BOOK REVIEWS

Poems and Essays. By Joseph Howe. Introduction by M.G. Parks. Toronto: University of Toronto Press, 1973. Pp. xxxvi, 341. $15.00 Paper, $4.95.

Western and Eastern Rambles: Travel Sketches of Nova Scotia.
By Joseph Howe. Edited and with Introduction by M.G. Parks. Maps, illus. Toronto: University of Toronto Press, 1973. Pp. 208. $10.00. Paper, $3.50.

These two volumes from the University of Toronto Press are important additions to the growing lists of nineteenth-century writings now available in photo-reprint or new editions. Howe's *Poems and Essays,* first published by John Lovell in 1874, belongs to the Press's Literature of Canada: Poetry and Prose in Reprint Series. His *Western and Eastern Rambles,* originally published as a series of articles in *The Novascotian* between 1829 and 1831, now appears for the first time in book form. Reprint editions in Canada are nothing new, of course, but the publication of materials whose prior appearances have been limited to newspaper or magazine columns is a trend which could be profitably continued.

Most scholarly and general interest in Howe has been directed towards his political activities. For instance, even though comprehensive editions of Howe's letters and speeches have long been out of print, such recent samplings of Howe's writings as Murray Beck's *Joseph Howe: Voice of Nova Scotia* and such critical appraisals as George Rawlyk's *Joseph Howe: Opportunist? Man of Vision? Frustrated Politician?* have approached Howe in this light. These two new volumes, edited by Malcolm Parks, together with his Introductions and notes, give us the opportunity to view another side of Howe—the man of letters.

Western and Eastern Rambles is a series of travel sketches, a prose form in which many of our colonial authors excelled. Having recently acquired *The Novascotian,* Howe undertook his "rambles" around the Province in the "laudable desire of knowing a little more of our country than we have been able to glean from books, newspapers, and the conversational and epistolary communications of the Lord knows how many residents and wayfarers..." (p. 117). His chatty pieces offer travel tips about the inns, point out fine estates to visit (the recently-erected Prescott House) and scenery to admire (the Truro Falls), and he intersperses quotations from his favourite poets throughout. But the sketches also provide the opportunity

to discuss the Province's agricultural and industrial potential, particularly with reference to the Cornwallis Township and the Albion Mines. The "western rambles", made by stagecoach from Halifax through the Annapolis Valley to the Clare District, appeared as eleven chapters between 23 July and 9 October 1828. They have a unified tone and style which is missing from the "eastern rambles", which were actually several trips made over a period of two years, and which appeared sporadically as sixteen chapters between 17 December 1829 and 19 October 1831. The eastern regions of the Province presented more hardships of travel, less cultivated lands, and somewhat less familiar societies than did the Valley.

In both *Rambles,* however, Howe's amiable *persona* and his perceptiveness reveal him as a promising essayist and a budding social critic. But in spite of their charms, the *Rambles* are not first-rate Howe, even though Ray Palmer Baker in his *History of English-Canadian Literature to the Confederation* (1920) believed these essays initiated a new epoch in Canadian prose (p. 59). Nevertheless, it is fascinating to speculate on what Howe might have done had his career been primarily a literary one. In any case, Howe can now be compared with other contemporary writers of travel sketches such as "Tiger" Dunlop and Mrs. Jameson, and, at last, a Maritimer holds his own against those visitors—the Captain Moorsoms and Isabella Bishops—who sniped so effectively at the locals.

This volume is enhanced by maps of Howe's travels, reproductions of contemporary views of Nova Scotia, many detailed footnotes, and an Introduction which sheds light on road conditions and stagecoach travel in the 1820s. Malcolm Parks has made only necessary typographical corrections to the text which originally appeared in the columns of *The Novascotian.* The retention of Howe's punctuation, capitalization, italics, and other idiosyncracies of style is not only evidence that Parks accepts them as essential to the personality that touches us after one hundred and forty five years, but also indicates that he has tried to prepare the most authoritative text of the *Rambles* that we are likely to have.

The same cannot be said for the text of the *Poems and Essays,* however. As a photo-reprint, it retains all the typographical errors of the original: the misspellings of "natures" (p. 12), "children" (p. 15), and "heriditary" (p. 280), for example, and the passages marked by asterisks on pages 33 and 218 which are left unfootnoted. Furthermore, can we question Sydenham Howe's editing of his father's literary remains? For instance, what is the relation between the versions of "Melville Island" and "Sable Island" which appear in *Poems and Essays* and their first published versions elsewhere? Also, I regret that the editors have not included the original title page for this reprint edition.

One of the purposes of the reprint edition is to make available a large sampling of Howe's poetry—which itself contributes to another dissatisfaction with this volume. We get the longer works, such as the two topographical-didactic poems mentioned above, and the better-known "Acadia", an eulogistic-descriptive-historical poem. The remainder are lyrics, occasional verses for his family or for public events, patriotic songs, and a few epigrams. Howe is a competent versifier who sometimes turns out a neat aphorism or a splendid passage such as the Indian raid in "Acadia".

However, one turns from the blandness of the poems to the sparkle of the prose, where a single speech such as the Howe Festival "Address" has more intensity than a whole volume of his poems. The five speeches and the one moral tale all display Howe's mastery of rhetorical prose in their construction, logic, and illustration.

Malcolm Parks's Introduction adds measureably to the value of this photo-reprint edition, for I believe it is the first extensive discussion of the virtues and weakness of Howe's poetic craft as well as his more successful oratorical techniques. In addition, Parks places Howe far more accurately in his own literary and cultural tradition than does the *Literary History of Canada*, and thereby makes a more balanced appraisal of Howe as a man of letters. However, Parks incorrectly attributes "The Inquisition" (p. xi) to Howe. In the microfilmed Howe Papers at PANS, this work is marked "Judge Croke's Poem"; it is another autograph version of the poem which appeared in the Autumn 1973 *Dalhousie Review*. Is it possible that the Howe Papers contain other poems not written by Howe?

Both volumes will contribute to the re-appraisal of Howe and his cultural milieu. For instance, there is more work to be carried out on the dating of his poems and the clarifying of his texts. As well, his poetry and prose are prime examples of how eighteenth-century diction and sensibility persisted into the first three decades of the nineteenth century. The *Rambles*, moreover, provides statements which help to explain the links between neo-classic and Victorian attitudes towards nature: viewing Digby Basin, Howe exclaims, "there is a moral as well as a natural beauty at this moment before my eyes." (p. 108) In the delineation of our culture and society, Howe's poetry, sketches, speeches, and even the moral tale about the Locksmith of Philadelphia, are essential documents for exploring the complex British-North-American nineteenth-century colonial imagination.

Royal Military College of Canada Kingston, Ontario *George L. Parker*

Nova Scotia's Massachusetts: A Study of Massachusetts-Nova Scotia Relations, 1630-1784. By George A. Rawlyk. Montreal and London: McGill-Queen's University Press, 1973. Pp. xviii, 298. $14.00.

This new book by Professor Rawlyk is readable and interesting. Purporting to be "primarily concerned with describing and attempting to account for, first, the continuing economic hammerlock Massachusetts had during most of the period from 1630 to 1784 over the neighbouring colony and, second, the various military thrusts sent from New England to the region of the north-east," it is the fruit of wide reading and considerable reflection. Its title, exciting curiosity as it does, is an indication of the dimensions of the theme. It begins with early colonization, somewhat arbitrarily with 1630, rather than with earlier years of attempted settlement, early English and French charters, and the first direct contacts between the English and the French in the region. It deals with fisheries, trade, and defence, with interimperial rivalry, and intercolonial relations, and with the influence of special interests and pressure groups. Professor Rawlyk gives credit to John Bartlet

Brebner for the evocative brilliance of the thesis of neutrality for pre-revolutionary Nova Scotia in *New England's Outpost* and *The Neutral Yankees of Nova Scotia* and then goes on to say that in spite of his own original predilection towards the Brebner approach his own research has led him in a somewhat different direction. Instead of seeing what Brebner called the "expanding energies" of New England leading to the natural outcome of the expulsion of the Acadians, Rawlyk states that he perceived a Massachusetts interest in Nova Scotia suddenly declining after the Louisbourg episode of 1745. Nevertheless, Rawlyk does recognize in some measure the importance of New England trade with Nova Scotia after that year, particularly as regards the extensive illicit trade with Louisbourg and the resultant penetration of the valuable French West Indies market, and he is quite aware that several thousand New Englanders migrated to Nova Scotia in the early 1760's.

If Brebner's *New England's Outpost* and *The Neutral Yankees of Nova Scotia* constitute the thesis and Rawlyk's *Nova Scotia's Massachusetts* may be regarded as the antithesis, one is tempted to wish that Rawlyk had cast his net wide enough to use the title Nova Scotia's New England. Such a treatment would be of immense interest.

Rawlyk has probably done ample justice to d'Aulnay in dealing with that colourful clash between La Tour and d'Aulnay for supremacy in the area. It may be, however, that their rivalry, exacerbated by the subdivision of territory between them by the French monarch, could be used to illustrate the beginning of a variance between Acadian and imperial interests and between colonial and imperial officials, for La Tour had been in the country since his early boyhood, had maintained a French foothold there after the death of Biencourt, and had maintained that position against Sir William Alexander. He had not only built Fort St. Louis at Port La Tour and Fort Sainte-Marie on the Saint John River, but he was beloved by his followers, and he had attached the Indians to the French cause. On the other hand, d'Aulnay was a tenderfoot in comparison.

Some readers will undoubtedly think that Rawlyk pins too much of the blame for the deportation of the Acadians upon Charles Lawrence. If it was a military decision, was it one that was really made "by an inflexible and insecure military man"? After all, Lawrence had undertaken important assignments for his predecessors in the office of Governor of Nova Scotia: he had built Fort Lawrence and Fort Edward, he had been in charge of the expedition which founded Lunenburg, and he had been active in promoting the expedition which captured Fort Beausejour. For some readers it may still seem that, although the decision to deport the Acadians was technically the act of Lawrence and his Council, the deportation itself was the natural outcome of New England's attitude and action. They may readily point to the address of the Council and Assembly of the Province of Massachusetts Bay in 1704, wherein it is stated that if Her Majesty should think fit to remove the French from Acadia or Nova Scotia and plant a colony there of Her Majesty's English or Scottish subjects from Europe as was anxiously intended by her royal predecessors, "It would effectually Secure to ye Crown of England a lasting Stock of Masts & other Navall Stores, and prevent the french of their Supply, as also procure the perfect quiet and repose of yr Subjects in this Province,

and Encourage and guard their fishery..." They may cite many subsequent statements of similar import, perhaps concluding with the words of Lieutenant-Governor Phips of Massachusetts in a letter to Lawrence after the disastrous defeat of General Braddock at Fort Duquesne in 1755: "I must on this occasion also propose to your Consideration whether the danger with which His Majesty's Interest is now threatened will not remove any scruples which may heretofore have subsisted with regard to the French Neutrals as they are termed and render it both just and necessary that they should be removed unless some effectual security can be given for their fidelity..." It is, moreover, perhaps not inappropriate to remind ourselves that most of Lawrence's Council were New Englanders or British officers and officials who had become thoroughly familiar with the idea of deportation and ready to adopt it as a last resort when all other measures seemed to fail.

If it is not inappropriate to refer to the minor errors which almost inevitably appear in any volume, one might mention that the Treaty of Neutrality on page 49 was in the reign of James II, not Charles II; the word "wreck" on line 7 of page 102 should probably be "wreak"; and the statement on page 222 that in the 1770's there were two Nova Scotias—the Yankee outsettlements and the rest—may not do justice to the Scots at Pictou and the Yorkshiremen mainly at Chignecto.

Public Archives of Nova Scotia,
Halifax, N.S. *C. Bruce Fergusson.*

Season of Youth: The Bildungsroman from Dickens to Golding. By Jerome Hamilton Buckley. Harvard University Press, 1974. Pp. 366. $12.00.

One has come to expect books of this high quality from Professor Buckley. It is a gracefully written, original, definitive work of sustained critical intelligence, informed throughout by a scholarly understanding. Discussion of the Bildungsroman in English fiction is long overdue, and in this fruitful study Professor Buckley pursues the development of the genre from Dickens's *David Copperfield* (1849) to William Golding's *Free Fall* (1959).

