. But the would-be critic of modern music will ignore it at his peril.

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TRAVEL AND DISCOVERY IN THE RENAISSANCE, 1420-1620. By BOIS PENROSE. Harvard Univ. Press and (Toronto) Reginald Saunders. Pp. 369.

CLASSICAL INFLUENCES IN RENAISSANCE LITERATURE: By DOUGLAS BUSH. Harvard Univ. Press and (Toronto) Reginald Saunders. Pp. 60.

ELIZABETHAN POETRY: A STUDY IN CONVENTIONS, MEANING AND EXPRESSION: By HALLETT SMITH. Harvard Univ. Press and (Toronto) Reginald Saunders. Pp. 355.

THE OVERREACHER: A STUDY OF CHRISTOPHER MARLOWE: By HARRY LEVIN. Harvard Univ. Press and (Toronto) Reginald Saunders. Pp. 204.


Forty years or more ago a writer opened a book on the Renaissance with the remark that the painting of the newly created Adam in the Sistine Chapel could be taken as a symbol of the movement. No writer today would be so confident or rash, for the more scholars have studied the period between 1350 and 1660, the less certain they have become. Was there such a period as the Renaissance, or was it just the long drawn-out waning of the Middle Ages, or was it just a rough transition from the mediaeval to the modern world, which took shape about 1660? What of a 12th century Renaissance? Or what of the height of a distinctive civilization in the 13th century? Or should we rather think of a whole series of little rebirths from the end of the Dark Ages to the mid-17th century? (No informed reader would confuse the Dark and the Middle Ages). Is the period, like most historical periods, merely a series of jerks, sometimes forwards and sometimes backwards, very uneven and irregular in the different spheres of human activity? Certainly between Thomas Aquinas and the mid-17th century no great philosophical system was created; the 16th century reminds one of a great philosophical ragbag from which everyone drew what he wanted without regard to pattern or consistency. What part did economics, invention, science, discovery, antiquity play in the movement? Our dates for the Renaissance will depend to a great extent on our emphasis on any of these factors. A few years ago Prof. E. W. Tillyard published *The Elizabethan World Picture* to show how continuous was the general pattern of thought between mediaeval and Elizabethan times; more recently he has published, because he felt that he had perhaps overemphasized the continuity, *The English Renaissance: Fact or Fiction?* to show that though the continuity is there, yet the pattern does vary considerably. Everyone has learned that when the Copernican theory was published in 1543, a revolution in man's thought of the cosmos took place; the present reviewer, however, once came across a pamphlet written just one hundred years later in which the author ridiculed his opponent's argument by saying it was like arguing that black was white or with Copernicus that the earth went round the sun. Professor Sellery



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has shown that in some points of classical scholarship a scholastic could be more enlightened and advanced than the much vaunted humanists. Consequently, we must approach the books under review with an open mind, prepared to discard some of the neat phrases we learned from our school text books.

Mr. Penrose's *Travel and Discovery in the Renaissance* is the first one volume treatment of the subject in English—and what a thrilling work it is. After a chapter on classical and mediaeval background and another on some freelance travelers, we settle down to a systematic presentation of the "expansion" of Europe from the work of Prince Henry the Navigator and his school of navigation. The west coast of Portugal was the training ground of sailors. The Portuguese finally rounded Cape of Good Hope, sailed up the east coast and then across the Indian Ocean to break the Moslem hold on trade in India, 28 years before the Mogul conquest. Portugal, a country of only about 2,000,000, also pioneered in Persia, Japan and China; her later decline came from over-expansion and a falling population. Then come the Columbian voyages. "This curious medievalism in Columbus' thought was balanced by the practical side of his nature, such as his superb skill as a navigator; but these two sides of his character must always make him a problem for the psychologist and a puzzle for the historian." (p. 78) Then we have the opening up of the Americas and the discovery of the Pacific route. Chapters on cartography and geographical literature conclude the book. Strange ideas moved men: the search for the kingdom of Prester John, the Grand Khan, the Gilded Man, the Fountain of Youth, or a desire to found a Christian Utopia in the south-west Pacific. What stranger meetings have ever taken place than when an Englishman John Saris, newly arrived in Japan, met William Adams, an English resident of Japan of some years' standing, or when that peregrinating Englishman Tom Coryate met Robert Sherley and his wife in the Afghan desert! Shakespeare has had strange performances, but none stranger perhaps than those of *Richard II* and *Hamlet* in 1607 for the natives of Sierra Leone on the deck of the *Dragon*. Mr. Penrose has a quiet, almost matter-of-fact style, but his enthusiasm shines through and grips the reader of this thoroughly fascinating and richly informative book.

