

## Book Reviews

*The Cave and the Mountain, a Study of E. M. Forster.* By WILFRED STONE. Stanford: Stanford University Press, 1966. Pp. 436. \$8.95.

This book is at once admirable and irritating. The fullest study of E. M. Forster to have so far appeared, it yet fails to give a convincing and vivid picture of the author as an individual writer. Mr. Stone presents Forster's novels in the context of the intellectual influences on them, but despite the extent of his investigations he gives little idea of the human being that stands behind the work. The book contains numerous photographs of people, buildings, and works of art that have influenced Forster, but the text fails to live up to the biographical interest thus created. Mr. Stone's book is not a biography, but it includes so many biographical elements that it disappoints by not treating them fully and coherently.

Because of this conceptual fault, Forster comes through only as an intellectual entity that was affected by impersonal forces. Early in the book, for example, Mr. Stone discusses the group of Cambridge intellectuals called "the Apostles" which Forster joined as an undergraduate. Instead, however, of giving an idea of Forster's relation to this influential group, he provides a general history of the society from the time of Tennyson down to the modern era. We learn a good deal about this and other influences on Forster, but we have to make the connecting link ourselves.

In another place, this disjointed method results in serious omissions. Mr. Stone's otherwise admirable examination of Forster's last novel, *A Passage to India*, is placed in the context of an extended discussion of Hindu and Moslem philosophy; moreover, there is a certain amount of documentation concerning Syed Ross Masood, to whom the novel is dedicated and who is supposed to be the model for Dr. Aziz. Yet, despite this sort of thoroughness, there is hardly a word concerning Forster's own accounts of his visits to India, specifically in his book *The Hill of Devi*.

Mr. Stone's decision to remain at arm's length from his subject, a curious attitude in view of his personal acquaintance with Forster, inevitably results in a certain pedantry, and many of his chapters sound like lectures prepared for the information of undergraduates. The introductory portion of his chapter on *A Passage to India* is a case in point. Anxious to show the importance of Hindu symbolism in Forster's novel, Mr. Stone provides what amounts to a flood of speculation on the subject, ranging from the use of shapes and sounds to the significance of numbers, but he never clearly shows how Forster used these symbols and how

they are correlated. This failure is the same conceptual one mentioned above, which robs the book of an informing and directing centre.

Nevertheless, there is little doubt that Mr. Stone's treatment of *A Passage to India* is the most thorough and illuminating to have been published so far. Where such previous critics as Lionel Trilling and Frederick Crews have concentrated on the social implications of the novel, Mr. Stone deals seriously and thoroughly with the symbolic overtones. His final remarks about the book are thoroughly knowledgeable, and he has succeeded in avoiding the usual judgment of Forster as a pessimist or spoiled humanist. Instead, he finds Forster's work both coherent and unified. *A Passage to India*, he says, "exhorts our spiritually impoverished, symbol-less age to connect the conscious and the unconscious spheres of our being." As for the racial and religious elements of the novel, "The theme which this book hammers home is that, for all our differences, we are in fact one . . . . Not only are we related, each to each, as persons, but we partake also of the earth, sky, and water; of mud, temples, and bacteria; of oranges, crystals and birds—and of the unseen as well." It has been said that Forster's failure to write any significant work after this novel was the result of frustration. Mr. Stone's discussion of *A Passage to India*, as well as of its predecessors, shows on the contrary that Forster wrote no more fiction because it would have been merely redundant to do so.

Although Mr. Stone succeeds in delineating Forster's moral position more satisfactorily than other critics have done, he shies away from a clear definition of the author's artistic achievement. His book concludes with a comparison of Forster to D. H. Lawrence, and, while there is no doubt that the two had much in common, the comparison does little to reveal the precise nature of Forster's artistry. Mr. Stone's literary criticism never really gets into the machinery of the work: it is all from the outside. Thus at the end he describes Forster as "a prophet who can laugh." The remark is intended to show Forster's breadth, but if it means anything, it suggests a fatal unseriousness and shallowness. It is the kind of remark that a writer more closely and personally in tune with his subject would not make.

Williams College

FRANK MACSHANE

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*William Golding, A Critical Study.* By JAMES R. BAKER. New York: St. Martin's Press [Toronto: Macmillan of Canada], 1965. Pp. xix, 106. \$4.50.

*The Art of William Golding.* By BERNARD S. OLDSEY and STANLEY WEINTRAUB. New York: Harcourt, Brace and World [Toronto: Longmans Canada], 1965. Pp. 178. \$5.75.

*The Hot Gates and Other Occasional Pieces.* By WILLIAM GOLDING. London: Faber and Faber [Toronto: Queenswood House], 1965. Pp. 175. \$5.75.

William Golding has said that the task of the novelist is to stand out against all orthodoxies. In pursuing this theme, James R. Baker makes a valuable contribution to Golding studies. He attacks root and branch the notion that Golding is a narrow Christian moralist. He shows that Golding has been deeply influenced by classical Greek literature, and by Euripides especially. The parallels he establishes between *Lord of the Flies* and *The Bacchae* convince the fair-minded reader that Golding's account of human nature has other roots than Christian moralism. (Space admits no debate, but on the essential issues of pride and grace Golding may be regarded as an orthodox Christian.)

If Golding stands out against the complacent orthodoxies of religion and ethics, he also—and with equal vigour, as Mr. Baker shows—stands out against the rationalistic, scientific, and social-scientific orthodoxies of contemporary society. Thus he finds himself out of touch with those who think themselves most in touch. In consequence, he is neither widely understood nor popular.

But is Golding difficult in another sense? Is his lack of popularity to be explained by some inherent obscurity in his novels rather than by the legitimate difficulties of his iconoclastic point of view? Mr. Baker's answer to this question is unsatisfactory—because it is two answers, not one.

The first answer: Golding is not obscure. Mr. Baker condemns reviewers for inventing problems that don't exist. For instance, he explains—following the lead of Golding's soundest critics—the effectiveness of the surprise endings in the first three novels. The theme of the fall from innocence into tragic knowledge is given ironic point in the final chapter of *Lord of the Flies*, in *Pincher Martin*, and in *The Inheritors* (some qualification is in order here) by our being suddenly confronted with an observer who is neither innocent nor knowledgeable. Suddenly we experience the typical contemporary point of view, only to discover that it won't wash. In this way the ending of a Golding novel contributes strikingly to the impact of its theme.

The fall from innocence into tragic knowledge of the human condition is even more central to *Free Fall* and *The Spire*. Here Mr. Baker moves towards his second answer: Golding causes us difficulty because he has not gone far enough. "Golding has dedicated his art to exposure of the accepted beliefs or myths which possess the public mind. Those who are no longer bound by these gilded visions, those who are truly contemporary, will find no satisfaction in still another fable of innocence." Worse still, from Mr. Baker's point of view, Golding has come to an impasse and must now come up with answers and solutions.

What fascinates in Mr. Baker's book is its structure. It is precisely like an early Golding novel: the subject is well and thoroughly developed in the body of

the text; then in the last chapter it is seen in a new, superficial, rationalistic perspective. Mr. Baker wants a freshly up-to-date orthodoxy and is put out to discover that Golding, the breaker of orthodoxies, positively refuses to accommodate him.