David Coperfield, with its treatment of the young Dickens's unpleasant blacking factory experiences, emphasises an important element of the genre: its closeness to autobiography. Like the novelist, the hero is almost invariably an artist-aesthete and this contributes to the novel's dominant pattern: a child of unusual artistic sensibility grows up in a restrictive rural or provincal environment; his family, especially his father, is hostile to his awakening imagination and ambition and his schooling is merely frustrating. So he leaves home (and relative innocence) to make his way in the corrupt city, where he experiences two sexual encounters, one debasing and one exalting, which demand that he reappraise his values.

In these novels of adolescence, social rank, money and sex are obviously important themes. Pip, in *Great Expectations,* strives to be a gentleman, but in truth his superficial notion of gentility is not unlike Carlyle's concept of the Idle Dilettante: Tom Tulliver, in *The Mill on the Floss,* makes a frighteningly easy

adjustment to the materialism and provincial respectability of St. Ogg's, and Ernest Pontifex, in *The Way of all Flesh,* is very concerned with the conflict between the ideal of the gentleman and the urgent need for money. George Ponderevo, in Wells's *Tono-Bungay,* finds the gentlemanly ideal as powerfully attractive as money, but he rejects it in favour of the disinterestedness of scientific research; while Stephen Dedalus, in *The Portrait of the Artist as a Young Man,* finds his family's descent into squalor mocks his dreams of beauty and gentility. The hero's sexual encounters with two opposing types of woman is also a recurrent motif in the Bildungsroman. Pip's intense commitment to what he desires but cannot have (Estella) is later paralleled by Sammy Mountjoy's ruthless determination to possess Beatrice and the contrasting of Estella and Biddy, Beatrice and Taffy, is a pattern observable in, for instance, *David Copperfield* (Agnes and Dora), *Jude the Obscure* (Sue and Arabella), *Sons and Lovers* (Miriam and Clara), or *Of Human Bodage* (Mildred and Sally). The hero is thus offered alternative choices which contribute to his moral education or personal growth.

That is what the Bildungsroman is primarily about, and *Free Fall,* in particular, raises fundamental moral and philosophical questions about the meaning or possible pattern of life. In his quest for identity Sammy Mountjoy tries to discover through a patient searching of his memory (an important process for all heroes of the Bildungsroman) the exact point at which his lost childhood self became his present self, the point at which he lost the freedom to choose. Professor Buckley's shrewd analysis makes clear just how central to the English Bildungsroman this theme is. Of course the long history of other people's choices that shape the context for Pip's own unique moral dilemma is part of the brilliant moral framework of *Great Expectations,* but the theme is also evident in *Harry Richmond,* when Harry's father and grandfather are locked in a fierce struggle for the possession of his soul, and in *The Mill on the Floss* George Eliot emphasises that Maggie's only sense of sin concerns her indulgence in a guilty passivity of will in her relation with Stephen Guest; while in *Jude the Obscure* Jude feels the increasing pressure of heredity at work in shaping his tragic destiny the more he learns about his ill-fated family's history.

However, each hero is allowed some kind of epiphany in which he receives sudden illumination of the meaning of his life and its development. In *Great Expectations* it is Pip's realisation of his moral inferiority to the convict, Magwitch; in *The Ordeal of Richard Feverel* it is the breakdown of his imaginative faculty, rather like that described by J.S. Mill in the chapter of his *Autobiography* entitled, "A Crisis in My Mental History"; in *Marius the Epicurean* it is Marius's meditation in the olive-garden during which the mind of God is revealed to him as an infinite continuum, which gives him an experience of integration; in *Of Human Bondage* it is Philip Carey's intuition of the meaninglessness of life which gives him a special sense of freedom and joy; while in *Free Fall* Sammy Mountjoy's liberating experience occurs paradoxically in the Nazi camp, when the dissolution of his central self produces his fresh view of the universe and of his place in it.

Morally as well as strategically, Professor Buckley's book is very sound. Because the English Bildungsroman is close to autobiography, he is very interested in each

author's angle of relation to his past experience, but he does not allow his general thesis to dominate or to prevent him from asserting the artistic integrity of each novel, which he scrutinizes with sympathy and judgment. For Professor Buckley, dialectical precision and authorial objectivity mark *Great Expectations* as the most impressive English Bildungsroman, while *The Mill on the Floss* and *Jude the Obscure*, each with two central figures in Maggie and Tom, Jude and Sue, display a contrapuntal structure of parallel and contrast of character, experience and development. But within the genre each novel has its own unique achievement. For instance, in *Jude the Obscure* Hardy "...for the first time in English fiction has successfully adapted the form of the Bildungsroman to the true and proper ends of tragedy" (p.185); while as far as technique is concerned Joyce, in *The Portrait of the Artist as a Young Man*, sums up and also transcends the traditions of the nineteenth-century Bildungsroman by the use of chains of imagery and symbols which succesfully distance us from the autobiographical material and reduce its emotional content.

In this wide-ranging, definitive and stylish study, Professor Buckley had made another significant contribution to literary criticism and to our understanding of the tradition of the English novel.

Dalhousie University *G.M. Harvey*

The Blaze of Noon: A Reading of "Samson Agonistes". By Anthony Low. New York and London: Columbia University Press, 1974. Pp. ix, 236. $12.00.

As Dr. Low remarks in the introductory chapter of this book, since the turn of the century critics have lavished more attention on *Samson Agonistes* than on any other of Milton's works except *Paradise Lost.* The amount of attention compensates for previous comparative neglect of the play. Because of the complexity and the obvious merit of *Samson*, the sustained critical effort of recent decades has not been misplaced. However, the amount of commentary, observes Dr. Low, has not reduced the controversy surrounding the play. Although *The Blaze of Noon* will not end the disagreement, it is a lucid and balanced treatment of many of the more perplexing problems associated with the tragedy.

The author's main purpose in *The Blaze of Noon* is to show that *Samson* is a "religious tragedy", and he examines various aspects of the play in order to support and elaborate upon this central contention. These aspects include characterization, the use of irony, imagery, the fusion of classical and Christian elements, the hero's spiritual isolation, and the prosody. In making the claim that *Samson* is both a religious drama and a tragedy, Dr. Low is fully aware of the view that the Christian concepts of Providence and of an after-life are alien to the spirit of tragedy. According to this view, Samson's fulfilment of God's providential order and his presumable reward in heaven overshadow any tragic effect resulting from his death. For Dr. Low, this objection to calling *Samson* a tragedy is not an insuperable one.

In maintaining that the Christian vision can be successfully incorporated into a tragedy, Dr. Low avoids theoretical discussion about the definition and characterictics of the genre. With regard to the question of whether Samson's eventual resurrection is consistent with Milton's claim that the drama is a tragedy, Dr. Low confines himself to qualifying the view that "the after-life is a conception which is ultimately incompatible with tragedy". Without rejecting this doctrine, he points out that, "under certain conditions", there is no incompatibility; "the main condition [is] that the after-life not be brought too much to the fore". Continuing, he justly remarks that the poet makes no explicit reference to Samson's apotheosis. True, Samson will be remembered and honoured by "the valiant youth" of Israel, but neither Manoa nor the Chorus mentions that he will be rewarded in heaven. In this manner, Milton avoids any possibe conflict between tragic effect and Christian eschatology. On the subject of Milton's reconciliation of the hero's death with the providential triumph of good over evil, Dr. Low thinks that some of the Greek tragedies afford a precedent. He states that the tragedies of Sophocles and Aeschylus often combine the conviction that the gods are "good and just" with the "experience of suffering and death". In Dr. Low's opinion, Euripidean tragedy cannot be so readily described in terms of such a combination.

It is possible that Dr. Low's justification of *Samson* as a tragedy would have been more effective if he had established a basis for it in critical theory. On the other hand, perhaps an attempt to do so would have been inconclusive and lengthy. It is clear, however, that in order to do justice to the complexity of the issues involved he should have accompanied his reference to the precedent of Greek tragedy with illustration and elaboration. Because he does not examine specific plays by Sophocles and Aeschylus, his argument rests on mere assertion. Moreover, in a play such as Sophocles' *Trachinae* the gods seem to be indifferent rather than "good and just". In the words of Hyllus, son of the dead Heracles, the gods have shown "little compassion in all that's happened". Some explanation of this and any other apparent anomalies would have made Dr. Low's point more convincing.

Milton's adaptation of Greek tragedy in order to express a Christian theme results in, says Dr. Low, a complete imaginitive fusion of the two. He does not regard it as necessary to insist that the play is fundamentally Christian rather than Greek, or *vice versa*. He also believes that there are important Hebraic elements in *Samson*. In addition to the Old Testament story, the characterization of Samson is also Hebraic, Dr. Low claims, and is "much closer to the original 'barbarian' of the Judges" than most critics are willing to admit. The position is well argued, thus lending force to one of Dr. Low's concluding remarks; the tragedy, he states, "is a complex mixture of Hebrew story, Greek technique, and Christian purpose: but its spirit can only be said to be an inextricable mixture of all three". It is clear, then, that he sees a complete synthesis of the different elements and refuses to oversimplify by identifying one of them as more essential than the others. Throughout *The Blaze of Noon*, similar good sense prevails and narrow categorizations are rejected.

Further evidence of Dr. Low's usually judicious thinking is found in his comments on active and passive heroism, both of which are extolled by the Chorus.

Dr. Low makes the point that the two states are not "mutually exclusive" but can be combined, simultaneously, in a single individual. This happens in Samson's case; by pulling down the temple upon the heads of the Philistine nobility, he not only prevails "through degradation, pain, and death", but he also performs the greatest of all his feats of strength:

> The pulling down of the temple is a return to action that explicitly surpasses the active deeds of his youth, made possible only by the return of his strength and inward resolution; and it is also the culmination (not merely the product) of his inner development and regeneration, made possible by his new self-knowledge and humility, his victory over despair, and his confirmation in Christian patience.

Thus, when the Chorus speaks of the two kinds of heroism, it speaks without the knowledge that it gains at the end of the play and, consequently, is unable to conceive of their complete fusion. The realization that it is possible is part of the "new acquist/ Of true experience". Dr. Low's discussion of the role of the Chorus, it should be noted, is particularly perceptive. He forcefully argues that, insofar as its sympathy with Samson and its limited knowledge allow, the Chorus' comments are usually cogent, not comic or stupid, as some critics have insisted.

Apart from a brief and inconclusive final chapter mainly devoted to an explanation of why *Samson* was probably written after *Paradise Lost* and *Paradise Regained*, *The Blaze of Noon* ends with a short yet effective analysis of the versification. Dr. Low analyzes several prosodically noteworthy passages (including Samson's lament upon his blindness in the opening soliloquy), and, without becoming far-fetched, reveals how such devices as medial pauses, rhyme, metre, syllabic quantity, and verbal repetition all serve to reinforce the sense of the verse. He notes that while there is not much concrete, sensuous imagery in *Samson*, the verse does make a strong appeal to the senses and feelings of the reader. This appeal is, in a large measure, attributable to the various subtle auditory effects. Further sensitive examinations of Milton's prosody will more fully reveal his consummate technical virtuosity in *Samson*.

As a result of its useful examination of prosody and other important subjects, Dr. Low's study will be extremely useful to general readers wanting a reliable guide and to scholars looking for an intelligent treatment of the major critical issues associated with *Samson Agonistes*.

Ottawa *Peter Verney*

The Marriage of Contraries. By J.L. Wisenthal. Cambridge, Mass.: Harvard University Press, 1974. Pp. 259.

