Book Reviews

Radical Innocence: Studies in the Contemporary American Novel. By Ihab Hassan. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1961. Pp. 362. $6.00.

Ihab Hassan's *Radical Innocence* attempts to do for American fiction of the past decade what John Aldridge's *After the Lost Generaion* (1951) did for the post-war novels of the middle and late 1940's. (On a few topics—Norman Mailer, Truman Capote, Paul Bowles, Frederick Buechner—Hassan's book overlaps Aldridge's, though the paths of inquiry and the estimations of the two critics have little in common.) The task Hassan sets himself is to pioneer an initial evaluation of the achievement and scope of the contemporary American novel and to identify the central experience out of which this novel is emerging. To this task he brings a trained and knowledgeable mind, an acute sensibility, and a great deal of pretension.

The philosophical assumption on which *Radical Innocence* is premised is existentialist: the individual today is incommunicado, doomed to a tortured and isolated existence in a soulless, incomprehensible universe. The pattern of experience in modern life must therefore be destructive, and it is the encounter between the destructiveness of experience and the individual ego which, Hassan believes, "lies at the dramatic centre of the modern novel in Europe and America." This organizing vision lends itself naturally to a critical orientation which throws the whole focus upon the protagonist. Hassan's own definition of a novel is "a judgment on experience rendered through fictional characters", and his method is to take up, in thematic sequence, the initiation rites of three comprehensive types of existential heroes—the victim or scapegoat, the self-deprecating hero, and the rebel or rogue.

Hassan's approach, of course, omits a great deal. The details of style and form, one of the absorbing interests of modern criticism, are given short shrift. The exercises in stylistic analysis, with the exception of several incisive passages on Truman Capote's prose, are patchworks of generalization and vacuity, usually attached rag-tag fashion to the tail end of a discussion. But the approach does have this value: it satisfactorily accounts

for the persistence, especially in contemporary American literature, of the adolescent or young adult as hero. The initiation of the adolescent into a corrupt and valueless world, as in Salinger's *The Catcher in the Rye,* represents the crucial experience of Everyman. Hassan logically observes that the two alternatives facing the young initiate are either acceptance of the conditions of life and integration into society, or rejection of these conditions and recoil from the world. The hero defines himself by his response to the act of initiation—he may be either rebel or sufferer, or commonly, both. This last is an important insight, for it partly explains not only the character of the contemporary hero (no one can have failed to observe the modern hero's peculiar compound of innocence and guilt, victimization and rebelliousness) but the character of much contemporary fiction as well. Since the hero is too much a victim to be tragic and too much a rebel to be comic, the work in which he is situated cannot conform to any traditional comic or tragic archetype. And indeed, as Hassan says, the novel today is shaped in an ironic mould in which distinctions between comedy and tragedy are invalid.

Hassan's essential insight into the nature and predicament of the fictional hero is undoubtedly correct, but it is hardly so novel as he seems to suggest. The young heroes of Dostoevsky and Lawrence, among European writers, and those of Hemingway and Mark Twain (at least Huck Finn) among the Americans, to mention only outstanding examples, are also victim-rebel types, at odds with society, enmeshed in a chaotic universe governed by chance and accident. Like Hassan's contemporary heroes, they also must fall back upon arbitrary and personal truths in the absence of accepted norms of feeling and conduct, and they are also solitaries foredoomed to failure in their encounters with experience. If there is a distinction between the contemporary American hero in fiction and his forefather or his European counterpart, as most readers probably feel, it will have to be established on more substantial grounds than Hassan has indicated. The destruction of traditional values and of traditional literary genres has been in progress since at least the early eighteenth century, and since the mid-nineteenth century the fictional hero has frequently been what Hassan calls an existential man. If the modern hero is more existential than his predecessors, or lives in a more existential world, the difference is only one of degree and cannot alone be made to account for the radical distinction between pre-war and post-war fiction. That is why Hassan's thesis is only a partial explanation of the character of the modern novel: it is inadequate as a differentiation.

For a book dealing with the recent American scene, *Radical Innocence* strangely omits any mention of Vladimir Nabakov, whose *Lolita* ranks him as a contemporary American author of high merit and obvious importance. It is true that Nabakov belongs to an earlier generation, but it is equally true that *Lolita* belongs very much to the contemporary milieu, and since Hassan's concern is with literature, not biography, there is no adequate explanation for this omission. Such interesting developing writers as John Updike, Jack Kerouac, James Baldwin, and Philip Roth, who would appear to satisfy both

the requirements of age and those of aesthetic achievement, are mysteriously dispatched with apologetic notes.