None the less, this is a valuable book, and a better book than its competitor, *The Art of William Golding* by Bernard S. Oldsey and Stanley Weintraub. These collaborators are so busy debating with critics and digging up sources that they have no space for a full and coherent essay on any one of the novels. Thus their honest admiration for Golding is seldom given effective expression in their analyses. On the credit side, their footnotes constitute an indispensable check-list of criticism, and their exposition of Golding's literary sources is admirably complete. The latter is the *raison d'être* of their book. They argue that Golding reacts to his sources by subverting them, and that the individual novels have been influenced by the following works: *The Lord of the Flies* by Ballantyne's *The Coral Island* and by the tradition stemming from *Gulliver's Travels*; *The Inheritors* by Wells' *Outline of History* and the short story "The Grisly Folk", and by Conrad and Ford's *The Inheritors*; *Pincher Martin* by *Paradise Lost*, *The Waste Land*, H. P. Dorling's *Pincher Martin, O.D.*, and Ambrose Bierce's "An Occurrence at Owl Creek Bridge"; *Free Fall* by Camus' *The Fall* and Browning's "Fra Lippo Lippi"; *The Spire* by Ibsen's *The Master Builder* and *Brand*, and by Browning's "The Bishop Orders his Tomb."

All in all, this is a book for the Golding critic and the student hot for clues. It is valuable for its facts rather than for its criticism. Yet it has no index—a disgraceful omission by Golding's U.S. publisher—Harcourt Brace. The book concludes with a bibliography of Golding's novels (English and American editions) and his occasional pieces. Nine of these pieces are omitted. They can be found in Mr. Baker's excellent and nearly complete bibliography.

Some of the more important items in Baker's bibliography have now been brought together by Golding under the title *The Hot Gates*. Included are "Fable", a campus talk on *Lord of the Flies* that is likely to become the standard introduction to the novel, and "On the Crest of the Wave", a thorough account of science vs. philosophy and the arts, with praise for the latter because they help us make value judgments.

The remainder of the occasional pieces fall into two categories, the journalistic and the autobiographical. The journalistic essays are personal but not autobiographical, cleverly written but not quite alive. In contrast, the autobiographical pieces—"Billy the Kid", "The Ladder and the Tree", and "Egypt from my Inside"—have the unrelieved concentration that characterizes the novels. They have been touched by the same imagination, and are gold beside which the occasional pieces show as dross. In "Egypt from my Inside", Golding provides a final comment on Mr. Baker's final chapter and his plea for answers or solutions: "It will be observed that I do not understand these transactions; which is as much as to

say that though I can describe the quality of living I do not understand the nature of this being alive. We are near the heart of my Egypt. It is to be at once alive and dead; to suggest mysteries with no solution, to mix the strange, the gruesome and the beautiful . . ."

Wayne State University

GEORGE H. THOMSON

*The Most Extraordinary Adventures of Major Robert Stobo.* By ROBERT C. ALBERTS. Boston: Houghton Mifflin Co. [Toronto: Thomas Allen], 1965. Pp. 423. \$6.95.

Robert Stobo, born in Glasgow in 1727, took ship to Virginia at the age of fifteen to represent a combine of Glasgow merchants. He returned to Glasgow in 1748, invested in merchandise, and brought back his stock to Petersburg, Virginia, where "the natural openness and freedom of his temper joined with a turn of gaiety, soon made him a necessary person in every party of pleasure." This is according to *The Memoirs of Major Robert Stobo of the Virginia Regiment*, a 78-page book published in London in 1800; but why, when, and where this book was written, and by whom, and why it was incomplete, are questions for which there are no answers.

Robert C. Alberts, a Pittsburgh advertising executive who has acquired the research skills of a professional historian and the style of a professional man of letters, has corrected the inaccuracies of the *Memoirs* and greatly amplified our knowledge of an undervalued hero of the last French and Indian War who killed himself in 1770 in the forty-third year of an adventurous life. Most extraordinary adventures they were: Mr. Alberts has correctly titled his book. Robert Stobo was the head of a company of Virginia troops who reinforced Colonel George Washington's encampment on the western frontier in 1754. But Washington, after a victory over a small body of French troops, was overwhelmed at Fort Necessity. Robert Stobo was taken hostage and held at Fort Duquesne. Transferred to Quebec, he was sentenced to death after a show trial. Twice he escaped from a Quebec prison, twice he was caught. On his third escape, in 1759, he made it all the way through enemy territory to Louisbourg, and returned with the English to Quebec in June-July. He then went to Crown Point in New York, and finally travelled to Williamsburg, Virginia, in October-November, 1759. He was hailed as a hero in Williamsburg and London.

Alberts is a first-rate continuator of the Francis Parkman school of historical writing. He has good narrative sense and an eye for vivid description. Like Parkman, he produces the thrill of immediacy in his vignettes of action. His book abounds in brilliant sketches—General Jeffrey Amherst, who was Major Stobo's

patron; the Marquis de Montcalm, who was outraged by the laxity that permitted Stobo to escape three times; William Pitt, who gave Stobo his commission; Jacob Van Braam, Stobo's fellow hostage; the Marquis de Vaudreuil, presiding judge at Stobo's show trial; George Washington, who delivered Stobo into French hands as a hostage; and General James Wolfe, who did not live to give credit to Stobo for intelligence about the French in Quebec. A well-researched, well-written, definitive biography of a little-appreciated colonial hero.

*Fairleigh-Dickinson University, Madison, N.J.*

GORHAM MUNSON

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In *Shelley's "Prometheus Unbound": A Critical Reading*, by Earl R. Wasserman. Baltimore: The Johns Hopkins Press, 1965. Pp. 222. \$5.50.

In *Shelley's "Prometheus Unbound": A Critical Reading*, Earl R. Wasserman continues his philosophic analysis of some of Shelley's major poems by arguing that Shelley's subjective idealism worked out in his rather fragmentary prose provides the metaphysical setting of *Prometheus Unbound*. Identifying Prometheus with Shelley's notion of the One Mind, Demogorgon with the imageless Power that dwells apart (though not as a transcendent Creator), Asia with Love guiding and propelling the One Mind in its submission to Necessity, and Jupiter with the anthropomorphic and institutional perversions of the One Mind ("a cruel parody of Prometheus"), he works out a systematic and coherent reading of the drama that gives it new stature as a metaphysical poem. He locates the drama where Shelley himself hoped that the "more select classes of poetical readers" would locate it—in the tradition of Virgil, Lucretius, Dante, and Milton.

Although the account of Shelley's metaphysics in his first chapter is essential to his reading of the lyrical drama, especially to his interpretation of Prometheus, it is his second chapter on myth that in many respects best comes to grips with the poem as a poem by providing a brilliant analysis of Shelley's poetic method. In this chapter, Professor Wasserman shows the way in which Shelley's imagination shaped his mythical materials into a vision that both contained within itself the principle of its own integrity and corrected those errors of the mythopoeic poets whose materials he exploited. The way in which Shelley identified Aeschylus's arrested imagination with the perversions of institutional Christianity is carefully examined in a manner that illuminates Prometheus's struggle with his own distorted image of himself. The overthrow of Jupiter and Prometheus's reunion with Asia become in Professor Wasserman's reading an account of Shelley's imagination shaping a beautiful idealism which raises the Promethean myth and those related myths that flow into it to their highest inherent perfection. Shelley, as it were, assembles the fragments of myth (which as fragments are inevitably distorted) in

"one great Poem" that reveals archetypal form that images, so far as words and images can, the One Mind. The "plastic stress" of Shelley's imagination "sweeps through the dull dense world" of borrowed myth "compelling there, / All new successions to the forms" which in Shelley's drama "they wear." In his treatment of myth, Professor Wasserman carries forward his earlier reading of *Adonais*, even as in his treatment of Demogorgon he carried forward his earlier reading of *Mont Blanc*. The reader of this book would do well to refresh his memory of Wasserman's analysis of these two poems.