"Without contraries is no progression," wrote William Blake in *The Marriage of Heaven and Hell.* Shaw accepted the proposition, not only because of intellectual conviction and the considerable influence that Blake had on him, but as a matter of his own temperament and indeed habit. As a young man he spent a great many

hours in studying pugilism, and long after he took lessons from Professor Ned Donnelly and wrote *Cashel Byron's Profession,* he reviewed prize fights for the press and counted among his friends Gene Tunney (who, however, denied that G.B.S. understood the professional boxer). The point is important because in many ways Shaw, as thinker and playwright, is a pugilist. His method is not so much dialectical as argumentative. His concern is less with logic (of which indeed he is often mistrustful) than with debate—a far more spacious medium. The purpose is twofold: the joy of the exercise itself and the ultimate victory (nor do I imply that Shaw was not deeply purposeful). The end of a boxing match is not a marriage, however (though Shaw would doubtless retort that many a marriage begins a boxing match); it is followed by a period of rest, and eventual resumption of the exercise, perhaps with a new opponent. If none is in sight, divide oneself and go to buffets. "I sundered myself in twain," says Lilith at the end of *Back to Methuselah,* albeit with some dubiousness as to the result of her already having done so.

Professor Wisenthal has set as the cornerstone of his work what he calls "Shaw's habit of seeing the world in terms of contraries that can find fulfillment only in union with each other." There is no doubt as to the contraries; there is a great deal as to the union. The human marriages in Shaw's plays—with one or two rare exceptions, as in the charming piece called *A Village Wooing*—have little to do with the marriage of true minds and the love that alters not when it alteration finds. At this level, it is curious that a critic dealing with marriage in Shaw's "middle plays" (which Wisenthal establishes as his area of concern) should almost totally ignore *Getting Married,* with its Preface in which Shaw asks, "What does the word marriage mean?" As to the marriage of ideas or forces, Shaw's concern seems to me to have been not with union, but with promoting and maintaining nobly the "costly but noble state of tension" that he talks about in the Preface to *Saint Joan.*

The fact that the title and the formula do not fit the material well does not prevent *The Marriage of Contraries* from making a significant contribution to Shaw criticism, however. The author has steeped himself in Shaw's plays and reflected on them not simply as individual pieces, but in relation to each other and to much of the larger milieu of Shaw's thought and work. The point is important, for—notwithstanding the now enormous literature about him—we are only beginning to see Shaw whole; to see so pyrotechnic a figure steadily as well is perhaps too much to expect. Wisenthal's book is, then, rewarding in many ways. His examination of the plays with which he deals is provocative—in both senses of the word, for I have read no book recently that has elicited so many sputtering marginalia from me—and his perceptions often illuminating, particularly in his relation of play to play, character to character.

The most stimulating discussions concern *Man and Superman* and *Major Barbara,* doubtless because those plays best fit Wisenthal's formula—even though the "marriage" in the latter one involves three parties rather than the usual number. Whether there can in fact be three contraries is a question that I prefer not to examine, being no logician. Wisenthal has recognized that Barbara, like Ann, may be sound in instinct but is intellectually not very bright. Her excitement over getting rid of the bribe of bread leaves her virtually oblivious to the fact that she

has merely substituted for it the more comfortably remote barbarism of bombs; she is going to be deliciously happy and in good conscience, with her Dolly Boy and their house in the village and lots of well-fed souls to save. Small wonder that the final act of *Major Barbara* gave G.B.S. so much trouble!

In the course of his discussion of this play, Wisenthal comments that "weapons can be a direct instrument of social change." A few pages later, he remarks that if arms are sold to the ruling classes, "society does not change significantly," that, in other words, weapons are in fact an instrument of resistance to social change. One hears Carl Sandburg's soft ironic voice:

> The czar has eight million men with guns and bayonets.
> Nothing can happen to the czar.

In a later chapter, Wisenthal quotes with apparent approval Captain Shotover's angry retort to Lady Utterword: "...Any fool could govern with a stick in his hand. *I* could govern that way. It is not God's way." One would have liked Wisenthal to deal with the confusion, for the subject of violence was one about which Shaw never, I think, made up his mind. Boxing matches are all very well, but what do you do if you find your opponent is carrying a knife, and the referee has disappeared?

I find difficulty, then, with some of Professor Wisenthal's judgments. Surprisingly, he repeats the tiresome cliche about Shaw's believing in euganics, though Shaw, while he engaged in tentative and somewhat playful speculation on the subject in the Preface to *Man and Superman*, devoted a chapter in *The Intelligent Woman's Guide to Socialism and Capitalism* to its repudiation, and another—shorter—in *Everybody's Political What's What.* Even more startling is Wisenthal's description of the doctors in *The Doctor's Dilemma:* "The doctors are honourable men: the only doubtful case is that of Ridgeon himself." I have tried to persuade myself that Professor Wisenthal, having in mind Shaw's definition of a profession as a conspiracy against the laity, and Mark Antony's description of another set of conspirators as "honourable men", is here being deeply ironical; but I have not succeeded. Despite the Preface, despite the play, despite the polemics of *Doctors' Delusions*, he concludes that Shaw's doctors are well-intentioned but incompetent, merely. Again, in discussing *Saint Joan* he remarks that "in presenting the trial as free from political bias...the play departs most obviously from accepted history." Surely the great central scene between Warwick and Cauchon, together with the interventions of Warwick in the trial scene itself, make the political setting and bias clear and insistent; and it would be interesting to know what is the accepted history to which Professor Wisenthal refers.

Despite such points of reservation and disagreement, I have found *The Marriage of Contraries* a useful and stimulating book. Professor Wisenthal has been somewhat hampered by the formula that he set at the beginning, but it has not prevented him from carrying on an effective and significant discussion of some of Shaw's most important plays. I look forward to its successor.

University of Guelph *J. Percy Smith*

The Later Letters of John Stuart Mill 1849-1873. Francis E. Mineka and Dwight N. Lindley eds. Toronto: University of Toronto Press, 1972. 4 Vols. Pp. xlvii, 2083. ($95.00)

These four volumes of over 1800 letters taken with the two volumes of early correspondence completes the collection of Mill's private letters. Since more than half of them are published for the first time it is a collection of immense value, the more so because of the exemplary editorial work that includes a lengthy and illuminating introduction.

It is evident that Mill took the task of letter writing, as he did everything else, with great seriousness. He wrote always to inform rather than entertain. Where he sought to persuade he relied exclusively on the intellectual force of his arguments, never attempting to beguile his correspondent in any way that could be described as artful. And unlike the letters of so many Victorians Mill's are not meditative or soul-searching; he writes of what he knows and can demonstrate by rational discourse. As a consequence little is revealed of his personality, and while he lays out his vast knowledge of many subjects, the man for the most part remains hidden.

This exclusion of personality is unfortunate, for the facts of Mill's life suggest that he was an extraordinary person. His friendships included an amazing variety of people: Louis Blanc, Carlyle, Herbert Spencer, Florence Nightingale, Mazzini, and hosts of others equally diverse in outlook both at home and abroad. For twenty years he defied social convention in his close but apparently platonic relationship with Harriet Taylor, whom he married after her husband's death. Throughout his career he championed the liberation of women and generally regarded with favour a variety of progressive programmes including experimental socialist communities and reform of land tenure.

There are of course some glimpses of the private Mill. In the one hundred and thirty-six letters to his wife, one sees his utter devotion and dependence, but even so they cannot be described as love letters. The body of their correspondence is taken up with facts, incidental problems, and above all with intellectual issues. In a letter to his brother and in another to the amiable Mrs. Gaskell, both of whom he felt had slighted his wife, he hurls rebukes unwarranted in sharpness. Another side of Mill shows itself in letters written during a trip abroad that took him as far as Sicily. In these one finds a sensitivity to natural beauties that, if not surprising when we recall his love of Wordsworth's poetry, is at least not evident in his other works.

The great value of these letters lies in the fact that they permit us to see one of the greatest minds of the age touching upon almost every important secular issue of the time. Nowhere do we see more clearly the multiplicity of Mill's interests and the astonishing depth of his erudition. While surprises are likely to be few, scholars will be fascinated as they witness the unfolding, with occasional shifts, of Mill's views on the vast range of problems that confronted the Victorian Age.

Dalhousie University *C.J. Myers*

The Question of Flannery O'Connor. By Martha Stephens. Baton Rouge: Louisiana State University Press, 1973. Pp. IX, 205. $8.50.

This study strikes at a problem that vexed Flannery O'Connor through the whole of her career. How can the Christian writer keep faith and at the same time reach a secular audience? In her first chapter, Mrs. Stephens argues that O'Connor failed to solve this problem because the faith she chose to keep was a calumny of life, "oppressive" and at times "intolerable". According to Stephens, O'Connor's soured Catholicism shut her off from experience. Like Hazel Motes, she used religion as a kind of slaked lime, blinding herself to "any good, any beauty or dignity or meaning, in ordinary life on earth". The freaks that hobble through her fiction point the falsehood of O'Connor's outlook, for they are meant to "represent, even at their comic worst, the norm of modern society. And one's experiences simply will not support such a view." Shifting the argument from religious to aesthetic terms, Stephens finds that O'Connor's work often suffers from a tonal imbalance between the comic texture of her stories and the grim view of reality that they reveal, and she closes out her first chapter with a detailed analysis of a contradiction of tone that she sees running like a fault line across "A Good Man Is Hard to Find." The two middle chapters follow up with extended readings of *Wise Blood* and *The Violent Bear It Away*, focusing on the religious outlook of the novels and on the "tonal and philosophical barriers" which that outlook puts before the reader. Stephens concludes her book with a discussion of three short stories "A Temple of the Holy Ghost", "A Circle in the Fire", and "Parker's Back".

This study will doubtless find a sympathetic audience. To an extent it deserves one. It is clearly and doggedly written. Its commentary on the two novels—which have not received sufficient critical attention—is intricate and often provocative. But I believe the book's strongest appeal is that it sets forth from a thesis that most readers will find close to their own instinctive reaction to O'Connor. Many, if not most, of O'Connor's *Catholic* readers probably also have found her vision of life "oppressive" and at times "intolerable" and for the same reasons that Stephens does. However, I must admit to disappointment, and it is Stephen's thesis itself that disappoints. For one thing it carries her away from the complexity of O'Connor's belief and in the end causes her to misrepresent it. O'Connor did *not* believe, either as an individual or as a practicing Catholic, that the life of this world is "a sordid, almost unrelievedly hideous affair". In fact she condemns such a view on more than one occasion as Manichean and clearly commits herself to a belief in the divine presence in creation:

> St. Augustine wrote that the things of the world pour forth from God in a double way: intellectually into the minds of the angels and physically into the world of things. To a person who believes this—as the western world did up until a few centuries ago—*this physical, sensible world is good because it proceeds from a divine source.* The artist usually knows this by instinct; his senses, which are used to penetrate the concrete, tell him so... The artist penetrates the concrete world in order to find at its depths the image of its

> source, the image of ultimate reality. This in no way hinders his perception of evil but rather sharpens it, *for only when the natural world is seen as good* does evil become intelligible as a destructive force and a necessary result of our freedom[1] [italics mine].

Now Stephens is certainly aware of this statement and of others like it. But my own guess is that she chooses to ignore them because she does not want her argument muddied and because she is not sufficiently interested in O'Connor's belief, but rather in "our" presumably common-sense, humanistic rejection of it as we find it, or think we find it, in her stories.

In understimating O'Connor's faith that "this physical, sensible world is good" Stephens impedes her own chances when she comes to deal with the fiction. She is unresponsive to O'Connor's vision of good and to the conflict of good and evil which gives the work its dramatic force. Admittedly, O'Connor seldom offers the reader a clear image of her sense of the divine source in external nature. When she attempts to reveal it, she generally does so through some symbol which is tossed at us as a minor detail of atmosphere. What overwhelmed O'Connor was not so much that external nature proceeds "from a divine source" but that man does, and that he can return to that source through grace. Most of her fiction dramatizes this struggle through nightmarish experience towards grace and redemption. Her idea of redemption depends upon her faith in an eternal life and can make no sense without such a faith. Stephens cannot take any of this seriously. She cannot accept O'Connor's vision of the good, and in failing to do so she unfortunately dilutes O'Connor's vision of evil.