These deficiencies of matter are combined with a style that is frequently didactic, circuitous, or self-consciously "poetic". Hassan relishes the purple passage: "We think our fiction . . . distilled in the green alembic of summer workshops . . .", "the sloshing writers and the finicky artists. . . ." He also has a fondness, as Tristram Shandy said of the critics of Sterne's day, for "placing a number of tall, opake words, one before another, in a right line, betwixt [his] own and [his] reader's conception." One of Hassan's more hackneyed techniques is what may be called the pseudo-precise paradoxical equation. This rather trite rhetorical gimmick consists in the deployment of a syntactically balanced paradox which is linked and given point by some old standby such as "precisely because." One example will suffice: "the need to act precisely because action is no longer meaningful." Sometimes the pursuit of syntactical balance leads to what appears to be an aphorism, but is actually only an enigma: "The logic of error is the grammar of possibility." I have turned this sentence every which way with disheartening results!

A more serious flaw is Hassan's fast and loose toying with concepts. When he writes that evil and guilt in Capote's work "are defined by the individual consciousness without reference to an accepted social or moral order", it is impossible to take him seriously. Self-contained evil or guilt, having no reference to an outside order, is madness, or at best fantasy. Evil and guilt, by necessity, require a social or metaphysical norm or the words are being bandied about in a sense contradictory to historical and customary usage. When he insists that the search of the American Beat writers is "at bottom" a "religious quest" (what is it at the top?), he is indulging in decadent sentimentalism and, some other readers might add, blasphemy.

The virtues of *Radical Innocence* derive from the same intellectual tendencies which too often shackle the prose in artificial balances and antitheses—that is, an ability to detect underlying similarities and to discriminate. Among other valuable distinctions to be found in this book are the illuminating remarks on Capote's "nocturnal" and "daylight" styles (the styles of *Other Voices, Other Rooms* on the one hand, and *Breakfast at Tiffany's* on the other), and the equally perceptive commentary on Salinger's polar character types—"the Assertive Vulgarian" (the matron of honor in *Raise High the Roof Beam, Carpenter,* Maurice and Stadlater in *The Catcher in the Rye*) and the "Responsive Outsider" (Holden and Phoebe in *The Catcher in the Rye,* the Glass family).

Whatever its shortcomings, which are to be expected in any pioneer work, *Radical Innocence* is a useful and even necessary book. It is the kind of book that should be published every decade or so to keep us alert to the imaginative pulse of our own age. For the literary community the stimulus and discipline of serious criticism can only have a tonic effect; for the student of literature in particular, who has perhaps become too acclimated to received opinions and petrified insights, this book conveys the excitement of witnessing the formation of initial insights and evaluations operating on fresh material.

It is a suggestive rather than a definitive treatment of the recent American novel, a sort of skeletal apparatus which hints at the cohesiveness and trends of fiction today. The job of construction is incomplete, but Hassan has made a tentative effort at erecting the frame on which other critics may build.

Dalhousie University RONALD HAFTER

Soviet Attitudes Toward American Writing. By Deming Brown. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. ix, 338. $6.00.

Professor Brown's book examines another side of the multi-faceted Soviet literary establishment. To the growing series of works on Soviet literature that treat, for example, political control, various recurrent themes and character types, the depiction of national or ethnic minorities, the impact of the Five Year Plans, and so on, we may now add a study of Soviet attitudes toward American literature. The particular advantage of this study is that it reverses the normal approach, focussing on Soviet responses instead of on Soviet products, on reaction instead of on action. Professor Brown's is a pilot work that will lead, one hopes, to a broader study of Soviet responses to numerous other national literatures, of the East as well as of the West.

Perhaps the two most valuable features of the book are, first, its documentation of the effectiveness of Soviet techniques of "taste-control", and secondly, its repeated demonstrations of an apparently endemic Russian infatuation with virile adventure stories. As Professor Brown points out, it is impossible to ascertain how Russians might respond to American books which the State refuses to translate or publish; on the other hand, he can measure, at least approximately, what Russians are taught to believe about America and American literature by considering the kinds of books published, the numbers of copies printed, and the interpretations supplied by the critics. When he gives the publication figures for Upton Sinclair's *The Jungle* and then reproduces numerous critical evaluations of the book that have appeared over the years, we can observe certain changes in emphasis for ideological reasons, as well as the constant inculcation of inaccurate or incomplete impressions about America. No doubt many Russian readers retain a certain scepticism about Party-sponsored attitudes toward any Western nation, yet it becomes obvious that they lack the literary evidence necessary for constructing informed opinions of their own.

The second valuable feature of the book reinforces the first. The marked preference by publishers for rugged, virile heroes and the constant attention given to such heroes by critics lead one to conclude that there is a widespread popular enthusiasm for them. And this is confirmed by the prevalence of the same type in Soviet literature itself. We can understand why it is that Western readers, intrigued by the neurasthenic heroes who dominate so much European and American literature, find Soviet books dull and superficial. We prefer inner anguish; Russian readers evidently insist upon overt action.