It is unfortunate that in his analysis of Shelley's interpretation of institutional Christianity Professor Wasserman does not rely more upon Shelley's reading of *Paradise Lost*. Shelley was perhaps as much indebted to that poem as he was to Aeschylus's drama in the composition of *Prometheus Unbound*. Professor Wasserman, however, fails to show the influence of Milton in a manner that parallels the influence of Aeschylus. A second criticism of this valuable study is Professor Wasserman's failure adequately to take into account other critical readings of Shelley's drama. In many respects his own reading is original; in other respects it is not. A series of footnotes which would indicate where he agrees and where he disagrees with other Shelley scholars would be of great assistance to the reader.

Much of Professor Wasserman's originality (if that is the word) derives from his very close study of Shelley's prose. His own careful examination of manuscript material makes it again altogether clear that a definitive edition of Shelley's prose is badly needed. Wasserman has been able to correct some of the errors in the published form of Shelley's prose. How much these corrections—and others to follow—affect our understanding of Shelley's poetry can be seen in Wasserman's book.

University of Western Ontario

ROSS WOODMAN

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*A Source Book in the History of Psychology.* Edited by RICHARD J. HERRNSTEIN and EDWIN G. BORING. Cambridge, Mass.: Harvard University Press [Toronto: Saunders of Toronto], 1965. Pp. xx, 636. \$12.50.

The latest in an important series of source books drawn from the history of individual sciences, this handsomely produced volume concentrates on "experimental or quantitative psychology", which turns out to mean chiefly the psychology of sensation and perception, plus sections on the reflex, association, mental testing, and learning. Social psychology figures not at all; and clinical psychology appears only in connection with neurological investigations. (Thus the authors mention Freud only in passing, and then only for his early contribution to the neurology of aphasia.) These exclusions are justified by the generous scope of the selections that remain

and by the unified impression of cumulative scientific advance that these convey. Aristotle makes two appearances; and Epicurus, one. Otherwise the selections draw mainly on seventeenth and eighteenth-century philosophers — Descartes, Hobbes, Locke, Berkeley, Hume, and Kant—and on the nineteenth-century giants of physiological psychology, with the great German professors (Weber, Fechner, Helmholtz, Hering, Wundt) bulking the largest among these. Spectators of the history of psychology may close the book with a sigh. What those German professors were doing seems still so masterly—it must have looked then as if psychology was going to turn out to be a more exciting science than it has actually become, with its tendency to multiply trivial experiments on bar-pressing. Professors Herrnstein and Boring do not commit themselves on this subject in their equable running commentary. In their commentary, they manifest a healthy respect for philosophical problems, but do make one absurd slip, which can be charged up as one of the costs incurred by psychology in gaining its liberty from philosophy. “Hartley’s encyclopedic work on man”, we are told, “includes a description of neuromuscular physiology that resembles the reflex” (p. 279). A philosopher would wonder how any description could do that.

Dalhousie University

DAVID BRAYBROOKE

*Double Measure: A Study of the Novels and Stories of D. H. Lawrence.* By GEORGE H. FORD. New York: Holt, Rinehart and Winston [Toronto: Holt, Rinehart and Winston of Canada], 1965. Pp. 244. \$6.85.

In the “crowded critical market place” the appearance of yet another full-length study of D. H. Lawrence is in real danger of being overlooked, or dismissed as one more of those omnibus treatments which in the past have provided such thin readings of Lawrence. In *Double Measure*, however, thinness is avoided by rigorous selection: “Out of the more than sixty shorter fictions, some eight are discussed at reasonable length, and several others in passing, but many remain unmentioned.” As for Lawrence’s “nine or ten full-scale novels”, George H. Ford says, “I have discussed two (*The Rainbow* and *Women in Love*) extensively, and three others (*The White Peacock*, *The Trespasser*, *Sons and Lovers*) at reasonable length.” The result is probably the most perceptive book on Lawrence published to date.

In *Double Measure*, Ford makes a major contribution to literary criticism. His critical approach is based on the concept of “double rhythm or double measure”, which he sees as the “ruling theory” in Lawrence’s work. Because both admirers and detractors of Lawrence so often see Lawrence’s writings as “simply affirmations” or as simply negations, Ford’s concept of “double rhythm” will do much to restore a balanced view of Lawrence. “His best fiction portrays conflicts, one force pitted



against another, in which a dramatic testing is more significant than a simplified evaluation, especially a consistently righteous evaluation of the protagonists. Indeed, the affirmations are reinforced by the negations, as the double measures of *Women in Love*, his finest novel, can show."

In his reading of *The Rainbow* as a novel, Ford concentrates on Lawrence's presentation of human relations in those "pairings, perfect and imperfect, of violent attractions and repulsions, in which the novelist attempts to find new ways of portraying how men and women feel towards each other." He supplies the background to Lawrence's struggle in writing *Women in Love*, and he unravels much of the "cunning intricacy" with which it has been knit together. He does not hesitate to place Lawrence in the company of the greatest writers of all time: "Coleridge and Lawrence present, through a sequence of symbols, the haunted states of mind of men who have cut themselves off from contact with mankind and with nature"; "Lawrence . . . like his romantic predecessor Keats knew that intensification is achieved by juxtaposition of light and darkness, love and hate, life and death"; "*The Rainbow* re-embodies some of the same tensions as Wordsworth's great ode, one of Lawrence's favourite poems."

*Double Measure* may not provide a ready interpretation of all of Lawrence's fiction, but it will convince even the most skeptical critic that Lawrence is a writer worthy of attention. This book will send the enthusiastic reader to re-read Lawrence's works, which is, after all, the finest compliment that a critic can receive. Regrettably, Lawrence has had to wait more than forty years for a critic to fathom his art, but the publication of George Ford's book leaves no doubt that such a critic is now at hand.

University of Alberta

GEORGE J. ZYTARUK

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*D. H. Lawrence as a Literary Critic.* By DAVID J. GORDON. New Haven and London: Yale University Press [Montreal: McGill University Press], 1966. Pp. 172. \$4.75.

In 1955 F. R. Leavis made two claims for D. H. Lawrence: that he was "a great novelist, one of the greatest" and that he was "an incomparable literary critic." Today few critics dispute Leavis's first claim; now, with the publication of David J. Gordon's *D. H. Lawrence as a Literary Critic*, Leavis's second claim for Lawrence also seems to be substantiated. Gordon does not always agree with Leavis (whom it is today fashionable to disparage), although he sees in "Leavis's own range evidence of 'the Lawrencean spirit'".