O'Connor's world is neither "sordid" nor "hideous". If we want that world we will have to turn to the *National Inquirer* or Truman Capote's *In Cold Blood.* Obviously her work magnifies what we normally think of as grotesque, brutal, and deformed. She gives us simultaneously a comic and ruthless exaggeration, and she was totally conscious of doing so. What O'Connor is after is something far from scandal or perversion, far from a surface representation of "the norm" of our society or any other. She wants to force upon us the simple and abiding presence of evil that cannot be explained away by common sense or humanism and that is not diminished by our self-assurance that there is more to life than all that. What makes her evil legitimate, in a way that neither the editors of the *Inquirer* nor Truman Capote have ever known, is her conviction that evil needs good, that it can only exist within the heart of a humanity that is continually formed in the image of God, in a world that is continually created by God. It does not help much to be told that O'Connor's outlook is "difficult to accept". All that indicates is that we have to make a radical adjustment if we want to enter O'Connor's fiction, let alone judge it as doctrine or literature. Stephens tries very hard to carry us into the work, but for all her thoroughness she cannot carry herself fully into it. To paraphrase her, she cannot be the reader the stories require her to be and as a result she cannot do a fully adequate job of helping us to become that reader either.

Dalhousie University *M.A. Klug*

FOOTNOTES

1. Flannery O'Connor, "Novelist and Believer" in *Mystery and Manners,* selected and edited by Sally and Robert Fitzgerald (New York: Farrar, Straus and Giroux, 1969), p. 157.

The Road to Yesterday. By L.M. Montgomery. Toronto: McGraw-Hill Ryerson, 1974. Pp. 251. $7.95.

The reader who has already enjoyed the long popular books about Anne Shirley of Prince Edward Island will almost certainly find the same pleasure in this collection of hitherto unpublished stories by L.M. Montgomery (1874-1942). All the elements that have recommended *Anne of Avonlea* (1909), *Anne of the Island* (1915), *Rilla of Ingleside* (1921), *Anne of Ingleside* (1939), and others to so many readers will assure the success of *The Road to Yesterday.* If you have not yet read a Montgomery book (and, if you have never been an adolescent girl, that is a possibility), then this reviewer can only direct you to *Anne of Green Gables* (1908), the most successful of all Montgomery's works and bid you acquaint yourself.

In these fourteen stories probably written just prior to World War II, Anne is now a woman married to Gilbert Blythe, best loved enemy of her childhood. Though she and her family only hover in the background, they are a sure touchstone. In Montgomery's world, only misers, gossips, and hardened cads fail to acknowledge the charm of the Blythes. In fact, Montgomery repeats this point with such regularity that one becomes tired of it and of the Blythes who never achieve the vitality that they do in earlier books.

For the unconverted, this same flaw, a lack of vitality or credibility may mar Montgomery's entire conception. Here, as in the Anne books, Prince Edward Island, Montgomery's birthplace and the setting for most of her fiction, is an eversmiling world crowded with dreamy views and picturesque gardens. When Chrissie, the heroine of "The Pot and the Kettle", looks out the window of her old nurse's cottage, the view she beholds is typical of Montgomery's world:

> Chrissie...raised herself on one round elbow and looked out on a tiny river like a gleaming blue snake winding itself around a purple hill. Right below the house was a field white as snow with daisies, and the shadow of the huge maple tree that bent over the little house fell lacily across it. Far beyond were the white crests of Four Winds Harbour and a long range of sun-washed dunes and red cliffs. Such peace and calm and beauty didn't seem real.

The sustained lack of the 'real" may bother the reader whose tastes have been formed by a literature that commonly depicts grimmer scenes. Montgomery's vision was moulded in the first decades of the century, and her work reflects the sense of moral duty and the romantic idealisation of nature that prevailed in the popular fiction of the time. The heroines of her stories are without exception beautiful or, at least, of an appearance that might be called interesting. Small animals instinctively trust her heroes. The possession of wealth frequently marks a character as superficial. True love will come right in the end.

For Montgomery has chosen the ideal subject for her ideal vision—romantic love. Treated comically or with a touch of the macabre, but most often breathlessly, a romance is at the heart of all but one of these stories. In Montgomery's world, a nature that produces only convenient storms walks hand in hand with a destiny

that creates for every worthy lover an equally worthy mate and then, to bring them together, sets running an often squeaky set of coincidences. Chance meetings in the gardens of lovely, abandoned old houses are a mainstay of Montgomery's plots.

The Road to Yesterday, however, contains just enough exceptions to predictable endings and perfect matings to keep the reader guessing and make him wonder what Montgomery knew that her time and upbringing would not permit her to say. In "Fancy's Fool", the heroine has an old Aunt Hester whose visions of a dead lover mingle strangely with the lonely girl's reality and threaten to swallow her though she is saved in the end by a man of flesh and blood. Another mad woman figures in the comic tale "A Dream Come True" in which a bored husband is made to appreciate his thoughtful little wife and his humdrum, but serene life. The man is a Walter Mitty, and when Montgomery pops his daydreams, she also pokes fun at a mode that characterises most of her own writing. This contradiction piques the interest, and one wonders how conscious Montgomery was of its irony. "A Commonplace Woman", though awkward and sentimental, is noteworthy for its treatment of a woman who bears an illegitimate child, gives her up for adoption, continues to love her, and finally murders to save her pain. Illegitimacy was a standard topic for fiction around the turn of the century, but the woman was generally depicted as deceived and abandoned. This heroine of Montgomery's later years, however, even on her deathbed still rejoices in her affair with a famous painter, an affair she never expected to end in marriage. The murder of her illegitimate daughter's cruel husband is also a matter of pride rather than guilt or sorrow. Montgomery seems to have taken some note of the changing times, and the reader wonders what else lies beneath the benignly smiling face of Anne Shirley's most picturesque of all possible worlds.

It would be deluded, of course, to try to make a case for Montgomery as an innovator, and, when all is said, her appeal will be found where it has always been found, in her gaiety, optimism, and an ability to evoke the quality of pleasant dreams. Montgomery fans can argue that her stories partake of the imaginative permanence of fairy tales and that they will be remembered by even the impatient reader when less happy creations have been forgotten.

The University of Saskatchewan, Saskatoon *Raë Macdonald*

Plain Speaking: An Oral Biography of Harry S. Truman. By Merle Miller. Berkley Publishing Company, 1974. Pp. 448. $8.95.

In the summer of 1961, Merle Miller bagan a long series of interviews with Harry Truman and those who knew him before, during and after his presidency. These were intended for a series of television documentaries on the thirty-third president. But the timorous giants of American television refused to take on such a project, and the tapes amassed for the electronic media became the raw material for this

most fascinating portrait of that forthright and lively man who succeeded Roosevelt in 1945, won a great and surprising political victory in 1948, and left the White House in 1953 a leader of national and international stature.

In Miller's 'oral biography', Truman, who was seventy-seven at the time, comes through as much more authentic than in his own memoirs which, as Miller points out, were "dejuiced" and devitalized. There may be some lack of objectivity in Truman's account of his own exploits and in Miller's unabashed partiality for the man from Independence. But the format allows for caustic analysis of his contemporaries by one of the least phoney men in American public life. Richard Nixon, who even in 1962 had been on the national scene a long time, is a "shifty-eyed god-damned liar" and one of the two men whom Truman hated in his whole public career. His denunciations of Eisenhower, MacArthur, Dewey and a host of "damn fools" in American politics are delightfully and revealingly profane. Billy Graham was a "counterfeit". But *Plain Speaking* is not a catalogue of Harry Truman's pet peeves and harsh put-downs. We also see an amazingly well-read man who checks the Chief Justice on a quotation from Cato, a sentimentalist who kept Tennyson's "Locksley Hall" in his wallet throughout his life, and a man blessed with a delightful sense of humour.

But this book does not rest on its entertainment value alone—although those who produce lively political biographies should be cherished in the book-writing world; it has more fundamental values, especially in a time when political men and institutions are in danger of engulfment in a massive credibility gap.

In an age when straightforwardness and candour are not the hallmarks of political expertise, it is well to invoke the image of a plain, blunt man who led wisely and well in a time of immense stress which called for grave and difficult decisions. Already, Truman's presidency is winning higher rating than contemporary analysts gave it. While he may not be numbered among the select group with Jefferson, Jackson, Lincoln, Wilson, Roosevelt, he will outshine most of the presidents who preceded and followed him.

Truman is remembered for his hard-line containment policy in response to Soviet expansionism, but his containment of the Korean war and the avoidance of an horrific conflict with China may well have been his greatest diplomatic and political achievement. His dealings with that preposterous megalomaniac, General MacArthur, are cogently outlined in this book.

At the present time, the manner as distinct from the accomplishments of the man take on an appealing quality. As an astute observer of the Washington scene wrote some years ago: "Since Harry Truman left town almost nobody has spoken his mind. Mr. Truman took the tradition of plain speaking back to Missouri with him". When one thinks of the dissembling of Nixon, the vacuity of Eisenhower, the solemn insincerity of Johnson and the uncertain trumpet of Gerald Ford, there is reason to wonder if the Truman genre is gone forever. Miller describes Truman as the last human being to occupy the White House.

Miller's book makes useful reading in the Watergate era. It recalls a malaise in the political and social life of the United States far more severe than anything revealed in the current dreary tales of bugging, burglary and coverup by the Nixonites. In

this unhappy phase of their history Americans seem to show some sense of guilt or concern. But McCarthyism contaminated the land and only a few dared or even cared to note that something evil had happened. In those awful days when countless reputations died in innumerable congressional hearings and press conferences there were few champions of truth or purveyors of reason. Eisenhower withdrew his praise of General Marshall lest he offend Senator McCarthy, who had called Marshall a traitor. The Kennedys urged Truman to soft-pedal the issue in Boston. University heads bowed to the storm. Much of the press was supine or silent. But Truman thought that the hysteria was both wrong and ephemeral—"I cussed out old McCarthy every chance I got. He was nothing but a damn coward". Happily the United States came to its senses, but how fortunate that there was in a high place a man of sense and strength.

In American political biography we have had a plethora of revisionists of late, but Miller is very definitely not of that ilk. We see not a new Truman but are given a closer look at the man and a deepened appreciation of what he was and what he did.

House of Commons, Canada *Heath Macquarrie*

The Wolfe. By Marie-Claire Blais. Translated by Sheila Fischman. Toronto: McClelland and Stewart, 1974. Pp. 142. $6.95.

In the first page of this novel, the narrator makes an artless confession of his homosexuality, an inspirational definition of his role as saviour to other men, and a very promising statement that it is all this that he wishes "to penetrate more deeply". The certainty with which all these remarks are made is probably the cleverest piece of work in this most interesting novel. Who could fail to expect, for one thing, on reading "and why should I be destined for this kind of love rather than another", that is is the origins of the homosexual choice that will be explored? And who, on reading "as I reflect on the adventures that make up my life", does not automatically assume that these pages will be entirely retrospective, and that the happy almost naive attitude expressed in the opening paragraph will be the philosophical framework through which the whole will be viewed? And yet it is precicely through these assumptions that we are so artfully deceived.

Deceived, indeed, but ultimately dazzled by the author's ability to transcend the temptations of her literary genre. Of any form, it is the novel which is going to betray the author's attitude to the phenomenon of homosexual behaviour. It is the very flexibility of the medium that renders it such a dangerous trap: the freedom to manipulate both linear and psychological time invites a casual, developmental treatment of human behaviour, a Freudian paradise in which the serpent of the author's buried prejudices rarely fails to strike. Though neither Gide nor Baldwin would have admitted that they felt critical of their characters' sexual choices, both *The Immoralist* and *Giovanni's Room* condemn the homosexual as aberrant in the

simple act of examining his abnormal family background. Conscious or unconscious, the evaluation is made clear. The most extraordinary quality of *The Wolf* is its total acceptance of homosexuality. In a few brilliant flashes, the hero's family background is recreated, but the pictures are innocent of explanation. Even at eleven, Sebastien embraces his sexual destiny without surprise, and this is, I believe, a major triumph of the novel.