If Mr. Penrose is concerned with the Renaissance as expansion geographically, Prof. Bush is concerned with its expansion culturally. Perhaps no one but Prof. Bush could have saved two lectures on *The Classical Influence in Renaissance Literature*, delivered at Oberlin College, from being a mere mass of vague generalities and high sounding platitudes. By avoiding the grandeur of generalities and keeping his eye on pertinent particulars, the lecturer has given us a very stimulating and refreshing book, lightened as usual with his wit and humor. This classical renaissance did not begin with the fall of Constantinople: "That long process of re-education (of the barbarians who conquered Rome) was the Renaissance. At first there were, from Italy to Ireland, only a few oases of Graeco-Roman-Christian culture, which flourished because of undisturbed continuity or quick revival. One conspicuous early phase was the Carolingian Renaissance. By the 12th and 13th centuries the movement had gained much greater

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breadth and momentum; it embraced science, philosophy, literature, and art. Thus the rich and many-sided Renaissance of the 15th and 16th centuries, which we think of as *the Renaissance*, was only the brilliant climax of the process of a thousand years. And indeed we should not say "climax", since two important impulses of the Renaissance, sceptical rationalism and experimental science, developed mainly in later centuries and cannot be said to have generally dominated thought and life until the 20th." (pp. 3-4) The author proceeds to show what Renaissance science and historiography owed to the Greeks. Then he notes the defence of imaginative literature and the beginnings of that classical education that dominated Western culture almost until the present century. The second lecture continues these latter themes with special emphasis on the relations of literature and life. Prof. Bush believes in that union of classical culture and Christianity that runs like a golden thread from John of Salisbury through the early 16th century humanists, to Spenser, Hooker, the Cambridge Platonist and Milton. He notes the danger of pedantry to which genuine classicism was always subject. Finally he shows that the classical renaissance besides begetting humanism also begot skepticism and naturalism, dominant forces in our thought to-day. This wise little book will repay frequent re-reading.

Prof. Bush having surveyed the Renaissance from "China to Peru", Prof. Hallett Smith limits us, according to the sub-title, to the conventions, meaning and expression of Elizabethan poetry. A correct interpretation of a poem depends much on our recognizing the genre to which it belongs. Prof. Smith's opening chapter deals with pastoral poetry and his last with heroic (epic) poetry. This arrangement is not by chance. As Prof. Renwick stressed several years ago in his *Edmund Spenser*, the Elizabethans had a regular hierarchy of genres, of which the lowest (for the beginner) was the pastoral and the highest was the heroic poem. Prof. Smith adds a more significant reason, one that colours his whole work. The pastoral ideal is the good life, the state of content and mental sufficiency, the rejection of the aspiring mind; the Golden Age was the true pastoral age, but if we cannot return to that we can think of the country gentleman's life. (The author misses one bit of irony: this praise of the shepherd's life came in a century in which sheep were replacing the traditional peasant and yeoman on the land.) On the other hand, the ideal of heroic poetry is seemingly the active life, but the truth is that activity is not for its own sake, but for virtue's sake; hence, the use of allegory. Spenser's *Faerie Queene* is not glorification of action but a means of moulding gentlemen in virtuous and gentle discipline. This contrast of the contemplative and the active life was caught in antiquity in two stories of choice. Paris had to choose among three goddesses—and he chose Venus, that is, pleasure and love. Hercules, starting out on life, had to choose between two women—Pleasure and Virtue—and chose the latter. Elizabethans never tired of these myths.

Against this background Prof. Smith discusses pastoral and heroic poetry in detail. His analysis of the *Shepherd's Calendar* is, for example, most illuminating. The love lyric is, for the author, the purest form of pastoral. He stresses that pastoral poetry was not escapism

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but a vehicle of criticism of trends in contemporary life. The discussion of epic poetry might be summed up in the closing words of the book: Spenser "was concerned first with the meaning of heroic effort, and only after that with the feats themselves. Herculean endeavor seemed to him always to begin with a moral choice; the labors followed and derived their significance from that choice". Between these two poles we have excellent chapters on Ovidian poetry, the sonnets, satire (a particularly fine chapter) and poetry for music. The author relates these forms to his general theme so that the book has a unity and purposive interpretation of Elizabethan literature. While readers will disagree here and there with individual dicta they will have to admit that this is one of the most stimulating and illuminating books on Elizabethan poetry.

Turning from the debate between the life of content and the heroic life with not action but virtue as its goal, we come upon the aspiring mind in all its fury in Prof. Levin's fine study of Marlowe, *The Overreacher*. There is a double meaning in the title: not merely the person who seeks to go beyond the limits set for man, but also the Elizabethan name for the figure of speech, hyperbole, so characteristic of Marlowe's style. With Marlowe writing for the popular stage—or should we say, creating the popular stage—we have that fine excess, that outburst of energy that for most people is not one side, but the essence, of the Renaissance. We have Marlowe's atheism, machiavellianism and epicureanism, or, as Prof. Levin puts them in theological language, his *libido sciendi*, *libido dominandi*, and *libido sentiendi*. Marlowe represents another side of the Renaissance: as the author well puts it "where the *Mirror for Magistrates* darkly reflected the falls of princes, Marlowe exhibits the rise of commoners". This holds of all but *Edward II*. Yet we must add there is a mediaeval touch still: every hero no matter how high he rises, falls eventually from high to low estate. It would be interesting to go through Marlowe's works—not merely *Dr. Faustus*—to see how much of the mediaeval still haunts this challenging Renaissance figure.