By no means the final judgments on Lawrence's achievement as a critic, the ideas developed in Gordon's book are such that there will be no easy agreement

on either the nature or the value of Lawrence's criticism. This attempt to admit Lawrence into the ranks of the great literary critics is, of course, not new. Several essays on the subject have preceded Gordon's study; in fact, one of these, by Gamini Salgado (not mentioned in the book), bears the title "D. H. Lawrence as a Literary Critic" (*The London Magazine*, Vol. VII, No. 2 [February, 1960]). With the publication of Gordon's account, however, the problems of understanding Lawrence's critical approach and of evaluating it are certain to receive a new impetus. For the one thing that Gordon succeeds in establishing is that Lawrence's ideas about literature are sufficiently complex to require serious study. Gordon demonstrates that Lawrence is not merely an impressionistic critic, that there is a recognizable pattern in Lawrence's critical stance, and that the stance itself is relevant to the twentieth century. We cannot, for example, easily shrug off Lawrence's demands that "a critic must be emotionally alive in every fibre, intellectually capable and skilful in essential logic, and then morally very honest."

Gordon conducts his examination of Lawrence within the following framework:

The central focus is the critic's [Lawrence's] moral argument: its relation to aesthetic judgment and theory, its sensitivity to unconscious meanings, and its pervasive prophetic intention. The unifying theme, loosely woven throughout, may be described as Lawrence in the Romantic tradition (p. 16).

With scholarly precision, Gordon assembles an impressive body of Lawrence's criticism and provides an interesting and lucid exposition of his literary opinions. He clears up the popular misconceptions about Lawrence's scorn for the intellect; and he sets the record straight on the much abused Lawrencean dictum "art for my sake" by pointing out that, in context, it refers only to Lawrence's "own procedure in composition" rather than to his attitude towards all art.

Gordon sees Lawrence's quarrel with the traditional conception of tragedy as a quarrel which inevitably led Lawrence to a conception of art more accurately described as "apocalyptic or visionary rather than tragic". Apocalyptic art, Gordon points out, "seeks to impose itself as the whole truth, the only truth"; and the most "disturbing feature of apocalypse is its lack of humility." It is the magnitude of Lawrence's ambition—to reveal the whole truth—which results in some degree of failure not only in his fiction but in his criticism as well.

Lawrence's shortcomings do not (I think rightly) disturb Gordon; the significant feature of Lawrence's literary criticism is its insistence on the "whole truth," its lack of compromise, and, finally, its incapacity to be sidetracked into aesthetic considerations without moral relevance. As a critic Lawrence was able to accommodate the "twentieth century literature of repudiation," but he could not, and did not, accept "the twentieth century literature of negation." "Lawrence is the kind of critic," says Gordon, "whose need is to reveal rather than point out,

and who is therefore best when he is excited enough to work in depth" (p. 142). And it is this fact that accounts for Lawrence's chief distinction as a literary critic, for he possessed an incomparable "gift for detecting psychological undercurrents and hidden biases" in the works that he examined.

University of Alberta

GEORGE J. ZYTARUK

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*Five Restoration Adaptations of Shakespeare.* Edited with an Introduction by CHRISTOPHER SPENCER. Urbana: University of Illinois Press, 1965. Pp. xii, 475. \$12.50.

The Restoration and eighteenth-century adaptations of Shakespeare's plays have been the poor relations of English literature; with the exception of *All For Love* practically all of them have been scorned or patronized by critics from Addison onwards. Between 1660 and 1743 more than forty "new" plays came into being as a result of the adaptation (in some cases several times over) or cutting of the thirty-five Shakespearean works which had been divided between Davenant's and Killigrew's companies after the Restoration, while in the second half of the eighteenth century many altered versions of Shakespeare were presented.

Some of the adaptations were very bad; some, like the operatic *Tempest* and Cibber's *Richard III*, were popular successes. Tate's *King Lear* kept the unaltered Shakespearean version from the stage for more than a century and a half, and in fact is at present (May, 1966) having a short run in London. Taken in isolation, some of the adapter's recommendations of their work appear arrogant: Shadwell, for example, advertised his version of *Timon of Athens* as have been "Made into a Play." Partly out of reaction against this self-assurance, partly from professional jealousy (George Colman condemned Tate's *Lear* in 1779 after the public had rejected his own re-adaptation), and partly from bardolatry, the adaptations have had a bad press. "Withered be the hand, palzied be the arm, that ever dares to touch one of Shakespeare's plays", wrote H. N. Hudson of Tate. Indeed, a subsection on *Othello* in F. W. Kilbourne's *Alterations and Adaptations of Shakespeare* recalls the well-known chapter on "Snakes" in Snorri's book on Iceland, and reads, in its entirety: "*Othello, The Moor of Venice*: This play has happily escaped alteration."

Hazelton Spencer was the most prominent twentieth-century perpetuator of this kind of intemperateness: his *Shakespeare Improved* certainly tends to exaggerate the number if not the nature of the adaptations' faults. So it is fitting that it should be a namesake of his, Christopher Spencer, who with *Five Restoration Adaptations of Shakespeare* now endeavours to encourage a more balanced view of the redactions. This is not Christopher Spencer's first effort of this kind: he has

written perceptively about Tate's *Lear* and edited Davenant's *Macbeth* from the Yale MS. Here he makes available good texts of the operatic *Tempest*, Tate's *Lear*, Cibber's *Richard III*, Davenant's *Macbeth*, and Granville's *Jew of Venice*, and, since comparatively few people who have heard the adaptations condemned have actually read any of them, this book cannot but tend to reduce ignorance. When it is considered that only scraps of some of these plays are available in modern texts such as the Variorum Shakespeares, that the only twentieth-century printing of a collection of Shakespearean adaptations was Montague Summers' limited edition in 1922, and that Granville's *Jew of Venice* has not been reprinted since the early eighteenth century, then Professor Spencer is to be commended for his initiative and his selection.

So far as I can see, he has delivered his texts *literatim* (*Macbeth* excepted) from the first printed editions of the plays. His lists of textual variants give evidence of careful collation of all editions that might have authority: in the case of *King Lear* he reports that each quarto of the five printed in Tate's lifetime seems to have used its immediate predecessor as copy, and this conclusion is perfectly right.

The introductory essay is based on the premise that "it is time . . . we reviewed our opinion of the adaptations" and the belief "that some of the adaptations are good drama if they are read not as (inevitably) bad Shakespeare but as new plays." This is just how they should be read: Shakespeare's name does not appear on one of the title-pages reproduced here from the original editions—and simple theft is not the reason, because four of the adapters freely acknowledge indebtedness to Shakespeare in a prologue or preface. Spencer argues that the "new" plays are by Augustan standards good drama, and he explains how they were shaped to work in the new Restoration theatre for Restoration acting companies. He shows how Davenant focussed his *Tempest* on the struggle between love (the young people) and ambition (the nobles and Prospero), how in *Macbeth* Shakespeare's emphasis on evil as a disease of character is softened to Davenant's emphasis on ambition as a mover of individuals, how *Lear* was reduced to a black-and-white conflict between evil and good, how Cibber gave *Richard III* more compact scope and sharper focus with familiar character types, and how Granville tried to make *The Jew of Venice* less puzzling (for contemporary audiences) than its original by omitting Shylock's pain and introducing a conventional struggle between villain and hero. There is little or no special pleading here, for Spencer freely acknowledges that the adaptations are opaque objects beside the infinitely more brilliant light of Shakespeare.

Since the editor is mainly concerned with matters textual and introductory, and sets out only to present "some assembly of what is known about the plays from the widely scattered sources in which this information is now located", explanatory commentary on the readings is minimal. On *Lear* and *The Jew of Venice*, in fact, it seems almost perfunctory. In III, iii, 87-88 of *Lear*, where Tate has altered the

Shakespearean folio's "water-Neut" to "Water-nut", Professor Spencer retains the Tate reading and says, "'Water-nut' looks like a possible name for something." Indeed it is: seventeenth-century herbals describe it as a saligot, or water-chestnut. The commentaries on the other plays included have more scope.