And we are not only denied implicit evaluation by the author: we are denied a consistent overview of this most unusual life. We discover that Sébastien does not always feel as certain of himself as he does at this opening moment, when he is so sure that he is truly offering physical and psychic redemption to a worthy lover. At such times, the love act is a holy communion; the body is the bread of life; the participants are at the same time the wolves who feed and the lambs which offer themselves as sustenance. But it is not always so, and Sebastien is forced to face this as he adds up his life. The first lover grew to deny the lamb; the aging teachers saw the communion as anything but holy, and as he confronts the memory of these denials, Sébastien begins to lose some of his assurance and faith. The most devastating blow to his mission of offering salvation comes at the end of the novel, and in a fashion which its beginning never allows us to suspect. And yet as the final drama begins to unfold, we are forced to accept the inevitablility of this disastrous experiment, undertaken by a young man who is, after his self-examination, goaded on toward the goals he is less and less certain he has attained. And hence the *ménage à trois* and the introduction of Gilles, seemingly lamb-like as is Sébastien, yet causing by his presence a horrifying metamorphosis of the worthy lover, Eric. The introduction of this character is beautifully timed: Gilles is one of Sébastien's old lovers, but we have not met him in the retrospective chapters, and, at fifty, he is vaguely suggestive of Sébastien's highly uncertain future. And as the situation among them deteriorates, Sébastien is left wondering whether, in awakening the appetities of his lovers, he has offered them love or murder, the role of lamb or wolf, the gift of life or the chill of death. The last sentence hangs by an enormous if, and we have developed such a complex view of him that we are really quite unable to predict his future or evaluate his choices.

And so Marie-Claire Blais has worked on us, too, the power of her acceptance, her willingness to see the man himself as he moves elusively through his life. *The Wolf* is a demanding novel. We cry out, at times, for a less tortuous style, for sentences that do not spill over into each other, but the earnest confusion which they contain could not, in the final analysis, have been communicated in any other way. We ask, at times, for some relief from the barrage of contradictory conclusions which Sébastien catalogues for us upon the balance sheet of his life: we are confused: we would like to find what we expected, an eleven-year-old experience, for instance, retold through an eleven-year-old consciousness. But such relief is not given us, for Sébastien is not indulging us with the portrait of the artist as a young lamb; he is, from his adult perspective, tearing wolfishly at what he has done. If we are looking for entertainment we will not find it here. But the novel gives us much, and it lingers with us long after we have finished reading, in a haunting vision of Luc's wild and lyrical dance through green pastures, or Eric, sunk beneath the surface of the swimming pool, baring every one of his voracious teeth.

Vanier College *Frances Davis*

Shakespearian and Other Essays. By James Smith. Cambridge and Toronto: Cambridge University Press and Macmillan of Canada, 1974. Pp. vii, 351. $17.95.

In "*Scrutiny:* A Retrospect", F.R. Leavis identifies James Smith as "one of the most highly valued of the inner group of collaborators". Even such an informal remark goes a long way towards placing James Smith's work as a critic. During his lifetime (1904-72), Smith earned a minor but important reputation as a *Scrutiny* writer, and the posthumous collection of *Shakespearian and Other Essays* is likely to confirm this estimate.

Of the essays on Shakespeare in the present collection, those on *As You Like It* and *Much Ado* first appeared in volumes of *Scrutiny* during the forties; the studies of *The Merchant of Venice, All's Well, Measure for Measure, The Winter's Tale,* and *The Tempest* have not been previously published. Yet, although the reflections on Shakespeare have been garnered from various times and seasons over a span of more than thirty years in Smith's intellectual life, the harvest is remarkably consistent. Some typical concerns of the *Scrutiny* group—the relations between art and society, the requirement of concreteness in language, above all the virtue of common sense—remain critical constants in Smith's treatment of Shakespeare's comedies and romances. Thus, in the essay on *As You Like It,* Rosalind attracts highest praise because of "the common sense for which she is everywhere advocate" (p. 19). A similar norm emerges by implication from the chaos of *The Winter's Tale,* which in Smith's view derives its unity from the central theme of "human imbecility" (p. 142). The inordinate jealousy of Leontes is only the most conspicuous example of imprudent behaviour in this play, Smith argues; Hermione betrays deplorable immaturity when she tries to prolong Polixenes' visit to Sicilia; even Florizel's enthusiastic praise of Perdita in the pastoral scene draws reproof as a form of intemperance. To apply the standard of prudent action with such rigour to the world of Shakespearean romance has its pitfalls; in extreme cases, critical judgments of this sort resemble uncomfortably the pronouncements of Malvolio.

In one important respect Smith parts company with the *Scrutiny* tradition: his critical observations are frequently coloured by a deeply felt religious conviction. The essay on Baudelaire (Chapter 10) is profoundly Christian in tone, for its point of view depends on an intimate familiarity with the mystical imagery of Herbert and Hopkins. In the Shakespeare essays too one feels that the issues of justice, mercy, forgiveness, and penance are more than thematic variations or building blocks in an obsolete world order. The study of *The Winter's Tale,* for example, ends with a quotation from Lady Macbeth's doctor: "God, God forgive us all!" It comes as no surprise to discover in the biographical note that James Smith lived through a "spiritual crisis" during his thirties, and found his answer in the Roman Catholic Church.

The longest and most important essay in this collection is a detailed study of *The Tempest.* Smith takes as his point of departure Prospero's speech about the "insubstantial pageant" or masque which he has created to celebrate the betrothal of Ferdinand and Miranda. The dream image in Prospero's speech corresponds to human experience, and in the play as a whole "all the characters are involved in the

dream contemporaneously" (p. 260). Miranda begins her dream in the condition of "nubility" (p. 225), and moves through the stages of desire and rashness to a level of social maturity. Caliban, who is neither a supernatural being nor an entirely evil monster, proves capable of learning at least elementary truths from the nightmare of experience: he demonstrates a degree of "prudence" superior to anything in the behaviour of Stephano and Trinculo. The entire assessment of Caliban is certainly the most unusual feature of Smith's interpretation. Caliban has a natural right to the island, which Prospero expropriates and returns to him only at the end of the play. Prospero's harsh statements about Caliban's moral nature are not to be taken at face value, Smith urges, for they amount to a mythology which conveniently supports Prospero's role as a usurping ruler. In the most perplexing section of the essay (pp.216-20), Smith toys with the suggestion that Ariel, Caliban, and indeed the action of the play as a whole may be a series of projections which comprise a grand hallucination in Prospero's mind. To establish the credibility of this notion would take more sustained argument than the author provides, and no doubt that is why he presents the idea in highly conjectural form.

Smith is not a system builder. His primary critical talent, as the study of *The Tempest* illustrates, is a shrewd ability to make provocative and sometimes provoking observations in an almost offhand manner. Thus, he gives an impressively cogent explanation for Prospero's repeated warnings that Miranda guard her virginity. To a woman of normal social upbringing such indelicate reminders would be unnecessary, Smith argues; "but Miranda has grown up in solitude, and therefore Prospero must function, not only as father but also as society on her behalf" (p. 227). On other occasions these keen observations are more likely to stimulate controversy than demand assent. *The Merchant of Venice*, we are told, departs from the fairy-tale tradition primarily in doing away with the figure of the emperor who supervises the wooing of his daughter in the *Gesta Romanorum* story; the role of the emperor is assigned instead to mere luck or chance (p. 45). This would be incisive criticism if any of it were true. In fact, Portia's dead father extends his presence rather ominously into the play through the device of the will. And the chief innovation on the fairy tale remains the transference of choice from the maiden herself to each of the three suitors.

Smith's primary defect as a critic is a scrupulous desire to keep his sense of humour in abeyance, and in a book centred on Shakespeare's comedies this is no minor annoyance. The constant search for "high seriousness" in comedy means that the clowns are either condemned for lack of prudence, or else virtually ignored. Launcelot Gobbo receives nothing but a sharp rebuke for his "clumsy jokes" (p. 56). Touchstone comes off as a predator who takes unfair advantage of poor Audrey. Smith glosses Touchstone's disrespectful account of the copulation of rams and ewes with stern disapproval: "About this there are two things to be noticed: first that it is nasty, and secondly that it is nastier because it falls outside the conversation" (p.13). Never an admission that the sexual jokes are funny, nor that they fall emphatically within the larger patterns of comedy. A book about comedy need not, of course, be uproariously funny. But discussion of comedy that has lost touch with humour runs the risk of becoming inadvertently amusing.

Taken together, the "Shakespearian" essays fall just short of making the decisive contribution to Shakespeare studies that the publishers hopefully announce. C.L. Barber's *Shakespeare's Festive Comedy* is in no danger of replacement as the leading study of the early comedies. On the romances Smith is perceptive, but less persuasive than G. Wilson Knight in *The Crown of Life.* And for a synthesis of comedy and romance, Northrop Frye's *A Natural Perspective* remains unsurpassed.

The "other" essays have been gathered from early *Scrutiny* numbers by Edward M. Wilson, who has edited the volume with considerable care. It is difficult to understand the principles which governed the choice of supplementary essays. There can be no quarrel with the inclusion of Smith's able and influential reflections "On Metaphysical Poetry". But the studies of Croce and Baudelaire could well have been sacrificed to make room for the essays called "Marlowe's *Dr. Faustus*" (*Scrutiny,* VIII, 36-55) and "The Tragedy of Blood" (*Scrutiny*, VIII, 265-80). Among the more interesting of Smith's theoretical positions is his conviction that Elizabethan comedies frequently invert the devices of tragedy. He argues, for example, that imbecility in *The Winter's Tale* is a comic variant of madness in *King Lear,* that the revival of Hermione is a comic inversion of Gloucester's attempted suicide. This point of view could be studied more closely if the discussions of tragedy had found their way into *Shakespearian and Other Essays.*

It would be tactless to object to Mr. Wilson's account of the life of James Smith, appended as it is to a volume that commemorates the career of a distinguished critic. Indeed, the story of Smith's critical endeavours is told with a resonance that recalls Mr. Casaubon's pursuit of the Key to All Mythologies. Perhaps it is suitably ironic that a critical insistence on the "unsentimental" virtues of the great English writers should lead, at length, to a sentimental treatment of critics.

Dalhousie University *Ronald Huebert*

You Are Happy. By Margaret Atwood. Toronto, Oxford University Press, 1974. Pp. 96. $3.25.

Mixed potions and spells cast—the workings of Circe the fair-tressed goddess dwelling on her island of charms, and the Sirens forever calling to men across mysterious waters. So Margaret Atwood in her latest, the sixth, book of poetry weaves her spells with words and song:

> the song
> that is irresistible.
> the song that forces men
> to leap overboard in squadrons.

The animals that were once men, sprouting hoofs and tusks and fur—the images of Margaret Atwood's poems—happen, she tells us, as she sits and watches.

You move within range of my words
you land on the dry shore
You find what there is.

And what there is is a wealth of magic on the pages of this book.

You Are Happy is a refinement of Margaret Atwood's earlier books of poetry. In a recent radio interview she called poetry a "crystallization of words". So this book of crystallized words itself crystallizes previous ideas and images.

the images
hitting into your eyes
like needles, crystals, you are happy.

You Are Happy—a query? a plea? an assertion? Perhaps all of these.

When did we lose each other? (A query)
Be alive, my hands
plead with you, *Be alive.* (A plea)
I can even say it,
though only once and it won't
last: I want this. I want
this. (An assertion)

Each develops from earlier poems, here refined and crystallized. In *You Are Happy* Margaret Atwood explores a wider range of emotions than ever before in an effort to distil the life essences from myth and love and personal experience. *You Are Happy* is a record of this exploration, opening with destruction and a newsreel poem of a botched execution, and ending with reunification, the risk taken and won—wholeness gained.

to take
that risk, to offer life and remain
alive, open yourself like this and become whole.

The exploration between is vivid and exciting.

On the cover of *You Are Happy* is a golden sun—a golden mandala wheeling through this book of poetry that becomes a spiritual journey of centring. The idea of poet as "interior decorator" arranging the furniture of the mind is expressed in the poem:

It's no coincidence
this is a used
furniture warehouse.

Throughout the book images change and concentrate themselves. Ideas play themselves out: mirrors and reflected visions, dismemberment, heads separated from bodies, reincarnation, a rebirth and new life.

> There is more to a mirror
> than you looking at
> your full-length body
> flawless but reversed

an early poem proclaims, and by the end of the book the poet urges us to "move beyond the mirror's edge" and "to pronounce your own flesh".

There are charms of dismembered bodies, taken apart and examined, bodies that are replaced in a new wholeness by the end of the book.

> The fist, withered and strung
> on a chain around my neck
> wishes to hold on
> to me.

Another poem states:

> But the severed hand
> the hand clutches at freedom.