Prof. Levin is also excellent on Marlowe's style. He notes that in *Tamburlaine* we have rhetorical monologues, not dialogues, that the very limitations of the stage made Marlowe substitute the word for the deed, and that *The Jew of Malta* "registers enormous gains in flexibility. Except when Barabas mutters to himself in a *lingua franca* of Spanish and Italian, the diction is plainer and much saltier". Perhaps Prof. Levin does not allow enough in the disproportion between the first act and the rest of *The Jew* for the lapse between date of composition and date of publication; likewise in *Dr. Faustus*. Again, Marlowe was faced with the problem of finding adequate representation for his soaring thoughts, the problem of the objective correlative; this may explain why some of us will still see *Tamburlaine's* "earthy crown" not as blasphemy but as sheer bathos, and it will help explain the childishness of many of *Faustus's* feats. The value of Prof. Levin's book lies perhaps not in the discussion as a whole but in the abundance of pregnant, scintillating, illuminating, fresh remarks that penetrate right to the core of a problem.

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These four books give us not the Renaissance, but glimpses of that puzzling phenomenon. We have not touched on the relation of the Reformation to the Renaissance, which left the Church of England as the Catholic Church of the country, surrounded by various Protestant denominations and seats. We have seen little of the vast economic changes in the period: the shift from a dominantly feudal, land-owning aristocratic economy affecting all phases of life to a dominantly urban, industrial, capitalist, middle class economy with new classes rising to social power. We have not seen those people puzzled about usury, or those satiric dramatists of the early 17th century who could suggest no remedy other than the old mediaeval structure. Science and invention, the growth of rationalism and skepticism, except incidentally, have been beyond our range of vision. Leaving aside whatever the Renaissance was, why it was, and when it was, we can agree that by 1660 the lines of the modern world were fairly clear, and the old mediaeval synthesis was well on its way out. It is perhaps sufficient to say that in all its manifold and contradictory variety, the Renaissance, though beginning in the very heart of the Middle Ages, was that transition.

B. M.

CUMBERLAND HOUSE JOURNALS, 1775-82. Second Series, 1779-82.

Edited: By E. E. RICH, M.A., assisted by A. M. JOHNSON, Archivist of the Hudson's Bay Company. Introduction by Professor Richard Glover, University of Manitoba. London, The Hudson's Bay Record Society, 1952. Pp. lxii, 313.

This volume is the second in a series which contains the Journals of the Hudson's Bay Company's masters and servants in the new inland outposts of Cumberland House and Hudson House from 1779 to 1782. In this, as in the preceding volume of the series, the chief annalists are William Tomison, William Walker and Robert Longmoor, who have the assistance at times of two new men James Elphinstone and George Hudson. Generally speaking, Tomison keeps the journal wherever he is at the time. When he is not at Cumberland House, 1779-81, Walker keeps it; and when he is not at Hudson House in the same period Robert Longmoor keeps it, with the assistance of James Livingstone during a period of illness. From 1781 to 1782, when Walker was sent to take charge of Hudson House and to keep its journal, Tomison kept the journal at Cumberland House, except during brief absences when it was taken over by George Hudson. The latter was also left in charge of Cumberland House when Tomison made his annual voyage to York Fort in the summer of 1782.

It matters little who kept the journals as the entries are much the same, although Walker seems to have "read Divine Service" more regularly on Sunday, or at least recorded it more regularly. All remark on the weather, the occupation of the men while waiting to trade

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with the Indians: cutting firewood, hunting and fishing, fighting "muscatoes" or shoveling snow. The regularity with which each goose, duck, partridge or rabbit is listed, or each bit of green moose flesh, reveals how precarious was the food supply. Generally speaking, the journals give a monotonous account of a harsh and monotonous life; but occasionally, when there is a verbal clash with the traders from Montreal or some unusual event to record, they jolt the reader thoroughly awake. For example, Tomison to Longmoor about Holmes: "You may also tell him he need not think to frighten us with his Language for Scotchmen can kill as well as Irishmen can". And to Peter Pangman: "Sir I always took you to be a saucy Insolent man, But now you confirm it still more to be such Sir, do you think any Factor, who acts for the Honble Hudsons Bay Company, such a Simpleton as to wait upon you on the road. What I did to Small, the last year, was no more than what I would have done to you, had you come this road, so no more".

Again, in describing the effects of the small-pox upon the food supply and fur-trade, what could be more vivid than the following extract of a letter from Walker to Tomison, Dec. 4, 1781? "I had sent out five men to the Barren Ground to maintain themselves, but on Sunday, Decr. the 2nd they returned all starving, no Buffalo being to be found and the Indians all dying by this Distemper that there is no getting a Livelihood, the Indians lying dead about the Barren ground like Rotten sheep, their Tents left standing and the Wild Beasts devouring them".

In this volume also, the introduction is by Professor Glover who, having explained the purpose of the establishment of these inland outposts in his introduction to the first volume, restricts his attention to the character of the Company's chief Factor at York Fort, of the lower ranks of the Company's servants and of the small-pox epidemic of 1781-82. In regard to the latter, the vividness of the first-hand accounts in the journals themselves made it difficult for him to add anything but some suggestions as to why the epidemic was so devastating to the Indian; but his appreciation of Humphrey Marten, the chief factor at York, is a noteworthy example of historical criticism; and his orientation of the Orcadian servants of the Company and comparison with the voyageurs is equally exemplary.