We have for so long been exposed to criticisms of the adaptations without any ready availability of their texts that myth and prejudice have been perpetuated. So it is a pleasure to find evaluation of these works linked so closely with a presentation of the works themselves; Professor Spencer offers his readers the opportunity of rebuttal. Much is to be learned from the adaptations: for example, no one, so far as I know, has considered the influence on Rowe's stage directions of that editor's having seen Shakespeare with "scenes"—and many of Rowe's stage directions are still accepted in modern editions of Shakespeare. It is to be hoped, therefore, that Professor Spencer's division of the first hundred years of Augustan drama into "the age of Betterton" and "the age of Cibber" is an indication that he contemplates issuing another volume of adaptations done between 1711 and 1743. Such a book, as well-turned-out as *Five Restoration Adaptations of Shakespeare*, will be welcome.

University of Calgary

JAMES BLACK

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## Canadian Books

*This Game of Politics.* By PIERRE SEVIGNY. Toronto: McClelland and Stewart, 1965. Pp. xi, 324. \$7.50.

This is both an interesting and a revealing book. It is all the more interesting because Mr. Sévigny seems only dimly aware of how revealing it actually is. By his own admission, he has "written almost completely from memory, with little or no reference to press accounts or other publications." Consequently his book is not free from factual errors. But such a defect seems unimportant in a work of this kind; what is significant is the insight it affords into people and events.

Certainly it adds considerably to our meagre knowledge of Maurice Duplessis' attitude toward federal politics and politicians; many a reader may sympathize with him because, after listening to the Baptist John Diefenbaker and the United Churchman Donald Fleming, he "liked the Salvation Army with its harmless trumpets". The book also provides further evidence of why Allister Grosart's near-sweep of 1958 turned into near-disaster in 1962. For one thing, Grosart knew nothing and

learned nothing about Quebec. For another, he became the public relations officer of the leader rather than the National Director of the Conservative party; "he was now devoted to the image [of the leader] he had created, and he seemed to care about nothing else."

Mr. Sévigny is equally enlightening about the sorry state of the federal Conservatives in Quebec before 1957. An utterly moribund group, *Le Comité des bleus*, had been going through the motions of planning the Conservative campaigns. Altogether too conscious of its own importance, it met behind closed doors to devise mysterious strategies and to send confused and mysterious reports to Ottawa. So secret were its meetings and so exclusive was its membership that it had been likened to "the private conclaves of cardinals who used to meet to combat the heresies of the times." But when Messrs. Balcer and Sévigny sought to invigorate the party by setting up a new committee which enlisted Union Nationale supporters, down came a directive from National Headquarters in Ottawa to disband it forthwith. Gordon Churchill's memorandum was indeed dictating Conservative strategy with a vengeance; nothing, absolutely nothing, was to be allowed to hurt the party's position in English Canada. This time the *Toronto Star* was not to be given a chance to frighten its readers by conjuring up the odious prospects of a Diefenbaker-Duplessis alliance. Let *Le Comité des bleus* continue to play its harmless games; it would win few seats in Quebec, but it would not lose them elsewhere.

Next to Pierre Sévigny himself, John Diefenbaker is the star of the book. Yet he can hardly feel elated with his role. For the picture which emerges in the earlier pages is of a man addicted to violent fits of temper. On these occasions "his face was pale, his head was shaking, his dress was in complete disarray, and the strange pale blue eyes were literally blazing with anger." Later, when the gods of fortune turned against him, it is a man with "a stubborn determination to see treachery in all quarters", who is convinced that the press gallery is in league with big business in a determination to destroy him at all costs, who "considers all suggestions contrary to his own views to be totally unacceptable", and who seems to have faith "only in his adulation of Macdonald, his mail, and his caucuses".

And so Mr. Sévigny adds confirmation to the opinion that the man who held longer, more frequent, more decisionless cabinet meetings than any other Canadian prime minister ought not to have headed a cabinet at all. "There is", Joseph Howe once said, "something more required to make a strong Administration than nine men, treating each other courteously at a round table—there is the assurance of good faith—toward each other—of common sentiments, and kindly feelings . . . until a great party is formed acting in the spirit of which Members of Government set the example." It is altogether too clear that John Diefenbaker did not have it in him to build a team in this way. He was altogether a one-man show; he simply had to "run everything in his own particular fashion without benefit of counsel or advice."

Yet more than anything else Pierre Sévigny's book is revealing about Pierre

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Sévigny himself. For a good deal of it is nothing less than autobiography. The reader may feel some sympathy for the Sévigny on "the chicken trail" with its "inevitable glass of tepid tomato juice next to a plate with a soggy piece of butter and a stale piece of bread . . . the dried chicken wings . . . and melted ice cream." But the reader may also wonder if it was just Mr. Sévigny's imagination that John A. Macdonald was laughing at him from his portrait in the prime minister's office. Perhaps he deserved to be laughed at, for his own book reveals him as extraordinarily naïve, and erratic and wavering in judgment.

Was Jean Lesage really a key factor in the Pearson victory of 1963? Did Toronto in fact turn away from the Tories because their leader's reluctance to treat the defence question as a major issue was considered an anti-British attitude? Can John Diefenbaker possibly be described as a master of the rules and procedures of Parliament? Perhaps, as a former Deputy Speaker, Mr. Sévigny confesses his own weakness when he says: "Heaven help the student of Parliamentary Procedure if the French edition of Beauchesne is as incomprehensible as the English version!" It is not even clear if Mr. Sévigny really understands the Quiet Revolution. When Jean Lesage said "Let us be masters in our own homes", he replied that the Québécois had always been masters in their own homes. Subsequently he implies that a few national symbols like a flag and an anthem were all that was required to right the Quebec situation.

But it is his relations with Mr. Diefenbaker that are the most amazing of all. Mr. Sévigny's first impressions of the Conservative leader were that he had "views and opinions that met with the aspirations of the people of Quebec." He soon discovered otherwise. Yet despite his numerous complaints against Mr. Diefenbaker's treatment both of Quebec and himself, he stuck with him. As he put it, "the magic of politics possessed me." Only when the prime minister gave him a thorough dressing-down for not returning from Paris in time to attend a Friday session of Parliament did he realize he might not be able to carry on much longer. But he did carry on until Mr. Diefenbaker regarded as preposterous the idea that he might succeed Douglas Harkness as Minister of National Defence.

Yet the greatest surprise of all, in view of what precedes it, is reserved for the last page. The next Conservative leader, says Mr. Sévigny, "will have to be very good, indeed, to be better than a certain lawyer from the Prairies. . . ."

*Dalhousie University*

J. MURRAY BECK

*Freshest Advices: Early Provincial Newspapers in England.* By R. M. WILES.  
Columbus: Ohio State University Press, 1965. Pp. xvi, 555. \$10.00.