Apart from the rest of the body, the hand cut-off has a life of its own. Fingers and ears presented on trays for sustenance. A headless deer flung in a ditch. A hen's head, newly cut from the body, masquerades as poet.

One of the "Circe/Mud Poems" relates how the poet finds herself assaulted by people wishing to consult with her, bringing "limbs which have unaccountably fallen off". They bring parts of themselves that have suddenly become alien to them, parts they no longer understand—pains and fears and silences. The poet is supposed to dispense answers and make all whole, and she presses her head to the earth for wisdom. At the end to the suggestion of escape to a desert island, the poet proclaims that she herself is already a desert island.

This idea of "islandness" is constantly brought up throughout the book. There are islands that do not exclude each other: Circe's island, an island over the horizon, an island where winter is not supposed to occur, and an island that harbours the the woman of mud—constructed by two young boys to fulfil their need for perfection.

We find ourselves again and again in *You Are Happy* beached on the island that is Margaret Atwood, landing on her "dry shore". Once again the idea of poet as "location" is found in her work.

We pull our vessels up upon the beach, perhaps bringing along some of our own dismembered parts, some of our own fears, and on this beach we are told "to rise up living", to open ourselves and "become whole". The pages of this island weave their magic spells, and we are transformed by them, for even the transformed sing in this latest book of Margaret Atwood's.

Dalhousie University *Ann Jacobs*

Riverlisp. By Frederick Ward. Montreal: Tundra Books, 1974. Pp. 154. $5.95.

Frederick Ward's *Riverlisp* is a difficult book to appraise, and an even more difficult one to categorize. Appropriately subtitled "Black Memories", *Riverlisp* is an attempt at fictional recreation of the type of shanty town made nearly extinct by super-highway construction and well-meant attempts at "slum clearance". The book should have particular poignancy, as well as interest, for Maritime readers, as Ward evidently got the idea to write on coming to Halifax four years ago and meeting local blacks just recently "relocated" from the then newly-razed Africville, on the outskirts of Halifax.

We are apt to come to such a production expecting a strong sense of nostalgia, and Ward does not disappoint us. From the outset, the dominant tone is that of melancholy reminiscence:

> Marcy say, that from the hills, looking into Riverlisp were the same as looking thru a window into a dark room from outside a run down barn shack. The hills be like the window: mortar round its inner frames be cracked, crumbly or missing. The pane, enclosed in patterns of dust and web, accent'd by rusty old leaves and what have dirt on the sill. This be her feeling of the place.

Surely, the tone of this passage—an excellent introduction to the 'memories' which are to follow—is clear enough. Ward's clarity does not, however, make the task of evaluating the book any easier. The difficulties are twofold. First, there is, for this reader at least, no readily available precedent by which to gauge *Riverlisp*, unless we choose to bring in Gertrude Stein's *Three Lives*, a comparison apt to raise rather more problems than it solves, because of the highly individual nature of Stein's own brand of fictional recreation. Second, the ordinary critical tools, or in any event what we have come to think of as the ordinary literary critical tools, simply don't seem to work. The principal aim of the book would seem to have been to evoke the particular colors, tastes, sounds, even smells of a lost community, of a bygone way of life; there seems to have been little attempt at anything more philosophical or systematic than that, though perhaps there is a philosophy implicit in the very fact of the book's existence. In any event, the problem is how to move from these bits of color, these tinsels of sound, to anything we could recognize as judgment or appraisal. We might even carry this one step further and ask whether our attempting to make the leap, or not, actually makes any difference.

On first reading, these problems seemed insurmountable. Later, however, I found help from a most unexpected source—the author's own 'invocation' suggesting that the book should "be read with indulgence...out loud." (I realized, indeed, that I had already been doing so, unconsciously). To be sure, this invocation did not much alter my personal response. On second and third readings, as on first, I found that Ward had succeeded in evoking a loving, sensuous, and vital, if ultimately blue, memory. His remark did manage, though, to provide a context for that response. Why, indeed, should anyone make that separation of thought and emotion I have suggested in my earlier remarks? Why not, in short, think of *Riverlisp* as a piece of

music? Surely this is how Ward has imagined it—consider his phrase "th shelter of th little squeaks". Finally, for me at least, it is both more satisfying and more sensible to think of the book as a dissonant if tender, minor-key musical exercise than as a novel, a poem, or even 'memories'. As a book, *Riverlisp* is well-worth reading, but it gives the impression of being merely the script, the blueprint for something of a different and I suspect a far higher order. At a number of points, the writing seems almost hobbled, encumbered not by any lack of technique but by the process of verbalization itself. I have the feeling that if we were to have *Riverlisp* as a piece of music, we would have a far better sense of what Ward could really do, and of where he was headed.

Dalhousie University. *J. C. Peirce*

Elite Accommodation in Canadian Politics. By Robert Presthus, Toronto: Macmillan of Canada, 1973. Pp. xii, 372.

Grading student term papers is "part of the job" and sometimés an intellectual exercise. The exercise can also involve the emotions of a professor. Sometimes I feel guilty about quickly putting down an "A" after only briefly commenting to the effect of "well done", and "nicely put" and "good use of the literature". Other less pleasant emotions come to the surface when I find my comments and corrections nearly exceeding the length of a poorly written paper. The notes taken and comments made while I read *Elite Accommodation in Canadian Politics* more closely approximated the latter situation.

The Presthus volume is a study of the place and function of interest groups within the Canadian political process. The research is cast within the framework of "elite accommodation" as developed by Arend Lijphart and the "interaction theory" of George C. Homans. The first three chapters provide the reader with a reasonable run-through of the theory of elite accommodation, aspects of Canadian political culture, and definitions and concepts from the interest-group literature. Further substantive characterization of this book, however, is difficult because of serious problems in research design and data analysis. The problems in research design may be less obvious and not all readers may agree with my comments. The problems in data analysis are readily apparent and not likely subject to disagreement.

The reservation I have about research design is essentially a question of "Who's on first". Or, whose behaviour and attitudes are we really considering? These questions arise because the data for this study come from twelve different sets of respondents representing four political systems. The total sample of 1,123 respondents consists of 640 interest group directors, 269 legislators and 214 higher-level civil servants from Ottawa, British Columbia, Ontario and Quebec. The reader can calculate from Table A-1 (p. 355) that the 269 legislators consist of 141 national MP's, 34 legislators from British Columbia, 52 from Ontario and 42 from

Quebec. No other tables allow the reader to calculate accurately the regional distributions of bureaucrats or interest group directors. While all these respondents are talking about interest groups in some part of Canada, they may not be describing the same groups in the same political system. When asked to ascribe relative influence to interest groups, a B.C. legislator, an Ontario bureaucrat, a national M.P., or a deputy minister from Ottawa or Quebec will have different referents upon which they base their respective judgments. If so, do we want to combine all responses to reach to conclusions about the perceived influence of interest groups "in Canada"? I suggest not and do so without at all denying the potential and need for cross-system, comparative research; I am not satisfied with assurances that regional differences will be (and occasionally are) noted where they exist.

Regardless of design questions, the quality of analysis completely undercuts most of the value this research might have. Periodic excuses for the nature of the data do not justify careless interpretation and misinterpretation of tables which are themselves frequently set up inappropriately for the hypotheses being tested. The troubles really begin in Chapter 9 dealing with "The Structure of Elite Interaction". Chapter 8 is relatively clean with the exception of two misspellings and four occasions in which the word "fulsome" is used in a rather unusual way. There is, however, some foreshadowing of problems to come in Chapter 7.

At one point in Chapter 7 Presthus is discussing the relationship between the level of personal interaction with lobbyists and the level of influence ascribed to lobbyists. Table 7-16 provides the data to test this hypothesis with the bureaucrats as the respondents. With a reported Gamma of .49 Presthus concludes that "the data strongly support the interaction-influence segment of interaction theory" (p.201). In Table 7-17 he then adds the legislative respondents to the bureaucrats and examines the same relationship. The Gamma value drops to .31 and he concludes that "...we find a similar and almost equally positive relationship." "Here, the relationship is nicely linear in the expected direction and it is strongly significant statistically" (p. 202).

Enough information is provided in these two tables to allow the reader to reconstruct a new table in which the relationship between interaction and ascribed influence is tested with only legislative respondents. This approximate reconstruction results in a table in which the cell frequencies yield a Gamma of .03. Instead of concluding that things are "nicely linear" and "almost equally positive", the correct conclusion is that approximately one-half of the legislators, *regardless* of the extent of personal interaction with lobbyists, ascribe high influence to these interest-group agents.

Another foreshadowing of problems to come is found in the discussion of the relationship between group effectiveness, targets and tactics used. Presthus writes, "Overall, the differences found are hardly substantial, and far from statistically significant" (p. 198). In generalizing from a sample to a universe, differences which are not statistically significant are not usually taken to be differences at all nor thought to be the basis for a paragraph's worth of discussion.

These forshadowings do not adequately prepare the reader for the melange of

error and confusion which begins in Chapter 9. There are literally too many serious examples of inept, strange and just plain erroneous presentations of data and conclusions drawn therefrom to be fully detailed within the confines of a book review. I will only highlight some of the representative examples.

The need to operationalize the concept of perceived interest-group legitimacy provides one interesting example. The task is so difficult that in five tables several operational definitions are used with the following variation in the marginal responses given by legislators:

Table	*High Legitimacy*	*Medium Legitimacy*	*Low Legitimacy*
9-2	74	165	24
9-3	45	119	95
9-5	109		86
9-6	158		91
9-7	29	87	116

In Table 9-2 63 per cent of the legislators fall in the medium legitimacy category; in Table 9-6 63 per cent of the legislators ascribe high legitimacy to interest groups; in Table 9-7 50 per cent ascribe *low* legitimacy to Canadian interest groups. If I were a lobbyist, I would be confused and unsure of my place in the political system. As it is, such variety in operational definition hinders, to say the least, comparability between the several tables.

Another problem is the care frequently necessary in accepting the conclusions offered by Presthus. Sometimes supplementary information may be usefully added to a sentence being read. An example of this is found in the conclusion to the discussion of Table 9-9. Again we are looking at the relationship between level of interaction and ascribed interest-group influence, this time as seen by bureaucrats. The conclusion can be filled in as follows:

> Here, the relationship is strongly significant [a function of sample size], [mildly (Tau=.23)] positive, but non-linear [although there is hardly enough difference between Tau and Gamma, much less strength in either, to bother with the distinction between linearity and curvi-linearity] (p. 257).

One of the most serious problems involves multi-variate analysis of non-parametric data. Presthus shows amazing ineptness in setting up the necessary tables for his multi-variate analysis (mainly in Chapters 9 and 11) and, not unexpectedly, has some difficulty in clearly discussing the findings. The confusion centres on which is the independent, control and dependent variable and where should each be placed in a table.

Table 9-14 (p. 262) has three variables: level of interaction, perceived legitimacy and influence of interest groups. Given the structure of the table, I assume that the data is meant to provide a test of the relationship between interaction and influence with legitimacy the control variable. Presthus writes:

> The relationship is significant and the correlations are high, indicating a strong relationship between the variables. . . Unlike legislators, when bureaucrats interact frequently with lobbyists and are influenced by them, they apparently develop confidence in them, which explains some of the variation in the total interaction process. (p.262).

From his discussion one would most logically conclude that Presthus considers legitimacy to be his dependent variable. The information given in this table is not sufficient to allow the reader to compute the individual cell frequencies and, therefore, not sufficient to compute Gamma values for the three sub-tables. Even an inspection of the percentages, though, suggests that the proper conclusion is that there is a moderately strong relationship between interaction and perceived influence (the dependent variable), *regardless* of feelings of interest-group legitimacy. That is, the control variable does not to any great extent modify the initial bi-variate relationship.

Presthus concludes this chapter by claiming, "Although the expected [interaction-legitimacy-influence] relationship is tentative among legislators, a positive association does exist among bureaucrats, and among the entire governmental elite *when the two subsamples are* combined." (p. 265, emphasis added) I submit that his presentation and discussion of data in this chapter give him precious little ground for making the claim. The interrelationship may exist, but Robert Presthus has shed only a dim light on the pattern.