D. C. H.

"CHRISTIAN FAITH AND SOCIAL ACTION." Edited: By JOHN A. HUTCHISON Scribners, and. (Toronto) Reginald Saunders. Pp. 246. \$4.25.

The thirteen essays in this volume are all written by members of a small group, the Frontier Fellowship, that flourished between 1930 and 1951, when it merged with a larger group called Christian Action. Some of the well known names of modern theology and philosophy are found among the contributors; Reinhold Niebuhr, Paul Tillich, John C. Bennett, Paul L. Lehmann, Alexander Miller, and Liston Pope.

Edited by John A. Hutchison, it is dedicated to Reinhold Niebuhr, "with the grateful affection of his fellow-workers and friends."

Every age has its problems and while those of this mid-century are very serious, our confused relationship to them is even more significant than the problems themselves. This book is an attempt to clarify our thinking on some of the problems that perplex in contemporary society. Events have so far shattered the 19th century complacency, what Tawney called "the smiling illusion of progress won from the mastery of the material environment by a race too selfish and superficial to determine the purpose to which its triumphs should be applied", that this complacency has given place to confusion.

Based on the assumption that the Church has a concern about the patterns of social life as well as about the hearts of men, the various writers discuss such subjects as Christianity and Communism, the Biblical and the Christian view of history, international relations and culture, and responsible action of the Church in present day society. Naturally there is a difference of emphasis and interpretation in these essays, and occasionally a patronizing attitude towards those who may differ. Laymen as well as ministers will find this book most interesting and instructive.

D. M. SINCLAIR

THE WORLD AND THE WEST: By ARNOLD TOYNBEE. Oxford University Press, Toronto. Pp. 99. \$2.00.

"The encounter between the World and the West", says Mr. Toynbee, "may well prove, in retrospect, to be the most important event in modern history. It is an outstanding instance of an historical phenomenon of which there are other famous instances in the past, and the comparative study of the course and consequences of these encounters between civilizations that are one another's contemporaries is one of the keys to an understanding of the history of mankind".

In this pocket-sized book of less than one hundred pages, which produces for "the reader's eye" a series of B.B.C broadcasts, Mr. Toynbee offers an amazingly comprehensive study of these encounters and of their significance today.

In the encounters between the World and the West, says Mr. Toynbee, it has been the World, up to now, that has had the significant experience. "It has not been the West that has been hit by the World; it is the World that has been hit—and hit hard—by the West. . ." For four and a half centuries, he says, on the whole the West has been the aggressor and, if the tables are being turned by Russia and China today, this is a new chapter which began after the end of World War II.

Mr. Toynbee then surveys, in surprisingly small compass, the various encounters. He treats first of Russia and the West, noting that Peter the Great is a key figure, the archetype of Westernizing reformer who has saved the world from falling entirely under Western domination by forcing the world to train itself to resist Western aggress-

sion with Western weapons. Indeed, Communism itself is a weapon, he says, and a weapon of Western origin.

He reviews the encounter between Islam and the West and recounts the difficulties created when such nations as Turkey tried to adopt Western ways of war, only to find that other Western ways crept in as well. For it is Mr. Toynbee's thesis that "any civilization, any way of life, is an indivisible whole in which all the parts band together and are interdependent".

In precise and concrete detail, Mr. Toynbee discusses other encounters: India and the West, for instance, with the great question as to which way the Indian Union, holding a commanding position between the United States and her associates on the one hand, and Soviet Russia and her associates on the other, will incline. He sees one gleam of hope in the currently friendly relations between Indians and British people in particular. This happy change, he believes, is assuredly something gained for our "free world" as a whole.

Turning to the Far East, he sees the same pattern of nations trying to absorb a part of Western "culture" only to find unwanted parts inevitably following. And in this Far Eastern arena, Mr. Toynbee sees a possibility for great accomplishment by Christianity itself, a possibility for a kind of religious effort once tried and abandoned. "The recent victory of Communism in China over a Western civilization divorced from Christianity is no evidence", he says, "that in China Christianity has no future in a coming chapter of history which today is still below our historical horizon".

Mr. Toynbee then discusses the Psychology of Encounters, showing how the impact of one culture affects another, how "one thing leads to another", often with a revolutionary effect upon the country which bears the impact. And finally, he reviews the world of the Greeks and the Romans, in the light of our present experience, to illustrate that what happened before might happen again.

The scope of history and thought which Mr. Toynbee succeeds in covering within these few pages is almost incredible, but he does it with the greatest clarity and animation. There is much here to jolt the reader, but the jolts which Mr. Toynbee gives us are stimulating.

Here is a book which surely should be required reading for most of us, especially for those who feel that they are too busy to read as much as they should, but who yearn for a better and deeper understanding of the basic problems which today perplex the world. Mr. Toynbee is one of the great minds of our age, and his words command attention.

W. G. A.

THE CORONATION: TITO'S YUGOSLAVIA: VISIT TO VIENNA: BY
I. NORMAN SMITH. Pp. 92. The Journal, Ottawa.