Of the many effects of the technological revolution that began with the first printing with movable types in the fifteenth century, one of the most far-reaching has



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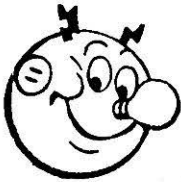
BRANCHES ACROSS CANADA

been the development of the science of communication: from Gutenberg to Early Bird, the story has been one of a shrinking world in which larger amounts of information move more rapidly among more people in networks of increasing range and complexity. For good or ill, the growth in the ability to deliver fact and opinion rapidly and in quantity has been one of the basic factors—if not *the* basic factor—in the shaping of modern society. And, despite the many sophisticated and proliferating forms of mass communication of the mid-twentieth century, there still remains the dominance of the common ancestor of all modes of informing, amusing and influencing people—the newspaper.

The history of journalism has only begun to be written, but one of its pioneer historians has been Roy M. Wiles, whose earlier (1957) *Serial Publication in England Before 1750* constituted a notable expedition into that jungle of ephemera that few have attempted to penetrate, and whose latest work, *Freshest Advices*, consolidates much of his initial exploration in one of the most important areas of journalistic history, the English provinces. For, although London has always naturally been the centre of English journalism, the enduring solidity of the English rural social structure early gave rise to a tradition of provincial journalism that is still strong today. It is the growth of this tradition outward from London into the provinces during the years 1700-1760 that is here chronicled with obvious delight and admirable thoroughness.

*Freshest Advices* is a fascinating book: fascinating for the historian, who can observe the growth of a powerful social, economic, and political force; for the journalist, who here perhaps more than anywhere else will see the ancestors who make his profession what it is today; for the general reader, who will see a side of eighteenth-century English life that no social history, diary, or single contemporary document can give. The book is crowded (sometimes too much so) with an almost incredibly complex galaxy of facts that is carefully moulded into a rounded statement of the formation of the principal methods, motives, and appearance of the modern newspaper: formats, deadlines, profits, methods of distribution, advertising, editorial content, features and fillers, and news content.

Perhaps the most surprising single general impression that emerges from the study is that newspapers have changed very little in their basic structure during the last two-and-a-half centuries. The enterprising and aggressive Robert Raikes and William Dacey have their counterparts in this century's Hearst, Beaverbrook, Thomson, and a dozen others; the popular appetite for news of the great, of violence, of trade, of politics and wars, of natural disasters, has not changed; editors still crusade, as did the early Andrew Brice; publishers still are forced to make apologies in their own sheets for libels and errors, and still, when they can, slant as far as possible; the indignant (and rarely the satisfied) addressed themselves then, as now, to the editor to air their grievances; advertising has always been the principal source of revenue and still is; circulation boosters in the form of supplements go back to

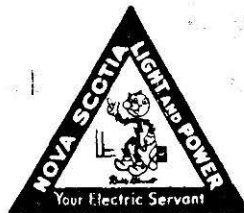


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the very earliest days of journalism; "scalping" the news from other journals was the foundation of the whole provincial network, just as today's national and world-wide wire services are based on mutually-agreed forms of the same process; "brass checks"—the public relations man's advertising disguised to look like news items—go back to efforts, not to avoid indifference to formal advertisements, but to attempts to avoid the tax on them, although the process is still the same.

At the same time, however, one is struck by remarkable differences. There were dull news days (curiously, one notes then as now, around Christmas time), but the eighteenth-century editor was far more candid about it than his modern counterpart—if there was no news, he simply said so, and inserted a contributed poem or essay, a biography, a verbal puzzle, or, in extreme cases, left the space blank. Similarly one remarks the paradox that some early publishers, in order to increase circulation to the point of monopoly over a competitor, offered their advertising space free.

Anyone who has the opportunity of perusing an eighteenth-century newspaper cannot help being captivated by its quaintness: the age, its taste and its language, are just remote enough from our own to be easily comprehensible, but delightfully different, naïve, and individual. For Professor Wiles (who seems to have read every provincial paper of the period) the temptation must have been very strong simply to transmit many of the items that were the source of amusement during what has obviously been several years' labour of love. Fortunately, however, he has resisted the anecdotal impulse in the interests of telling the larger story, yet has succeeded in entertaining his readers along the way with a large number of choice excerpts. We may perhaps be forgiven for surrendering briefly to that impulse here in passing along only a few of the many charming bits that enliven the pages of *Freshest Advices*. There is, for example, the note of a child won in a game of cards in 1745; the absurd amateur poem "On Surgery" in praise of the skill of a Worcester physician; the protest against immigration to Nova Scotia as depopulating English farms, and the story of the scalping of a young soldier in Nova Scotia. We see the single-sentence announcement of a local lady's giving birth to quadruplets; the story of the porter who dropped a live coal into a barrel, thereby proving that it did indeed contain gunpowder, not snuff; the "woeful Paragraph" of misrepresented Parliamentary votes that cost a Gloucester publisher a £40 fine; the surgical removal of the toe of the King of Poland; the printed apology for the page of pied type that delayed the paper a day, and the apology of the man who called his neighbor's wife "an Old Pox'd whore"; the advertisements of the quack John Taylor, who styled himself as something of a combination of Christ, Hippocrates, and the King; and, finally, the indignation of the editor, who, reporting the presence of Jacobite rebels in Derby in 1745, simply roared that "such a Parcel of shabby, lousy, shitten Scoundrels were never seen in England before." There is all this, and much more, not only

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illustrating the development of all phases of provincial newspapers, but giving an intimate glimpse into early eighteenth-century life as well.

*Freshest Advices* is outstanding as an important scholarly book, one that reduces a mass of miscellaneous information to comprehensible order. The three appendixes (covering 152 pages) give the best extant contemporary record of a rural distribution network, that of the *Gloucester Journal* in 1725; a chronological chart of the periods of publication of the 150 newspapers that existed between 1700 and 1760; and a complete bibliographical register of all of these papers, including details of publication and locations of all extant copies in England and America.

Professor Wiles is pedantic (as indeed such a full record sometimes requires) only occasionally, and one leaves the book with the feeling that there is little more to be said on this important phase in the history of journalism.

Dalhousie University

R. L. RAYMOND

*Canada's Past and Present: A Dialogue; Our Living Tradition: Fifth Series.* Edited by ROBERT L. McDOUGALL, Toronto: University of Toronto Press, 1965. Pp. 179. \$5.95 hard-cover, \$2.25 paperback.

This fifth volume of lectures sponsored by the Institute of Canadian Studies of Carleton University reaches the high standards of scholarship and readability established by the previous volumes in this significant series. There are eight historical figures dealt with: William Lyon Mackenzie King by Blair Neatby, Louis Riel by George Stanley, Paul-Emile Borduas by Jean Ethier-Blais, O. D. Skelton by W. A. Mackintosh, Charles Mair by John Matthews, Louis Fréchette by David Hayne, Sir William Osler by Wilder Penfield, and Olivar Asselin by Mason Wade.

Neatby argues very effectively that Mackenzie King's political longevity was largely the result of his capacity to lead. Of course King was no dynamic, charismatic leader. Rather he sought the underlying national consensus and then persuaded his party and nation to accept it. King summed up his views succinctly in his diary on January 22, 1938: "In politics one has to do as one at sea with a sailing ship; not try to go straight ahead, but reach one's course having regard to prevailing winds." Behind all of King's compromises and maneuvering Neatby sees a "vague sense of direction and . . . movement." King's critics, however, have observed no progress, no sense of movement. Neatby's reassessment of Mackenzie King can be read with profit by even the most vociferous of King's critics.