Chapter 10 is surprisingly "clean" and straightforward. The members of Canada's political elite are shown to be relatively homogeneous in terms of socioeconomic background. In addition, elite members from each sector have shown considerable social mobility.

The respite of Chapter 10 is followed by a return to mormalcy in Chapter 11 which examines the correlates of "ideological, cognitive and affective" aspects of elite-belief systems. The big surprise at this point is the introduction of factor analysis to create operational indices of concepts such as economic and political liberalism, powerlessness, informational role, perceived openness of the political system and others.

To say that factor analysis is *introduced* into the work is a considerable overstatement. Its sole introduction is a brief, six-line footnote at the very beginning of the chapter (p. 283) in which Presthus rightfully gives Dennis Palumbo, *Statistics in Political and Behavioural Science,* credit for a "lucid explanation of various factor analytic techniques. . ." There is, however, a *complete* lack of information concerning the actual analysis yielding the various attitudinal dimensions. Factor analysis is not yet so taken for granted that readers can be expected to accept this work sight unseen, especially since the items being factor analyzed are probably (the information is not provided) not more than four-value, agree strongly to disagree strongly ordinal responses. Missing from either the text or appendix are the initial intercorrelation matrices, communalities, factor loadings, the value placed in the diagonal of the initial matrix, and the type of rotation used. This information is essential for the reader to judge the acceptability of this factor analysis of ordinal items. There are limits to my pragmatism in statistical analysis.

Less critically perhaps, the concepts of political efficacy and powerlessness are apparently based upon the identical set of items (see Tables 11-4 and 11-7). Anyone who has *experienced* the old saying, "You can't fight city hall", will probably not want to quibble with this conceptual overlap.

Having brought the full power of factor analysis to bear upon his ordinal items, Presthus then proceeds to group his respondents into High, Medium and Low positions. Supposedly, these groupings were created by selecting two cutting points in his standardized factor scores, apparently dividing the total sample approximately into thirds. Information concerning this step is lacking. In addition, sub-elite mean scores reported on page 297 and 301 are strangely high. The respective means for MP's, bureaucrats and directors on the political liberalism index are 10.900, 10.874 and 10.982. As a standardized measure a factor score should have a mean at or very near zero (0). Sub-group means should, therefore, average out to zero and those reported clearly do not. In any case, the analysis of this chapter falls back upon the familiar cross-tabulations as in earlier chapters. Unfortunately, the confused pattern of multi-variate analysis noted earlier persists. As in Chapter 9, there is almost complete confusion between independent, dependent and control variables. The instances in which some apparent sense is drawn from the tables seem only the result of a perverse ability to read tables the wrong way while still catching a hint of what might have been found were the tables set up properly.

Having overcome the shock of switching, rather late in the book, from non-parametric to parametric analysis, one can imagine my excitement upon discovering that the final analysis chapter (12) would pull everything together through the use of multiple regression. Of special interest was another brief footnote (p. 335) informing the reader of the "major" statistical assumptions of multiple regression. The first assumption, that multiple regression requires "at least an *ordinal* level of measurement" (emphasis added) hardly does justice to the long-standing debate between statistical purists and the pragmatists, nor does it detail the care usually taken by researchers willing to use parametric statistics on non-parametric data. No authority is cited in this instance.

Some of the analysis in Chapter 12 is interesting, but I will comment only on the first table (12-1) which shows the relationship between several independent variables and perceived group effectiveness for legislators and bureaucrats, considered separately this time. Of the ten independent variables in the legislators' regression analysis, the first, "pro-lobby valence", accounts (in terms of its simple correlation with perceived effectiveness) for only 13 percent of the variance in the dependent variable. None of the last seven variables (again taken by themselves) account for more than two per cent of the variance in perceived group effectiveness. The multiple R^2 is .26. Such are the building blocks of systematic analysis.

The regression for the bureaucratic respondents turned out marginally better. Interestingly, level of interaction is most strongly correlated with perceived effectiveness (r=.48), explaining by itself 23 per cent of the variance in perceived effectiveness. The next item, powerlessness, by itself accounts for only five per cent. The final four items have simple correlations of .08, .07, .02 and .01 with the

dependent variable. Had multiple regression been adopted right from the outset, a more parsimonious research statement than that provided by this volume might have been achieved. Other problems, however, could remain. Chapter 12 contains three instances (pp. 337, 341 and 342) of erroneous reporting of information clearly provided in tables.

Chapter 13 is a mercifully brief and fairly well-written conclusion which comments on the consequences of elite accommodation for the Canadian political system. Presthus points to a neglect of comprehensive, long-range planning, a reinforcement of the *status quo*, a restriction of meaningful mass participation and a monopoly of access by established groups. The points could have been made equally well by any of the traditionally-schooled (used descriptively, not pejoratively) leaders of Canadian political science.

As an appendix the reader is offered a "methodological note" which is totally inadequate and in which Presthus has the effrontery to comment upon the "institutional back-up" Canadian universities provide quantitative research. Someone working with a counter-sorter and desk calculator would still be doing the computations necessary for this research project, but he need not be as confused as the author.

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Queen's University *Dale H. Poel*

E.J. Pratt: The Evolutionary Vision. By Sandra Djwa. Toronto: Copp Clark, 1974. Pp. 160. $2.35.

This latest addition to the *Studies in Canadian Literature* series promises a re-evaluation of one of the major and most complex themes in Pratt's poetry. Having perceived that little recent attention has been given to the earlier poems, or to the development of Pratt's ideas, Sandra Djwa proposes "to provide a basically chronological study of the poetry, focusing on Pratt's strong interest in evolutionary thought." In doing so, she suggests that Pratt was both a contemporary and a cosmopolitan Canadian poet, with roots deep in the intellectual and literary traditions of the Victorian age. She points out his relationship to writers from Samuel Butler and T.H. Huxley, to Charles G.D. Roberts and J.C. Smuts. In addition, Dr. Djwa introduces material from Pratt's theses, manuscript copies, lecture notes, and correspondence, documents which are not easily available to most students, and which should provide valuable insights into the work of a challenging poet. It is an ambitious attempt for a small book—too ambitious in that the weight of the material is greater than the strength of the argument.

In her treatment of influences and analogues the author is usually careful to qualify what she cannot document, noting for example, that the vision of nature in *Towards the Last Spike* "strongly suggests" holism, the popular philosophy of J.C. Smuts. However, when she attempts to trace particular influences in individual works, she often seems to impose a meaning from without, and to ignore the poetic

text. It is this tendency which apparently lies behind the weakest part of the study, Djwa's treatment of Pratt's theological background and of his religious attitudes as expressed in the poetry. Her ineptitude in this respect is doubly unfortunate, both in view of its relevance to her major theme, and of the opportunity missed to rectify the distortions of Sutherland and Sharman.

The chief difficulty appears to spring from Dr. Djwa's assumption that the concept of Christ central to Pratt's theses, and recurring throughout his poetry, is derived from Strauss' *Life of Jesus*. Pratt refers to this work once in his first thesis, only to indicate that Strauss' theory, already outdated, was based on a false hypothesis. While he is appreciative of the methods of both the mythological school of critics, of whom Strauss was the leader, and of the historical school, he dismisses the conclusions of both as extreme. This thesis is a "five-finger exercise" in modern Biblical criticism, at the end of which Pratt remains, if evasive, still open. *Pauline Eschatology* reflects the influence of both schools of criticism, but it contains no referece to Strauss, and the image of Christ presented therein is not identical with that of the first thesis. If Professor Djwa feels justified in using the phrase "Strauss' historical Christ", she should make clear to the reader exactly what she means by it.

Furthermore, to assume that in "The Highway" the poet is "specifically invoking the historical Christ of Strauss", is to ignore the interval of time separating this poem from Pratt's thesis, as well as the fact that he was aware of the long history and the connotative richness of the title "Son of Man", which in its apocalyptic and eschatological frame of reference embraces both immanence and transcendence. In assuming that "the real" is to be thought of as historical, entirely within the dimension of time, and in contrast to the supernatural and all that transcends time and the historical, Professor Djwa makes a separation between layers of reality which cannot be separated in Pratt's thought. It is to be feared that this kind of "separatism" merely creates new problems, and accounts for Professor Djwa's easy dismissal of the last lines of "The Highway" and "The Truant", as well as of difficult passages in *The Roosevelt and The Antinoe* and in other poems.

Nothing in her interpretation of earlier works such as *Clay*, apart from the usual vague references to a "religious crisis", prepares us for the author's reading of *The Witches' Brew*. Much of the impact of this poem comes from Pratt's ability to put the traditional imagery of eschatology into an ironic context. However, it is difficult to find any evidence, either within or without the poem, to suggest that he intended the witches as "an implicit parody of Father, Son and Holy Ghost". Had he done so, he surely would not have been naive enough to submit the poem to Ryerson Press, or to be disappointed when the board of directors found "the vintage too strong". He knew as did Lorne Pierce that, in perspective, the temperance movement was far removed from the Trinity. Whatever his private reservations may have been, Pratt's good taste and his natural reticence usually prevailed.

Describing "The Iron Door" as "an enquiry into Christian eschatology", Professor Djwa remarks that this poem "is central to Pratt's developing vision of the relation of man to the cosmos." This conclusion may be true, but after the chapter on *The Witches' Brew* Professor Djwa does not adequately prepare us for the radical

change in Pratt's attitude that such an interpretation of "The Iron Door" would suggest. It is not clear that she uses the terms "Christian belief", "Christian ethics", and "Pauline hope" as Pratt would have used them, or as the reader might be expected to understand them.

In her treatment of *Brébeuf and His Brethren* Dr. Djwa contends that diverging critical views indicate "an essential dichotomy...between the transcendent seventeenth century Christianity of Brébeuf, the poem's subject, and the human, turn of the century, new theology of Pratt, the poet." To identify Pratt's twentieth-century perspective with, "the historical Jesus of the United Church divinity school at Toronto in 1910", whatever this may mean, is to suggest that his religious sensibility in 1940 was still severely retarded. Pratt's attempts to be both "objective" and accurate allowed him to feel much more at home with his material than Professor Djwa feels with his poem. She misinterprets the most common Christian symbols, and does not seem to realize that words such as "incarnation", "transubstantiation", and "litany", used in a religious context, carry specific connotations, and deserve to be defined and used correctly.

Professor Djwa does indicate that in the course of Pratt's development Darwin gave way to the wider and more balanced vision of Smuts and Innis, and that Wundt made room for Freud (although Pratt seems to have said that he preferred Jung!). Is it inconceivable that his theological position may also have broadened to permit a certain degree of harmony with the historical and scientific points of view, that it was truly an evolutionary vision, as well as a vision of evolution?

The value of Professor Djwa's study is undermined by the false assumptions already indicated, as well as by others too numerous to discuss in a limited review. Some of the inaccuracies may, perhaps, be insignificant typographical errors, but others are seriously misleading. For instance, Professor Djwa appears to have misunderstood Huxley's view of the cosmic process which he describes as amoral, rather than malignant. In addition to these weaknesses, glib reference to innumerable unsubstantiated "influences" soon strikes the reader as little more than pretentious name-dropping. Sentences are all too often illogical or ambiguous, while the excessive intrusion of parentheses is annoying.

This is a work that surely fails to do justice to the author's ability. The valid insights that the reader senses the book may contain are not developed fully enough to prove their worth. It is to be regretted that Professor Djwa did not limit herself, according to the time and space at her disposal, to exploring with greater care a single aspect of the evolutionary theme in Pratt's poetry. Had she done so, we might have been greatly indebted to her. As it is, the task still remains to be accomplished.

Dalhousie University. *Angela T. McAuliffe.*

What The Thunder Really Said: A Retrospective Essay on the Making of The Waste Land. By Anne C. Bolgan. Montreal and London: McGill-Queen's University Press, 1973. Pp. xvi, 184. $13.50.

"What is offered here is a retrospective view of *The Waste Land* and one which, according to Eliot's own prescript, is determined if possible 'to see the object as it really is'—to see it, that is, in a way that will relate it not only to its maker and his material, but to its reader, to its time and place in literary history, and to its own informing spirit as well."Thus the author in her prefatory note. And if she does not succeed in illuminating all that she sets out to discuss, the problem lies in the ambitious range she has chosen. The best part of this learned study is its careful exposition of the relationship between Eliot's poetic practice in *The Waste Land* and the ideas to be found in both his literary criticism and his Harvard dissertation on Bradley.