This is a collection of articles written for his newspaper by Mr. Smith, an associate Editor of The Journal, in April, May, and June of this year, during a trip overseas climaxed by attendance at the Coronation. The articles have been reprinted in response to requests

from readers and from a lively collection of pleasant, informative reports. Mr. Smith has not attempted to impress the reader with a ponderous style and, indeed, these reports are innocent of pretentiousness; nor has he attempted what his craft refer to as "think pieces". He has contented himself with producing a series of sound, workman-like articles, pictures of present-day Europe and its people, great and small, as depicted by an intelligent and perceptive reporter. To do that much is no mean achievement, and Mr. Smith has done it well. Here is enjoyable, easy reading.

W. G. A.

THE ENIGMA OF THOMAS WOLFE. Biographical and Critical Selections. Edited: By Richard Walser. Harvard University Press and (Toronto) Reginald Saunders. Pp. 313. \$6.25

Twenty-two men and two women are discussing the life and letters of Mr. Thomas Wolfe in his presence and in the presence of the public. The author and the public are in a courtyard which is enclosed by straw-walled rooms and towers. The commentators, distinguished as a group by their isolation from the courtyard in the rooms and towers, yet isolated from one another in their austere apartments, are fomenting their criticisms, reactions and judgments. They look down on the scene below them (Mr. Thomas Wolfe, talking with large gesticulations, confronts a wavering audience in a crowd that is otherwise busy about its own affairs) until, excited beyond restraint, the critics break out into keening songs that could be praise or lamentation. The babble of sounds does not cease when they speak. In the crowd only Mr. Thomas Wolfe lifts his head, a shaggy one, to listen to the critics' distant voices. Checked by the indifference, they chant and moan until someone throws a brick at them. Then they turn and imprecate each other.

Mr Thomas Wolfe: They echo, the million prongs of memory, the lost and long-found, many-footed memories of my race Look at me. I am not unknown. I am a man. From my mother's son, ghost haunted, I have become. A noun. A goat cry in the dusk. A strident swelling clamour, a giant stride that whispers in the dark of night. What man among you is not my mother's son.

Critics: There is chaos in this scene. And in that man, a spell binder. Something must be done.

Biographer: Thomas Wolfe was born in North Carolina and spent the rest of his life talking about it.

Mr. Thomas Wolfe: The imprint of a face, the secret shadows nurtured in the havoc of its grace. Can we seek out our father? O lost in the multitude, fierce and by the furies torn, who is our provider? Look at me. I am not unknown. Am I not a man?

A Critic: A writer is not an unfettered citizen of the world. He is a craftsman who must accept the forms worked out for him by his predecessors. But Mr. Wolfe sins not only in this omission. He also fails in the necessary role of self-criticism. He can not cull his own work. He is a placental author who unfortunately leaves the placenta in his published works. Crowd, leave this man alone.

Another Critic: I must start with a question which I will answer at once. Has Mr. Wolfe written *The Great American Novel*? I think so. Let us take the popular phrase as a four-unit yardstick to measure him. In our judgment we must therefore concern ourselves with the four problems: scope, greatness, significance and form. Previous critics in dealing with these problems have bitten off a good deal less than they could chew. What they have forgotten is the illumination that genius, in its self-consumption, can provide to greatness. . . . Crowd, buy this man's books.

Mr. Wolfe: What baboon's bitch among us, tortured in its bitter bowels, has found the peace the earth can give us? Who has found the door? A stone, a leaf, o by the wind grieved heart that moans no more. Are we not all known? Were we not once men?

The individual voices of Wolfe and of the commentators become part of the active hum of the courtyard. From the other windows fragments of sound sometimes come distinctly. One murmurs, "not Shakespeare, no, not Shakespeare. But good", and then continues in a clear voice, "In the history of our literature great men appear without warning", and immediately hurls himself out of the window into the crowd. Another says, "Goat cries in his throat, my god". Meanwhile, a person edging up towards Wolfe complains, "Where is the body in this 'Look Homeward Angel', Mr. Nero Wolfe. What kind of murder story you giving us, with no *corpus delictus*"

W. R. TROST

DESIRED HAVEN: By E. M. RICHARDSON. Ryerson Press. Pp. 286.
\$3.50.

Desired Haven, an honest and unpretentious novel about quite ordinary people, is, in many ways, an old-fashioned book: there are no psychological probings into the depths of unconscious or subconscious; there are no lurid love passages interjected to appeal to the mass readers (whoever they may be); there is no denunciation of modern frustration and futility; there are no artificially intellectual battles of wit, and there is no profanity.

The critic interested primarily in technique and structure will find little to excite him in this rambling, rather formless novel. The author, conventionally omniscient, occasionally gives us, in italics, the inner thoughts of her characters, and uses letters, narrations and a number of flashbacks to add to the usual chronological development of the plot.

Although the characters grow old, they remain essentially the same throughout the novel. Some of the minor figures—the taciturn Kiah and the mildly humours Obie, for example—are well drawn, but the main characters do not come to life, for me at least, and fail to arouse the desired sympathetic response to their trials. Even Mercy Redmond, strong and wise, suffering and forgiving, understanding and tolerant, is too often wooden, lifeless and unconvincing.