To declare, as Professor Brown does (p. 220), that Jack London cultivated the taste for brute force in primitive settings among Russian readers is probably an over-statement, for it neglects to account for Gorky or Serafimovich who were concurrently exploiting analogous native material. But to claim that continued publication of London tends to perpetuate a taste for the adventurer makes clear sense. London's continuing appeal would seem to indicate that Russian taste has been successfully controlled—or perhaps starved.

Professor Brown had the same difficulty that is faced by many writers on Soviet affairs, namely to make an interesting, readable book out of materials that tend to be repetitious and monotonous. The high degree of conformity demanded of critics and writers at any given moment because they must endorse the Party Line makes this inevitable. Professor Brown's solution is to alternate his focus between general background and specific illustration. Thus he describes cultural and historical trends from the Second War to 1960 in two chapters and then devotes a series of chapters to the reception of individual writers, for example Dreiser, Fast, Hemingway, and others. By repeating this process throughout the book, he alleviates, to a degree, the danger of perfunctory, repetitious analysis. And he is able to provide lively treatments of the Soviet response to Longfellow or Harriet Beecher Stowe, whom few Americans read. The differences between Soviet and American attitudes toward American literature are brilliantly displayed.

University of Michigan DAVID H. STEWART

The House of Words. By Lovat Dickson. Toronto: The Macmillan Company of Canada, 1963. Pp. 304. $5.50.

In *The Ante-Room,* Lovat Dickson told the story of the formative years of his youth, chiefly in Canada; now in *The House of Words* he continues with his maturity when in England he harvested the possibilities built up in him: an inherited questing energy and intelligence; humanity developed by family affection; self-confident aggressiveness learned in the struggle with obstacles not past surmounting; and the beacon of purpose encouraged and directed by Broadus' teaching of English literature.

His career in England began in 1929 under the protection of a tame millionaire who installed him, at the age of twenty-six, as effective editor of the stately *Fortnightly Review.* He happened upon a kindly publisher, a perfect tutor in the art of editing, and a series of inspiring and helpful friends, and he blesses the luck that cast them in his path. Certainly that world contained many who were different, and luck can not be discounted, but these were able and experienced people who must have learned that kindness is a limited commodity which should be bestowed where it will do the most good. One never has any feeling that theirs was misapplied.

He could hardly have chosen a more difficult time to begin. Taxation and the first war had cracked the old order and thrown it on the defensive; within a year came

the great depression, and the capitalist world began to crumple; with the second war the changeover was complete. In this era of confusion, while the established firms were tumbling into bankruptcy, Dickson acquired control of *The Review of Reviews,* launched his own publishing firm, and, wonder of wonders, succeeded. That is, he succeeded in doing valuable work of the kind that he thought worth while, and in keeping afloat, a feat in itself. Just before the second war, an unavoidable personal expenditure forced him to abandon independence and to seek security with the Macmillans. He blames himself for lacking the tenacity of the Victorians, but the situation was different. Even the powerful Victorians were poor by modern standards, so frugality was respectable. By the thirties success was demanding an affluent façade making for insecurity, and one must swim with the stream or be left stranded. Dickson's sense that the stream has been carrying him not in the best direction comes through poignantly in his description of the burial of the ashes of Sir Max Beerbohm in St. Paul's, all the notabilities attending, while Von Rintelen, the Kaiser's godson, whose book had helped to launch the firm of Lovat Dickson Limited, had died unattended on his way to work as a jobbing gardener. The fashionable great are part of the façade, and misfits have no place there. It is one of the charms of this book that, though the story is framed in the constant struggle for success and financial possibility, the picture glows throughout with enthusiasm for the written word and its endless power to deepen emotions and widen understanding and so to enlarge the capacity of the human race. That such an enthusiasm should have come out of Canada ought to place Professor Broadus among the nation's heroes.

In this story of the work of editor and publisher one sees the literary world from a new angle and comes to appreciate the constructive contribution of so many whom one knows best as the frustrating disseminators of "The Editor regrets", men inspired by a duty to defend the field of literature from shoddy workmanship and low ideals. Here is a wide gallery of portraits of the literary and publishing giants of the time, most of them sympathetically treated, for the author stresses less the pettiness and vinegar to be found in all men than the greatness and kindness and helpfulness of so many during those overcompetitive years.

The writing suits the matter, now personal and evocative, now objective and clear. For me a little of the urgency vanished when the author sold his business and joined Macmillans, but for him, too, the change from adventurous responsibility to administrative security had its bitterness. Only a reviewer's malice could tempt me to find a slip. On page 67 it is stated that *The London Mercury,* edited by J. C. Squire, sold for two shillings a copy, whereas it was for three shillings (unless they lowered the price when my contributions to it ceased). But this is a book that young authors should read and digest.