Anne Bolgan discovered Eliot's thesis on Bradley in 1954. Her present study reflects the passionate interest she has shown since then in Eliot's early philosophical attitudes and training. She worked with him in the editing of that long forgotten study. And in the Preface to the published version—*Knowledge and Experience in the Philosophy of F.H. Bradley* (London: Fabèr and Faber, 1964)—he acknowledged her "important" and "painstaking" editorial work. She is, therefore, particularly well placed to discuss the influence of Bradley on Eliot, and the similarities among Eliot's critical ideas, poetry, and instinctive philosophical assumptions.

The major section of the book is its penultimate chapter, "A Resume of Bradley's 'Great Argument'". By that stage of her study, Anne Bolgan has established her view of the poem as "dialectical". This involves a "collision" of "particles", their "dialectical dance", and their final transmutation into "a new whole" by "the mind which creates". These terms appear to be arbitrary in the opening chapters, and—when closely related to the poem itself—they appear unnecessarily pedantic. The theoretic or aesthetic account of what the poetry itself does so forcefully and immediately often seems to be making heavy weather in the opening chapters. But by the time one reaches the penultimate (and longest) chapter on Bradley, the necessity for this philosophic groundwork becomes clear.

One does not really need a discussion of Eisenstein's (the film-maker) views on "spatial form" and montage to understand the cinematic moments in *The Waste Land.* Nor does one need an aesthetic explanation of the effect created in the poem by its continuous juxtaposition of past and present—the "collision" which produces the "new whole" or "third something". But when these concepts are related to Bradley's triadic logic, his three-sided view of the relation between subject perceiving, object perceived, and the new-whole which is the process of perception itself linking subject and object, then the significance of Anne Bolgan's setting of scene is clear. As she explains mid-way through the book: "the use to which Eliot puts his own brand of complex literary allusion emerges from and is a precise literary variant of those aesthetic principles which are central to post-Hegelian

process philosophy. The tightly packed wit which is Eliot's most distincitive poetic trademark and which is generated, for example, by his collision of the 'typist home at teatime' with the heroine of Goldsmith's *The Vicar of Wakefield*, is a direct result of the concept of dialectical form implicit in such philosophy" (p. 86). Concern of this kind seems far removed from "tightly packed wit", and adds little new to our understanding of the passage cited from *The Waste Land*. But it does open up and lead to a fascinating analysis of the constant similarities among Eliot's ideas and Bradley's ideas, on which the poet concentrated his early, professional, philosopher's scrutiny.

For the critic, the going is not easy. *What The Thunder Really Said* is a dense book. Its language is often technical and abstract as the author explains the development in philosophic thinking from which Bradley's (and therefore Eliot's) ideas emerge. The result is a convincing exposition of the history of Eliot's ideas and assumptions, and an indication that these assumptions are as constant in *Four Quartets* as in *The Waste Land*.

Anne Bolgan's argument—that *The Waste Land* is a special kind of failure resulting from Eliot's inability to control the "voices" in the poem—is less interesting than her history of ideas. She argues that the "rude unknown psychic material" of Eliot's unhappy first marriage could not easily be transmuted by him through the voices of his poem. As a result, there is confusion over the status of the Tiresias persona and that of the Quester Hero.

The value of Anne Bolgan's study lies in its discussion of the origin of many of Eliot's ideas. She runs the risk throughout of not heeding Eliot's early insistence that the critic should consider poetry "primarily as poetry and not another thing"—a danger she recognizes. Her own study is closer to what Eliot later described as the "legitimate and useful" activity of studying "something a little beside the point", which "is to be judged as a contribution to psychology, or sociology, or logic, or pedagogy, or some other pursuit." This is not a final judgement on *What The Thunder Really Said*—it is far too sensitive a book to be described as "beside the point"—but Anne Bolgan's own specialised interest in Eliot's relationship to Bradley of necessity takes her study into a rarefied realm.

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Education as Cultural Imperialism. By Martin Carnoy. New York: David McKay Company Inc., 1974. Pp. 378. $10.00

The Politics of the Canadian Public School. Edited with an introduction by George Martell. Toronto: 1974. Pp. vii, 257. $11.00. Paper $4.95.

On November 29, 1968, the Student Union of the University of Saskatchewan, Regina Campus, published a special issue of its official journal, *The Carillon*, protesting against the university administration's threat to cut off its funds. The

entire front page was dominated by an arrestingly violent drawing; the head of a young student, his eyes bulging in impotent rage, was shown gagged by a padlocked chain drawn tightly around his lower jaw. As nearly as I can remember subsequent events, the student protesters symbolized by this gagged Prometheus managed to bite through their own respective chains and continue their harangue of university authorities, but the rhetoric of the picture clearly said otherwise—that an oppressive educational system was stifling free expression among its students.

The scarlet cover of my copy of Martin Carmoy's *Education as Cultural Imperialism* sends out almost the same pictorial message. Once more a youthful head is encircled by a padlocked chain, but this time two differences are noticeable: the chain binds the upper head in the area of the brain and the face is a docile blank. The same enchained head could also serve as visual motto for George Martell's *The Politics of the Canadian Public School*, for in both books the authors interpret schools as agencies of capitalism which prepare the young to accept uncritically an unjust economic and political system that exploits the labour of the many to support the profits of a few. Carnoy, an associate professor of education at Stanford University, explores a large canvas from an historical perspective. He examines educational systems in India, Africa and the Americas as they have developed since colonial times. Less ambitious in coverage, Martell's book comprises a selection of ephemeral pieces by himself and other writers from *This Magazine*, an Ontario magazine of which he is an editor. Although his title announces national scope, most of the pieces in fact concentrate on recent developments in Ontario and Quebec, with one excursion into the part played by the British Columbia Teachers' Federation in defeating that province's Social Credit government. Both authors, though, share a common philosophic base. They see society in terms of the classic Marxist view of an unremitting class war which can end only when the capitalist system is destroyed.

As Carnoy interprets his historical data, all the educational institutions that Europeans introduced into Asia and Africa were intended to further the commercial exploitation of the native populations. The secondary schools and universities established by the British in India were a means to train the children of the upper classes to become an English-speaking élite capable of serving as middle men between the British masters and the impoverished masses. These privileged few became acculturated accomplices in the milking dry of their own land and people. Direct imperial control ended a generation ago, but Carnoy maintains that cultural bondage persists in India to this day. Educated Indians continue to "feel much closer bonds with British professors than with Hindu peasants to whom they are unable even to speak." (p. 101) Such alienation from their own people is the inevitable effect on the élite minority that the colonizing power chooses to educate in its own culture. Carnoy traces a similar pattern in West Africa, which the European nations in a burst of capitalistic rivalry scrambled to colonize in the nineteenth century. Here again the children of local ruling families were educated in the language and culture of the occupying country. As these colonizing countries withdrew from direct domination in the period that followed the Second World War, the native successors to power were usually members of the educated class

brought up in the European mould. The result has been that the emergent nations continue in their cultural and economic dependence upon the very powers that first oppressed them. They continue to export primary commodities like cocoa and palm oil and to serve as markets for the manufactured goods of their former capitalist bosses. Under their new black rulers the common people are no better off than they were under direct colonial control.

In his chapters on the parallel histories of Peru and Brazil, countries which broke their colonial ties with Spain and Portugal and have since become economic satellites of the United States, Carnoy sees many differences but some basic similarities. For many generations, in each country an élite group of the conquering European race has held power over the rest of the population, both white and non-white. This relatively small ruling group which profits from the exploitation of their country's natural resources by foreign capitalists (especially capitalists in the United States) controls a restrictive educational system designed to ensure that Indian and black citizens receive just enought primary education to make them tractable victims of the status quo. Some vocational training is available to children of the white working class, but vocational students are barred from the academic secondary schools and the universities, which remain the preserve of the professional and upper classes. In these South American oligarchies as in the United States, reasons Carnoy, a small group of people occupy the control centres of economic and political power. The liberating route to money and power lies through the academic secondary schools and universities, but that route is closed to all who are not already members of the ruling élite.

Up to this point in the book the reader may respect Carnoy's argument without completely accepting it. Each chapter is voluminously documented (one chapter has more than one hundred and forty endnotes), but the ideologists quoted and referred to with approval are mainly people like Lenin, Memmi, Fanon and Freire, all thinkers distinctly left of centre. Only one apologist for capitalism, Joseph Schumperer, is allowed any space, and his ideas are made to seem ridiculous. The reader's mental seed bed then is apt to include a grain of skepticism, a grain which burgeons into disbelief as he reaches the book's conclusion.

The final chapter describes public education in the United States as performing the same restrictive function as education in the Brazilian dictatorship. In Carnoy's version of social reality an alliance between professional educators and American capitalists has developed a network of schools which train the children of the working class solely in punctuality and subservience to authority. The thousands of comprehensive high schools which offer the façade of equal opportunity actually stream the children of the working class and minority groups into vocational training and bar them from courses that lead to university and the higher economic levels of business and the professions. "Internal colonialism in the United States was/is analogous to the direct colonialism in India....More successfully even than the British in India and Africa, U.S. educators were able to impose low-level vocational education on U.S. minority groups." (p. 354)

That conclusion is a little hard to swallow. As I write these words I can hear an announcer's voice from the radio in the adjacent room. Names from the U.S. news

drift through the air—Rodino, Javitz, Jaworski, Kissinger, Berg, Sirica—they have a minority group tang. Strange, how did those people slip through the educational screen into the centres of economic and political power?

The articles by George Martell and others in *The Politics of the Canadian Public School* attempt to develop the theme of the class struggle in the context of Canadian education. Their total effect is lame, for several reasons. One is the style which, depending on the article, can vary from the glib colloquilism of *Time Magazine* ("a bunch of tight-assed lower-middle-class climbers, running scared and mean") to the doctrinaire dreariness of *The Daily Worker* ("teachers and workers can unite to resist corporate domination...the school favours individualism and lessens the instincts of solidarity...helps to weaken collective consciousness"). But more serious weaknesses are the reliance on hearsay evidence and demonstrable inaccuracy. In "OSSTF: the Path to Teacher Unionism" Martell damns conservative members of the Ontario Secondary School Teachers' Federation as unmilitant ninnies who cosy up to the provincial government, but he achieves his effect partly by innuendo and reported gossip. Smear labels are attached to the OSSTF's executive members to diminish them to "provincial bureaucrats" and "Bay Street officials". The outgoing president "is reported" to have dismissed an important teachers' strike in Windsor as an "exercise". Other members of whom Martell disapproves are "Wheedling sweet and reasonable—an old maid's acid cutting at their voices...." Rational argument should be free of such shabby devices.

"From Pilgrim's Progress to Sesame Street, 125 Years of Colonial Readers" by Satu Repo contains at least two inaccuracies, one of them unintentionally comical. She states, "Since 1846 Ontario schools have only been able to use textbooks authorized by the provincial government—a regulation that wasn't always easy to implement or enforce." In fact there are scores of textbooks in literature for which the community boards of education have the sole right of authorization. Later she identifies Thomas Nelson and Sons (Canada) Ltd. as "the only Canadian-owned textbook publisher left in the now predominantly American textbook industry." One wonders what Bill Clarke and Jack McClelland would make of that revelation. And what would Lord Thompson think, over there in his London headquarters?

Another article, "Drug Control in the Classroom", which purports to deal with the use of drugs by Canadian educators to control unruly behaviour in the schools, is prefaced by a news story from Los Angeles on the misuse by educators in Californian schools of the tranquilizer, Ritalin. The article itself contains only one unsupported allegation of similar misuse in a Canadain school; every subsequent reference to drug therapy in schools is to practices in the United States. The inclusion of the article in a Canadian anthology seems misleading and irrelevant.

To sum up, reading this book was like wading through one-eyed reportage of last year's news. An illustration of how dated the material is already can be found at the bottom of page 250 in a footnote which urges the reader to subscribe to *Community Schools,* a radical-left magazine about education in Toronto. But *Community Schools* ceased publication some time ago when its two government grants ran out. Someone should inform this anthology's editor.

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