George Stanley has already written the authoritative biography of Louis Riel. His lecture summarizes his general conclusions. He is of the opinion that Riel was "the visionary defender of an obscure cultural epoch in Western Canada" and the "martyr of the French-Canadian nation". Stanley perceptively notes that "The story of Riel is not difficult to understand. It is not difficult because we, as Canadians, are

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aware, in our day and generation, of the reality, the intensity, of the national feelings of both French- and English-speaking Canadians, of the gulf that has existed and does exist between them, and of the tenuity of the bonds that unite them in a single state." Stanley's brief study should whet the appetite for a careful reading of his very important biography of Riel.

Jean Ethier-Blais is concerned with the evaluation of Paul-Emile Borduas, not only as a painter, but also as a social reformer. W. A. Mackintosh describes with a sympathetic pen the talents of O. D. Skelton in the fields of scholarship and teaching, and in administration as the builder of the Department of External Affairs. John Matthews and David Hayne consider the careers of two poets, Charles Mair and Louis Fréchette; and Wilder Penfield delightfully records his impressions of the "Great Physician", Sir William Osler.

Mason Wade concludes the volume with two essays concerning the career of Olivar Asselin—newspaperman, pamphleteer, and Canadian nationalist. It is Wade's contention that Asselin "is a precursor and prophet of the tide of change which is today sweeping French Canada." When one reads of three reforms advocated by Asselin in 1905, one is compelled to agree with Professor Wade:

1. The reform of the system of concession of hydropower, so that the greatest richness of the province should not fall into the hands of syndicates which would later bring pressure to bear upon national industry.
2. The reform of forest policy and the destruction of the arrogant financial aristocracy which already reigned over the forests.
3. The creation of industrial training; with the resulting increase in revenue, reforms so that one day the sons of French Canadians would be able to exploit, themselves, the resources of the soil.

The essays in this volume may be somewhat uneven in quality. Nevertheless, taken together, they make an important contribution to Canadian scholarship.

*Dalhousie University*

G. A. RAWLYK

*European Drawings in the Collection of the National Gallery of Canada.* By A. E. POPHAM and K. M. FENWICK. Toronto: Published for the Trustees of the National Gallery of Canada by the University of Toronto Press, 1965. Pp. xii, 233. \$13.50.

The 324 black-and-white plates reproduced in this fourth volume of the National Gallery of Canada catalogue represent all the European drawings (apart from British ones) in the gallery at the end of the fiscal year (March 31, 1964), together with two Asian drawings. Mr. Popham, who has succeeded Paul Oppé as adviser and purchaser of drawings to the gallery, supplies entries tracing the origin of the drawings and describing such discussion as they have awakened; Miss Fenwick, curator





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of prints and drawings at the gallery, and Miss Joan Scanlon have provided brief biographical entries for the artists. The collection aims to show the variety of European drawing since the Renaissance, and appears to succeed reasonably well, though the drawings from France and especially from the Netherlands are much more varied in style and subject than those from Italy, the only other country extensively represented. Apart from some powerful drawings by Renoir and a touching nude by Boucher, the prize for beauty, too, would seem to go to the Netherlands. This part of the collection includes a marvellously sensual "Bathsheba Bathing", attributed to Gossaert; a jolly, well-peopled design for a title-page by Vinckeboons; a delicate study of shrubs and reeds by Van Uden; a dramatic and justly much-prized drawing by Rembrandt of "The Soldiers at the Foot of the Cross Throwing Dice for the Possession of Christ's Garment"; a cottage interior by Van Ostade, complete and living in effect; and a turbulent Norwegian landscape by Van Everdingen. The singling out of these drawings for mention should not, however, be taken to detract from the interest to be found in many of those not mentioned. One hopes that this excellently conceived and well-produced volume will be distributed and perused throughout Canada.

*Dalhousie University*

DAVID BRAYBROOKE

*John Northway, A Blue Serge Canadian.* By ALAN WILSON, Toronto: Burns and MacEachern, 1965. Pp. xv, 235. \$6.95.

John Northway was an extraordinarily successful tailor. He arrived in Ontario in the spring of 1870—a twenty-one-year-old immigrant from Devon by way of New York City—with only a few dollars in his pocket. When he died in 1926, he was a millionaire as well as a prominent figure in the Baptist Church and McMaster University.

Northway was a shrewd businessman with a keen sense of fashion. He used his "Tailoring and Dry Goods" establishments in south-western Ontario as stepping-stones to the potentially more lucrative Toronto market. In the province's capital he took a calculated gamble by entering the competitive wholesale trade. His gamble proved amazingly successful, and the Northway label became a national trademark of good quality and excellent workmanship.

Professor Alan Wilson has squeezed every possible source for relevant information regarding Northway. But unfortunately, in spite of Professor Wilson's considerable writing skill, sufficient material was not available to make a brilliant biography. Northway still remains a somewhat hazy figure—a man who made money during periods of depression, an Evangelical Christian who was greatly influenced by Social Darwinism, an enlightened and progressive-thinking employer.

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There may be these drawbacks to Professor Wilson's study, but he has nevertheless succeeded in making the point that

Northway's life is worthy of being unveiled because there were other Northways whom we should also learn about. History may not be simply the essence of innumerable biographies, but the lives of only the heroes is not history either. We must have the lives of the great men; we can also profit by new insights gained in the re-creation of the lives of men like Northway who were less the pilots than the symbols of their times.

Professor Wilson's *John Northway, A Blue Serge Canadian* contains many penetrating insights not only about Northway but also about Canada. The book deserves to be read by a large number of thoughtful Canadians.

Dalhousie University

G. A. RAWLYK

*Letters From Hudson Bay, 1703-40.* Edited by K. G. DAVIES, assisted by A. M. JOHNSON, with Introduction by RICHARD GLOVER. London: The Hudson's Bay Record Society, 1965. Volume XXV in the series, pp. lxxvii, 455. Available by subscription (\$5.00 a year).

This, the twenty-fifth of its series, is a worthy companion to the volumes which preceded it. Embodying the earliest surviving letters addressed to the London Committee by its agents in the Bay, it covers the period from 1703, when the English traders, dislodged by the French from all their other trading posts, were maintaining a precarious hold on Albany alone, to 1740, when, having its exclusive right to the shores of the Bay acknowledged at the Treaty of Utrecht, the Company had repossessed York Factory, restored the ruined post of Moose Fort, founded a whaling and trading post at Churchill, and, at the latter station, begun the costly and, as it proved, the wholly unprofitable construction of a fortress of stone. This collection includes letters from governors at all these posts to a total of seventy-nine.

Except for the abortive French attack on Albany in 1709 and the maritime catastrophe of James Knight ten years later, this period is unmarked by striking incident; yet this correspondence, though dealing largely with the technicalities of trade, has a peculiar quality which makes it as readable as any conducted by the managers of a great commercial enterprise with their representatives overseas. The governors of the local posts were usually promoted workmen and artisans, who had risen by shrewdness and force of character to positions of trust and responsibility; and, wanting in literary refinement, they speak their minds with a bluntness which would have been deemed insolence, were it not that they were incapable of jargon and knew not how else to speak. "The powder that came last over," writes Antony Beale from Albany, "was but very indifferent and a great deal of it damaged though I suppose you bought it for the best by reason that you praised it much in your

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letter"—civily acquitting his employers of conscious fraud! We gather from these letters that the fair dealing on which the Company has always prided itself was originally not more due to its own integrity than to French competition. There are frequent references in the factors' letters to the poor quality, not only of the powder supplied for the trade, but of the hatchets and kettles, and they emphasize the necessity of correcting this if they are to hold their own against the French, whose posts were at that very time being extended to Lake Winnipeg by La Vérendrye and his sons.