The novel, however, is an extremely comprehensive and flexible art form, and, in spite of its shortcomings in many directions, *Desired Haven* emerges as a good novel, arousing and maintaining the reader's interest throughout. As a chronicle of life in a Nova Scotian coastal village a century or so ago, this novel creates and communicates an atmosphere to which even a reader with the most underdeveloped imagination can respond. The sea, exerting its usually malignant power over the lives and fortunes of the hardy, stoical, courageous human characters, is (like the heath in Hardy's *Return of the Native*.) the most important character in the book. The Redmond's island, New Erin, is only slightly more isolated than the village on the mainland, both depending upon the sea for all communication with the outside world. The most lively scenes and the most convincing episodes are related to the power of the sea: the youthful Mercy, waiting for the return of her father and her brothers, looks anxiously out to the stormy sea, and the middle aged Mercy worries about her runaway sailor son, Patrick; Kiah sniffs the wind and shakes his head, the fog rolls in with the disreputable Dellie Watts securely hidden in its midst, and the staunch old Captain Sam rows out alone in the teeth of a hurricane in a vain and fatal attempt to protect his ill-fated and bewitched schooner.

I recommend this novel to Nova Scotians for its insight into, and description of life as lived by their grandfathers; I recommend it to other Canadians who perhaps have said (as Dan Redmond does) that they will never understand these Nova Scotians; I recommend it to all readers for its successful and consistent development of atmosphere in a community where destiny is controlled by the cruel and fickle sea.

A. R. B.

SHAKESPEARIAN PLAYERS AND PERFORMANCES: By ARTHUR COLBY SPRAGUE. Harvard University Press and (Toronto) Reginald Saunders. Pp. 222. \$6.00.

Professor Sprague's detailed, scholarly and imaginative reconstruction of past great performances by the acknowledged great actors of the English stage—Betterton, Garrick, Kemble, Kean, Macready, Irving, Booth, and Mrs. Siddons—shows, in a stimulating manner, the importance of the actor's interpretation of the characters he portrays.

It is somewhat surprising to learn that Betterton—corpulent and clumsily made—had a low and grumbling voice; that Garrick and Kean were both little men, and that Macready had a "flat ugly face"; that Kemble's voice was weak, and that Irving "could neither walk nor talk". In spite of certain limitations, however, each was a great artist, interpreting and re-creating Shakespeare's tragic heroes in his own individual manner. They all were sensitive, intelligent, industrious and conscientious; not all were as pedantic as Kemble, but all were students of Shakespeare and steeped themselves in the parts they had to play.

They varied greatly in their interpretations; that they were all successful is indicative of the richness of Shakespeare's plays that can be interpreted in a number of satisfactory ways. It is not only in detail, but in general interpretation, that the contrasts in performances exist. Hamlet, Shylock, Othello, Lear, Macbeth, Iago, Lady Macbeth—all of these complex characters allow, and almost demand, a personal evaluation. There is not one exclusive interpretation of the character of Hamlet, for example; there are, in fact many conflicting opinions as to the manner of acting this rich part. A number of factors help to decide the choice of the actor: his own strong points and his own weaknesses, the changes in the theatre itself, and the demands of the audience. The actor, even more than most artists, is influenced by his public, by the prevailing tastes of his audience. Kemble, for example, is described as a classical actor; he sees the part as a whole, acting the character in a consistent, perhaps slightly too formal manner. Kean, on the other hand, is classed as a romantic actor; he has a less consistent interpretation, but in spots he is startling, brilliant and extremely effective. He introduces a more conversational style of acting, allowing for contrasting moments of surprising intensity. "Kean's great moments moved men to tears. They were adventurous, laden with poetic suggestion. Better such moments, the age decided, than the monotonous accuracy of the other school. . . . The greatest artist is he who is greatest in the highest reaches of his art".

Professor Sprague points out that, to appreciate the greatness of an actor, we must be able to reconstruct the past, to see him on the stage of his own time". "And what", it is often asked quite gravely when we talk of the actor of long ago, "what should we think of him if we saw him now"? It is an uncritical question, naive, irritating. Kean, a mouthing ghost on our stage? Kean's art absurdly called worthless because it seemed old-fashioned? No, if we are to imagine, let it be with the clocks turned back"

In the last two chapters Professor Sprague deals with the new attitude to Shakespearian presentation introduced by William Poel; Poel and his group of amateur actors played *Hamlet* as they thought Shakespeare intended it to be played on his own theatre: "There was no vestige of scenery, nor even locality boards; only a raised platform, on which for instance the dumb show was presented. At intervals, the curtain descended for a few moments, but there was no intermission—another instance of daring—and the performance lasted only two hours". He discarded the mutilated versions of the plays and "demonstrated that under sympathetic direction they. . . are far more interesting—more actable, even—if their integrity is respected". Shakespeare, as a "consummate craftsman of the practical theatre" could be trusted.