Wolfville, N.S. J. S. Erskine

Tennyson Laureate. By Valerie Pitt. Toronto: University of Toronto Press, 1963. Pp. xi, 293. $7.50.

In the preface to his edition of the early poems of Tennyson, Churton Collins prophesied in 1900: "He has taken his place among the English classics and as a classic he is and will be, studied seriously and minutely, by many thousands of his countrymen, both in the present generation as well as in the future ages." *Tennyson Laureate* is the latest in the sequence of studies of Tennyson's poetry made since 1900. It is another attempt to rediscover the Tennyson who was a poet first and a representative Victorian afterwards. Miss Pitt has two lines of approach: first, to reconstruct an image of Tennyson's mind in the process of growth; second, to relate his poetry to his own purposes and intentions as the Laureate.

The author traces the growth of Tennyson's mind from the charnel-house obsessions of his boyish imagination to the imperturbable calm of "The Ancient Sage." She speaks of Tennyson's life-long preoccupation with the phenomenon of flux and change, his nostalgia for past splendours, his early technique of musical incantation and emotional evocation, and the progress of his art towards the use of evocative imagery for symbolic purposes. She goes on to outline clearly the importance of such particular influences on the poet as the theology of F. D. Maurice. Her discussion of the peculiar ambivalence of Tennyson's mental experience, in which he vacillates between his desire to safeguard the sanctuary of inner consciousness and his need for social relationship, assumes a special significance as the integrating principle of this study.

Miss Pitt argues that Tennyson is to be understood as a man who had a precarious hold on his apprehension of material reality, and she shows that there was nothing perverse or morbid in his insight into the disturbed or distracted psyche; she points out that Tennyson was neither a *poète maudit* nor a panderer to the prejudices of his generation, and that his official poetry has much good in it.

The second approach, which calls for an elaborate discussion of the little known along with the famous poems, has been carried out quite consistently, although with varying degrees of success. In doing so, however, the author has demonstrated the possibility of an even more comprehensive study along similar lines. Such a study should set Tennyson free from the yoke of preconceived theories about him and his age, and assess him for his intrinsic worth.

Tennyson Laureate forces the reader to re-examine many of the commonplaces of "received" criticism. "Enoch Arden" is not dismissed on grounds of its sentimentality but is considered as the product of the same imagination which produced "The Palace of Art" and "The Lady of Shalott." Convincing interpretations are offered to show that poems that are customarily ignored for their professional, didactic, or Victorian flavour may not be without merit. The book, as a result, assumes the character of a defence against charges that Tennyson ceased to develop as a poet after 1842 and that after 1850 he betrayed his genius for the "respectability of Laureateship". This *apologia* is carried

on vigourously for poetry produced up to 1855, the year of *Maud;* from then on the argument ceases to be so forceful. In the later chapters appreciative comment is frequently mingled with objective criticism of Tennyson's attitudes as the Laureate. For example, "Tennyson's Laureate verse is not, then, the verse of a complacent poet working in an outworn convention but the vigorous creation of new forms for a new national consciousness not unlike that of the Elizabethan age", and "the trouble with Tennyson's imperialist philosophy is that, however understandable, it is still a mystique, and a mystique which limits his sympathies. We cannot get away with a Mother Empress, nor, I hope, with a vision of things in which all men, whatever their race and history, are to be made into model Englishmen."

Part of the interest of Miss Pitt's interpretations lies in her strategy of emphasizing a significant aspect of a poem by examining it from a fresh perspective. For example she maintains that "Enoch Arden", which is most often used by critics to demonstrate Tennyson's subservience to his age, is a poem about death, exile, desolation, and unendurable solitude. She relegates science and religion to a minor place in the synthesis of *In Memoriam.* Similarly *Maud* is looked upon not so much as a study of morbid psychological states as a work dealing with corruption in society. The poem is elevated to a position of greater importance as an expression of Tennyson's social and political philosophy than *The Idylls of the King* or the "occasional" pieces.

The author seems to be quite successful in demonstrating the organic quality of Tennyson's work; his later poetry is seen to be akin in theme, motif, and inspiration to earlier verse. In "Enoch Arden" "we return to the meanings of 'The Palace of Art,' it is the desolation of the isolated soul which is evoked by the images . . . it appears as another meditation on the individual isolated from his society; and like the *Idylls of the King,* a study in heroic failure."

The treatment of *The Princess* is the least satisfactory part of the book. The author comes close to abandoning her line of argument and engaging in analysis for its own sake. Phrases such as "Tennyson's usual sleight of hand" detract from the quality of her reasoning.