Considering the tedium and isolation of the individual posts for the greater part of the year, instances of gross indiscipline are mentioned with surprising infrequency. "At first I was obliged to be somewhat severe," writes Thomas McCliesh, "for the men were grown to that degree of ill manners that they did what they pleased with Mr Staunton, and thought to have used me with the same. So I took five of the greatest transgressors and whipped them; ever since they have been obedient and willing in the discharge of their duty. Neither have I beat a man since nor have I had any occasion . . ." A governor needed tact as well as resolution so to enforce discipline when thousands of miles from the nearest civil police. Sometimes a suitable captain could not be found—witness the droll device of Henry Kelsey, who, during his absence from York Fort, appointed a committee of four to represent him: two capable men of doubtful character, and two upright men of humbler capacity to keep the others honest.

Brandy was a constant source of anxiety to the governor: its use could not be prohibited on a station otherwise devoid of recreational facilities; and the men were prone to hoard it up for a celebration of dangerous proportions. In one such orgy (on Christmas Eve) Moose Fort was burned to the ground. Richard Norton converted this stimulant to a useful purpose when he appointed Thomas Smith to the dangerous and unpopular task of blasting rock for the construction of Fort Prince of Wales, and gave him "ten gallons of brandy yearly for his encouragement therein".

It was in this period that the Scottish character found its first recognition in the Canadian West, on which it was to leave so indelible a stamp: "There is not one labouring man" (from London) "that came over last year, but what are sots to a man", writes Joseph Myatt, concurring in the view of Richard Norton that "if your honours thinks fit to entertain a few Orkney men: they would be much fitter for your service".

While this correspondence appeals chiefly to the student and specialist, the historical Introduction by Richard Glover (as well as the Biographies of certain traders in the Appendix) is full, lucid, and most informative to the general reader.

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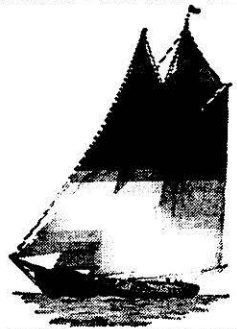
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*Books in Brief*

*Aesthetics and Technology in Building.* By PIER LUIGI NERVI. Tr. Robert Einaudi. Cambridge, Mass.: Harvard University Press [Toronto: Saunders of Toronto], 1965. Pp. ix, 201. \$9.95.

Nervi, an architect whose own creations exfoliate from startlingly practical engineering solutions, argues that technology both provides the necessary condition of aesthetic achievement in architecture—since a good building must be technically sound to begin with—and opens up new realms of form for the architectural imagination. So much is perhaps commonplace; the thesis becomes interesting, however, in illustration, and Nervi's illustrations, lavishly pictured in this book, could hardly be more exciting. Drawn mainly from his own work—ranging from sports facilities and auditoriums to factories, hangars, and bus terminals—they dramatically support Nervi's further suggestion that the most beautiful buildings are those in which the union of technology and plastic form is visible in both aspects.

*Quebec Votes.* By RONALD I. COHEN. Montreal: Saje Publications, 1965. Pp. 128. \$1.25.

Mr. Cohen hopes, in this book, to "offer a new understanding of Quebec electoral behavior", but he does not come even close to realizing his aim. It could hardly be otherwise in a volume of this size unless the author assumed that his readers knew the facts and proceeded to generalize on that basis. This Mr. Cohen does not do. Since his book is largely factual, it is more than a little surprising to find only the slightest mention of matters of such significance as the split in the Quebec Conservatives during the closing decades of the last century between the ultramontane wing and the school of Cartier; or Arthur Meighen's Hamilton speech of November, 1925; or the phenomenon of "collaboration" between the federal Liberals and the Union Nationale of Duplessis. There are factual errors as well. The account of the constitutional crisis of 1926 (p. 55) may well give Dr. Eugene Forsey apoplexy; New Brunswickers will be amazed to learn that J. E. Michaud was a French-Canadian cabinet minister from Ontario (p. 75). Still, anyone who wants to get a capsule knowledge of Quebec's federal elections quickly may find the book useful.

*Jeremy Bentham: An Odyssey of Ideas.* By MARY P. MACK. New York: Columbia University Press [Toronto: Copp Clark], 1963. Pp. xiv, 482. \$7.50.

Miss Mack offers an enthusiastic—an infectiously enthusiastic—account of Bentham's life to the year 1792, and of his intellectual development both before and afterwards.



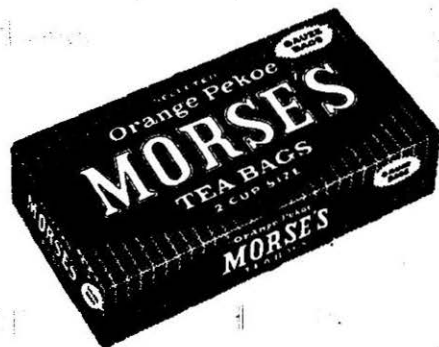
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She shows him to be—as he surely was—a prodigious fountain of ideas: as quick to run up practical projects as to propound new abstract definitions; continually insistent upon specific social reforms worked out in concrete detail; surprisingly familiar with life and affairs outside his study—through years of listening among legal students to the trials held in the Court of King's Bench, through collaboration with his engineering brother Sam, and through friendship with the enlightened politician Shelburne. If Miss Mack is not quite up to handling the subtleties of logic and ethical theory upon which she ventures in the middle part of her book, while expounding Utilitarianism, she nevertheless even in this connection makes it clear how various and fertile and robust Bentham's mind was. Intuition guides her to select and multiply arresting texts for quotation. The first and third parts of the book are more strictly biographical, and successful—successfully infectious—without qualification.

*Old Markets, New World.* Drawings by JOE ROSENTHAL; text by ADELE WISEMAN. Toronto: Macmillan of Canada, 1964. Pp. 72. \$4.95.

This is an elegantly-produced book of drawings by Joe Rosenthal of Toronto's Kensington Market, accompanied by charmingly sentimental reminiscences by Adele Wiseman of the warm bustle of buying and selling in Winnipeg's old Jewish Market, now gone. The drawings are rich with the life of an island of Eastern European man-to-man dealing in the heart of a great North American commercial city; the text chronicles the shabby wonder a child finds among the open-air stalls of produce and smallwares that are the stepping-stones of an immigrant generation to affluence and assimilation.

*The Yeats We Knew.* Edited by FRANCIS MACMANUS. Cork: The Mercier Press, 1965. Pp. 94. 5/-.

This little book consists of six reminiscent talks about Yeats broadcast over Radio Eireann. The contributors—Padraic Colum, Francis Stuart, Monk Gibbon, Earnan de Blaghd, and Austin Clarke—agree in admiring Yeats' poetry, from which Clarke in particular quotes effectively. They vary in sympathy and antipathy as regards Yeats the man. Some are willing to make allowances for what all tend to regard as his contrived public manner; others are not. The picture that emerges from their conflicting recollections seems to be that of a determined, unexpectedly businesslike man, distant with people whom other men would have made intimates, completely self-propelled if not self-preoccupied, and not, on the whole, very likeable. The poems are more happily remembered and studied, evidently, than the poet.

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