Professor Sprague ends with an examination of the relative effectiveness of the two styles of presentation, drawing upon his own memories of Shakespearian productions for illustrations. The zest with which he describes certain performances indicates how well qualified the author is as a critic of the theatre and theatrical performances.

A. R. B.

THE TRAGEDY OF THE BALTIC STATES. A report compiled from official documents and eyewitnesses' stories: By JOHN ALEXANDER SWETTENHAM. London: Hollis and Carter, 1952. Pp. xii, 216.

Since the late war Canada has been experiencing a strong current of immigration from Europe, which has given rise to quite a spate of discussion about our reception of "New Canadians". This attractive, businesslike little volume has a contribution to make in this connection.

The author has been struck by the peculiarly tragic history of the people of the Baltic countries and has made a concise statement of their history between the World Wars, the general lines of the "horse trading" between Germany and Russia in delimiting spheres of influence in the Baltic area, an intimate glimpse of the successive occupations of these states by Russians and Germans, and finally a review of the outlook of the many Baltic folk left as displaced persons after the war.

Particularly rewarding is the insight given into the Baltic way of life and their remarkable progress as independent states. The techniques of communist occupation and control, though well documented for other nations and areas, are here intimately exposed in the case of small states (not unlike Canada in some respects) where an intimate association with the events is not lost in the very magnitude of the drama. One episode, which is likely to lurk in the minds of academic people, is a description of the assumption of control of the Esthonian state university by communist officials, as seen through the eyes of an Esthonian professor. The expedients of nationalists on the faculty in fighting a rearguard action are quite moving.

The whole work is competently and concisely written, deals with a seldom studied topic, and serves as a worthwhile introduction to us of our new neighbours of Baltic origin.

PAUL GRANT CORNELL

FAITH AND MORAL AUTHORITY. By BEN KIMPEL. Philosophical Library, New York. 1953. Pp. 182. \$2.75.

Anyone who is aware of the advantages of having a map by which he may find his way in a new territory also becomes aware that there would be equal advantage in having a rule by which he might be given suggestions for living.

This surprising generalization about the moral convictions of map-readers is qualified a little later; because they are disillusioned, 'many individuals propose to seek their guidance internal to themselves'. However, the writer of these statements (he is Professor of Philosophy at Drew University) is convinced that the map-readers are right. He champions the objective outlook of Plato and Aristotle against the anarchistic subjectivism he finds in the Existentialists, Kant and the

Sophists. Of the last-named he remarks, 'Their attitude toward earnest life is the nature of cynicism'.

For one who believes in tradition, Professor Kimpel is strangely indifferent to the accepted forms of English grammar and idiom. It is incredible that this work should have been allowed to press in its present form, which merits the description once given of a foreign gentleman's speech—'a very good accent with hardly a trace of English'.

Yet, when the substance of the book is disentangled from its uncouth expression, it appears to be a commendable plea for a re-examination of the first principles of moral philosophy from the traditional point of view. It contains a very timely reminder that ethics cannot be divorced from metaphysics and must be rooted ultimately in religious faith. Writing from a Platonic position, Professor Kimpel makes incidental criticisms—which are not novel—of Aristotle's moral philosophy. But he launches his main attack upon the Existentialists.

It is not clear how successful this attack is, except in showing that the Existentialists do not adopt the concepts of traditional metaphysics. For instance, Jaspers is called a subjectivist on the grounds of his following Kant's limitation of experience to phenomena. But this proof depends on the denial that Kant said anything at all when he spoke of *noumena*, and Professor Kimpel's summary dismissal of Kant's 'the thing-in-itself' is highly unsatisfactory. It is true that when Jaspers uses such a word as 'transcendence' he uses it within the context of his own theory of knowledge; but it does not follow that, because he does not mean what is commonly understood by transcendence, he means nothing more than is commonly understood by immanence.

Professor Kimpel's positive statement of 'morally earnest decision' being 'acting which is intended to bring about a benefit in human life' seems to beg nearly all the questions with which moral philosophy attempts to deal. His subsequent discussion of the constituents of moral action, however, covers some interesting points. The issue of the relation of moral principles to religious faith, which is perhaps the key to the whole argument, is unfortunately very sketchily presented. Altogether, this is a book which has the virtue of raising some important questions but is unconvincing so far as answers are concerned.

KENNETH M. HAMILTON

THE PURSUIT OF HAPPINESS. By HOWARD MUMFORD JONES. Harvard University Press. (In Canada, S. J. Reginald Saunders and Co. Ltd., Toronto). 1953. Pp. 165. \$4.75.

Professor Jones has gone fishing for an idea and, like many another angler, has enjoyed some excellent sport without landing a catch. Since the idea in question is the meaning of the historic phrase 'the pursuit of happiness', it has proved elusive enough. Professor Jones

follows the circumstances which gave the phrase entry into the Declaration of Independence, and examines its repercussions upon legal history in the United States. For decisions of the courts invoking the right to pursue happiness have been many, various and bizarre, and their implications far-reaching. After fact comes interpretation, with an investigation into the idea of happiness from the age of Jefferson to the present day. A particularly interesting chapter deals with the changing temper of nineteenth-century thinking about the happy life, as seen successively in Fenimore Cooper, Emerson and William James.