Her observations on Tennyson's method of composition may be of interest to the scholar:

> It was Tennyson's method to work from fragments of verse which he returned to and elaborated later. He wrote down odd lines and half lines of poems which then or many years after, might become the germ of a finished work. Then he made a copy of these verses and from it elaborated two or three drafts of the poem from which his final work would be created. And, after all this, the poem was privately printed in a trial edition, circulated for the criticism of friends, and only when this was done did it reach the consummation of publication.

Perhaps the best part of the book is the chapter entitled "Out of the Woods." It

contains a discussion of the 1842 poems which is designed to show that they occupy a crucial place in relation to Tennyson's early and later verse.

Some general conclusions may be drawn from this book. First, that there is an underlying unity of sensibility in the changing styles and techniques of Tennyson's poetry; second, that his didactic poetry, paradoxically, suffers from the faults of his virtues; third, that Tennyson is far better in poems dealing with courage in failure than has usually been believed; fourth, that the controlling themes in Tennyson are Time, Love, Sorrow, and the concept of permanence in change.

Tennyson Laureate may hold a limited interest for the scholar, but the general reader should find its style lively and stimulating. In so far as this book brings into a clearer focus the humanistic core of Tennyson's poetry it offers a new dimension to our approach to the poet.

University of Alberta A. H. QURESHI

To Katanga and Back: A UN Case History. By Conor Cruise O'Brien. London: Hutchinson [Toronto: Nelson, Foster, and Scott], 1962. Pp. 371 (maps and illustrations). 35s.

The story is an unfinished one. The U Thant Plan has, at least formally, ended the Katangese secession. To be sure, the all-powerful UMHK with its extensive financial ramifications in Brussels, Paris, London, and New York has emerged unscathed as an endemic threat to the continued survival of a truly independent and viable nation.

The Vice-Chancellor of the University of Ghana and former UN representative in Katanga, Dr. Conor O'Brien, with a sustained narrative drive tells the distressing story of UN vacillation and incompetence in the handling of the Congo affair. It is an explosive indictment.

Dr. O'Brien judiciously weighs his evidence as he saw it in Elisabethville at UN Headquarters. In the fullness of time, future historians must delve into the inner sanctums of the Belgian Cabinet meetings in the first tortuous month of Congolese independence, the archives of the ever-secretive UMHK whose political dealings and financial machinations are still shrouded in mystery, and the dossiers of the French, British, and American Embassies, not to speak of those of Tshombe's benefactor in the other Congo republic, Abbé Youlou. Although history cannot wait for all the answers, the story that emerges is a graphic and instructive one.

The Congo club, says O'Brien, consisted of an inner core of Americans that encased Mr. Hammerskjold with an outer ring of Afro-Asians. Communist-bloc countries were barred from this club, and "care was taken to see that no member of the Secretariat who was a citizen of a Communist state saw the Congo telegrams". More incredible was that the UN Soviet Under-Secretary for Political Affairs and Security

Council Affairs did not have access to the Congo files that were in the custody of his American subordinate, Mr. Heinz Wieschoff.

The gap between promise and fulfillment was abysmal. Andrew Cordier, notes O'Brien, had taken the decisive step which, politically, broke the back of Lumumba, "the Prime Minister who had called in the United Nations". The Prime Minister was denied access to radio transmission while Kasavubu had access to the powerful Brazzaville transmitter, as had Tshombe from the no less powerful one in Elisabethville. In addition, by closing the airports to non-UN traffic, Cordier rendered it impossible for Lumumba to obtain outside aid, whether Soviet or African, and very difficult for him to rally aid inside the Congo. Had it not been for Mr. Cordier, there is little doubt that the support Lumumba could have rallied at this crucial moment would have been most formidable. US Ambassador Timberlake himself, no admirer of the Prime Minister, is reported to have said that if Lumumba had walked into any gathering of Congolese politicians as a waiter with a tray on his head, he would have emerged as Prime Minister. As it was, however, Lumumba's authority never recovered from the blows dealt him, not only by Kasavubu and his diplomatic backers, but also by the United Nations force.

Belgian policy towards secession was ambivalent, understandably so in terms of the economic rivalries among the big capitalist powers. While in practice it supported the secession of Katanga, Belgium nevertheless opposed recognition of that secession by other powers. It was a shrewdly engineered policy destined not only to protect its mineral El Dorado, but to prevent it "from being protected by someone else". Hence the well-orchestrated Anglo-Belgian campaign against the "sinister forces of American monopoly capital"! A more flagrant case of the pot calling the kettle black could hardly be imagined.

After the American mammoth corporations, Kennecott and Anaconda, the Union Minière was the largest producer of copper and of cobalt. Officially, the profits of the UMHK, as quoted by O'Brien, between 1950 and 1958 were 3.1 billion francs. What the author does not say is that this figure, astronomic as it is, is an official figure—a public relations figure. In fact, it may well be three times as high.

O'Brien gives us some insight into what we already know of Catholic power in the Congo, but it is extremely inadequate. A classical ruling class did not exist in the Congo in the familiar sociological connotation of that concept. What we saw (and still see, with certain modifications) was a tripartite power élite: the integrated corporate structure (free enterprise had no place in this scheme, except on the periphery), clerical power, and the colonial bureaucracy. Suffice it to say that, although there were divergences, their aims were invariably identical. In the Congolese social framework (the contrast with Angola and Algeria is glaring) the poor white had no place. This was a deliberate policy decision of the tripartite power élite.

Since this book was written many important developments have taken place, and the Congo's ordeal of power continues. It could be argued that the new Secretary

General, an Asian, is more forthright than his predecessor. This reviewer, at least, does not share the author's encomiums on Hammerskjold (although O'Brien is one of his implacable critics). A nordic aristocrat by birth, Hammerskjold was never at one with the national aspirations and liberation movements of the coloured majority on our planet. His blind hatred of Lumumba was only one facet of this, and the violent personal clash between them was one of race and ideology, more especially of race.

It is true that many of the mercenaries have left, and that Tshombe has now been tentatively consigned to limbo; but the Congo scene continues to be dominated by the most depressing of compromises. Why were not Tshombe and Munongo brought to trial not only for the murder of Lumumba and some of his ministers, but for thousands of atrocities committed since this book was written? U Thant's contention that this was not done because a trial of that sort would be an impediment to national unity is, to put it mildly, simply not supported by the facts. It will have and is having the opposite effect right now in the Congo. What deals have been struck between the UN, the UMHK, and the Western powers have not been revealed.

O'Brien's work is a scholarly and dignified contribution to the Congo's history; its lessons and prescriptions have yet to be fully understood.

Ecole Nationale de Droit et d'Administration, Leopoldville FREDERICK F. CLAIRMONTE

On the Mystical Poetry of Henry Vaughan. By R. A. DURR. Cambridge, Massachusetts: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. xxi, 178. $4.50.

Professor Durr is clearly not responsible for the statement on the jacket of his book: "he differs sharply with the majority of critics who place [Vaughan], along with George Herbert, among the seventeenth- and eighteenth-century poets of nature", for he mentions no one who has been so eccentric as to regard Herbert as a nature poet. He is severe, however toward those critics who have tended to read into Vaughan the attitudes of the Romantic revival, and he states his own thesis thus:

> With few and recent exceptions we have not understood Henry Vaughan; we have understood neither his meaning nor his manner. If we had we would long ago have lost interest in iterating the fact of Herbert's influence; we would have gone beyond a few parallel passages in Vaughan and his brother, or Hermes Trismegistus and Agrippa, to the larger context of Christian mysticism, and we would have tried to comprehend not only intellectually but intuitively the nature of this rare experience of which those who have known it write with such unanimity and fervour . . . .

The writing of such Christian mystics as St. Bernard, Walter Hilton, and Jacob Boehme, he contends, provide the closest possible analogies for Vaughan's verse, even when they do not directly influence it, because they embody the experience which the poet knew

and the tradition within which he worked. Hence he turns to this literature in order to elucidate Vaughan's themes and symbols.

There is every evidence that Professor Durr possesses abundantly the kind of knowledge which he postulates as the key to the proper understanding of Vaughan. He is widely read in mystical literature and strongly sympathetic toward mystical experience. If his study does not resolve to everyone's satisfaction the old debates about the quantity and quality of Vaughan's mysticism, it provides at least an admirably careful and informed analysis of those elements in the poet's religion which have most suffered from vagueness or naïveté in treatment. In his readings of the poems sometimes reference to the Bible seems to make allusion to later mystical literature superfluous, but he succeeds in clarifying much of Vaughan's symbolism: of seed and plant, of frost and storm, of the pilgrimage, and of "spiritual espousal". As exegesis, the book has undoubted usefulness.

Durr is open, however, to a criticism similar to that which he himself makes of another recent student of Vaughan, Ross Garner: "in outlining the orthodoxy of Vaughan's assumptions he moves very far away from the unique quality of Vaughan's poetry." Many of Vaughan's admirers have conceded that their poet is rarely so perfect an artist as Herbert, for example, and they have claimed for him in compensation a marked individuality of vision, but Durr places his emphasis on those qualities which Vaughan shares with other mystics, and leaves us with little sense of his special qualities. While he asserts that Vaughan is more consistently a great artist than has usually been supposed, in his analysis of the verse he seems more concerned with the mystic than with the poet. Unfortunately he relegates systematic discussion of the relation between the aesthetic and visionary powers, which one might have expected to find at the heart of the book, to an appendix entitled "Poetry and Mysticism". His exposition of Vaughan has important aesthetic implications but these remain to be developed.