Having traced the transition from the Classical-aristocratic and the Christian-commercial ideals of happiness to the modern attempts to find happiness in psychological 'adjustment', the author stresses the contrast between them. He heartily dislikes the contemporary cult of 'the good time'. Yet, while he deplores the results of this popular philosophy, he also partly excuses and defends it. Only at the very end of the book does he come near to drawing the inescapable conclusion of the evidence he has presented, when he sets over against the earlier view of happiness as contentment our latter-day 'wholly emotional and transient euphoria connoted by wedding parties, love affairs, skiing, and the endless pursuit of thrills'. This state of affairs clearly indicates a drastic impoverishment in our understanding of the *content* of happiness, for which no techniques of psychological adjustment can possibly provide a substitute. This consideration has its bearing on the other unresolved problem raised by Professor Jones, namely, whether happiness is to be conceived in terms of the individual or of society. If we all have the right to pursue our own happiness, is it the State's function to guarantee my freedom to be happy as I wish or to prevent me from obstructing the happiness of everybody else?

The Pursuit of Happiness is a provocative book, raising many important issues. It is an informative book, illuminating many odd corners of legal and literary history. It is also a book which is a delight to read. How good to know that there are still professors of English Literature who have not yet abandoned a sense of style and a sense of humour in the interests of literary analysis!

KENNETH M. HAMILTON

DOUKHOBORS AT WAR. By JOHN P. ZUBEK and PATRICIA ANNE SOLBERG. The Ryerson Press. 1952. Pp. 248. \$4.50.

The Doukhobors are often in the news but, apart from the sensational activities of the Sons of Freedom group, little is generally known about them. Any one who wishes to gain an over-all picture of this people and of the history which lies behind the present situation will find this book a useful introduction. The authors see the Doukhobor problem as a problem of assimilation. They describe the splintering of the original community into diverse groups as it has been forced to adjust itself to Canadian society, and show the rise of the Sons of Freedom as the strongest expression of opposition to

assimilation. They write with real understanding of the complexity of the problem which they, as psychologists, regard chiefly as a matter of psychological adjustment. And they have positive suggestions to make in the way of lessening existing tensions and overcoming the methods of social warfare evolved by the Sons which have proved to be so difficult to meet.

This lively and sympathetic study is at pains to avoid an academic appearance. Journalistic in style, it occasionally lapses into slang. Though the authors say (twice) 'We are not historians', they are ready on occasion to produce ready-made 'verdicts of history'. They use not very convincing dramatic reconstructions of incidents in Doukhobor history and tiresome imaginary interviews where straight forward narrative and simple comment would be more sensible. But, in spite of such devices to dress information up to look like entertainment, the book is essentially a serious contribution to an important subject. Most important of all, it is written out of an intimate knowledge of the people whose 'warfare' it describes.

KENNETH M. HAMILTON

BREAD OUT OF STONE. By SCHARMEL IRIS. Chicago: Henry Regnery. 1953. Pp. 62.

Bread out of Stone is a collection of short poems written before 1934. The manuscript, lost for almost twenty years was found and published in 1953. In the Preface, written in 1934 by William Butler Yeats, the poetry of Iris is compared to a voice of St. Francis: "simple, orderly, burning with beauty and with a passion for perfection". Oliver St. John Gogarty, in the Epilogue, says that "Scharmél Iris has imagination, music and a fine sense of metre. He is sure of himself within the bounds he has set for himself; and you feel that he will not let you down". The book jacket quotes comments of approval from such distinguished men of letters as Shaw, Santayana, Sandburg, William Carlos Williams, and Robert Lovett.

In the following short poem the author vividly presents his poetic creed:

A poem is a magic thing —
It must be lucid, it should sing.
A cry that cuts the heart in two
Needs be true.
If it has a golden ring,
A poem is a magic thing—
It will sing.

This is an admirable description of the poems in this volume: they *are* lucid, they *do* sing with a golden ring, and they *do* cut the heart in two.

Iris himself has a heart; he is poet who feels intensely and communicates his own emotions in a poetic form that is deceptively simple. Gogarty points out the similarity in form with the poems of A. E. Housman. Housman, however, although he too communicates his

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he reader, has a protective cloak of cynicism that gives aloofness; Iris, on the other hand, exposes his own sufferings that of others, apparently being quite unable to be touched by what he sees in the world about him. In the poem he says, "I have carried the manuscript about with me for years and have often had to close it for the tears I could not stem." Nothing is so sentimental about these poems; they are too wise and understanding to be sentimental. Above all, the poem is so right, so perfect, so filled with beauty that Iris's failure fails to arouse the desired response.

the best way to close this brief discussion of *Bread out* is to quote one of the shorter poems. The choice is not easy; a dozen could be selected as typical. The following poem, because of its simplicity of technique, the appeal to the emotions, the understanding and sympathy, and the identity of the poet with all mankind:

Upon the night that Christ was born
He made a woman cry;
And cry again, when on the cross,
They raised him to the sky.

Tears, scalding tears, and tears that flow
For every mother's son!
Mother of Judas, mother of Christ,
Shed tears when it was done.

A. R. B.

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