University College, University of Toronto ALLAN PRITCHARD

Henry More: the Rational Theology of a Cambridge Platonist. By AHARON LICHTENSTEIN. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. xii, 250. $6.60.

Henry More and his fellow Cambridge Platonists have enjoyed, as the present author puts it, "a good press." Tulloch's admirable examination of their writings established the direction and attitudes of scholarship for almost one hundred years, and much subsequent work has been more sympathetic than critical. Although the primary concern of the present volume is More's thought, its focus is deliberately wide. In determining More's place in the history of seventeenth-century theological and philosophical speculation (not, after all, a considerable one), the author examines the larger question of the nature and causes of the transition from the imaginative and intellectual religion of Donne's

day to the relatively arid deism of the end of the century. More's prolific pen was productive for over forty of the crucial transitional years, and his efforts, successful at first, to keep up to date with modern thought render him a valuable indicator of current trends. So that although much that More wrote "is dead—stillborn from its inception or subsequently fossilized", the comprehensive perspective of the present study discovers its value for the history of seventeenth-century religious thought.

The fundamental split in More's thinking is presented convincingly in two central chapters: the first analyzes his conviction that reason is an integral part of man's religious life and that there is accordingly no opposition between the volitional and intellectual movements of man's spirit. This belief was the basis for his rejection of enthusiasm and extreme Puritanism, and it is expressed most strongly in his earlier works. We also find in More, however, a distrust of reason which reminds us forcibly of the later deists. This distrust is based on the assumptions that religion is an essentially simple matter, and that salvation is primarily dependent upon the will. The consequent reduction of religion to morality follows naturally. The unresolved inner conflict between these two contradictory views of the nature of religious experience is apparent throughout More's works, and the author refuses to consider one more essential than the other: "We may justifiably assume that the ideal of a unified intellect and will represents More's central position, but the tendency to bifurcate them must be regarded as equally basic in his thinking." This would seem to be neither well-stated nor a true conclusion of the lucid and penetrating argument which constitutes the heart of the book: a man who once accepts the bifurcation cannot be said to retain with equal fervour the ideal of unified intellect and will. Nevertheless, the analysis of the unconscious self-contradiction in More's thinking is the fruit of a balanced appraisal by a scholar whose understanding of the nature of religious commitment contributes significantly to his work.

It is unfortunate, however, that in the present volume More's scientific writings are divorced from his views on religion and virtually untreated. No balanced view of More's rational theology and of his understanding of the nature and operation and limits of reason can be complete without serious consideration of his attempt, in his own words, "to talk with the Naturalists in their own dialect". For More science was little more than an apologetic defence of God's existence and an attempt to Christianize the new mechanism. Lichtenstein seems to accept the traditional view that More was, in some sense or other, a real scientist, and he considers More's interests in theosophy and science to be incongruous, whereas they are in fact completely consistent attempts to prove the existence of spirit.

Nevertheless, the book is the best full-length study of Henry More and a valuable introduction to the thought of the Cambridge Platonists. There is an excellent bibliographical essay and bibliography.

University of Toronto R. A. Greene

The American Vision. By A. N. KAUL. New Haven: Yale University Press [Montreal: McGill University Press], 1963. Pp. 340. $7.00.

What makes the American novel of the nineteenth century different from the English novel of the same period? Why do Fenimore Cooper, Hawthorne, and Melville seem to stand outside the "classical tradition" of the novel as we see it in Dickens, Thackeray, and George Eliot? Critics have complained that the Americans have not been sufficiently concerned with social reality, and have explained this deficiency by reference to lack of material for social criticism, or to the immaturity of the new society, or to the novelists' lack of technical skill. These explanations are superficial and unsatisfactory. Perhaps the American novelist of the nineteenth century tried to do something quite different from his British counterpart, because his basic experience of society was not a British or European experience, and therefore the critics' preconceptions of a good novel need to be modified or enlarged to include themes and patterns in fiction of which Dickens and George Eliot are innocent.

A. N. Kaul thinks so. The fundamental American experience is separation—separation from an established but corrupt society in search of a community life where men may grow in wisdom and virtue; and the fundamental American problem has been how to reconcile individual freedom with a social organization that does not outrage the moral autonomy of "the single separate Person". The problem has not been solved and the good community has not been achieved, but we never stop thinking about them. "Preoccupation with an ideal society constitutes an integral part of the American novelist's work." The nineteenth-century American novelist was aware of and concerned about his society, but his main business in fiction was not to describe that society or to offer escape from it or to prescribe remedies for its particular evils; his exploration of existing society led him repeatedly to the theme of the ideal community life. He posed the ideal against the actual. He was not a reformer or a romantic escapist; he was a visionary.

From this point of view Mr. Kaul makes a careful and cogent examination of the chief fiction of Cooper, Hawthorne, and Melville, and of Mark Twain's *Adventures of Huckleberry Finn.* Natty Bumppo is placed in unyielding opposition to the emerging American civilization which the conservative Cooper deplored, and the Leatherstocking Tales record the loss of the ideal in the actual. To Hawthorne an obsessive self-regarding individualism led to the Unpardonable Sin; it was clear to him that man must realize himself in community and that any firm improvement in the human condition must come through a regenerated moral consciousness. In *Typee* Melville placed his dream of an ideal community in opposition to a corrupt civilization, and in his succeeding books struggled to keep the faith in the increasing gloom. Finally, in the best American work of fiction in the century Mark Twain structured his mordant criticism of civiliza-

tion on the contrast between the ideal community of Jim and Huck on the raft and the spectacle of "democratic" imbecility on the shores of the Mississippi.

University of Saskatchewan CARLYLE KING

Bismarck, the Hohenzollern Candidacy, and the Origins of the Franco-German War of 1870. By LAWRENCE D. STEEFEL. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1963. Pp. 281. $6.50.

There are certain problems in history which seem to fascinate subsequent generations. Sometimes it is the importance of the problem, but more often, perhaps, it is the insolubility that provides the fascination. No solution is final. Some scholar thinks that he has a new insight and arranges the evidence to substantiate his interpretation. Sometimes new evidence is forthcoming and so the whole ground has to be gone over again. Very often it is subsequent events that keep the interest alive.

One question that has never lost its interest has been that of the causes of the Franco-German War of 1870. For over ninety years it has been discussed without a final verdict. The importance and interest of the subject, the relationship of the problem to all European history since, the variety of interpretations that can be provided, the uncertainty of much of the evidence, the appeal to personal and patriotic motives—all these provide endless sources for conflicting opinions.

Was the war inevitable? Was it indeed in the logic of history? Could the unification of Germany have been brought about without a war with France? When the war finally came so suddenly in the summer of 1870, what was the cause and who was to blame? Was the whole question of the Hohenzollern candidate for the Spanish throne only the occasion and not the cause? To what extent was French fear and jealousy of Prussia the real reason? To what extent was the growing weakness of Napoleon III, both physically and dynastically, a contributing factor? Above all, what was the role played by Bismarck? To what extent did he control the play? Did he engineer the whole episode and for his own purposes bring on the war? Was he the skilful player who without any scruples and with diabolical guile led the French Emperor and the Duke of Gramont down the garden path? Bismarck's adroitness, his courage, his nerve, his lack of scruples, and above all his success, made the world more than suspicious. He boasted of his cleverness ever afterwards, and this did not lessen the world's suspicion that his was the leading role.

The book under review is the latest, and partly, but not entirely, because it is the latest, it is indispensable to anyone studying the subject. Professor Steefel does not cover the whole field. He has selected only part of the problem; but this part he has made his own, and he gives us a thorough and impartial account of the candidacy of Prince Leopold of Hohenzollern to the Spanish throne. In a way the present book

is a revision of the late Professor Lord's book on the same subject. That book was published in 1924, but much has happened since then and considerable new evidence has come to light in the intervening years.

One sad confession has still to be made. All is not yet light and probably never will be. The last word has not been spoken. The discussion can still go on. Professor Steefel has given us a clearer view of the facts, but there are still shadows, and still room for differences of opinion. One thing is certain. Not even Bismarck had a clear plan that he followed through to a successful end. Perhaps this is best expressed by the Chancellor himself: "It is to misconstrue the essence of politics to assume that a statesman can draft a far-reaching plan and prescribe as law what he wants to carry out in one, two or three years. The statesman is like a wanderer in the forest. He knows the direction of his route but not the point at which he will emerge from the woods".

Dalhousie University G. E. WILSON

Literature and Sincerity. By HENRI PEYRE. New Haven and London: Yale University Press; Paris: Presses Universitaires de France [Montreal: McGill University Press], 1963. Pp. xii, 362. $6.75.

In his introduction to *Literature and Sincerity,* Professor Peyre has to a large degree succeeded in disarming any unfavourable criticism of the work by stating, with a clarity that is perhaps not exclusively French, what he has tried to do. In the ten chapers following, he does what he intended: that is, he surveys, from ancient to modern times, the concept of sincerity as it was accepted or rejected by a great number of writers and critics. From Montaigne on, the writers are mainly though not exclusively those with whom the author is most familiar, the writers of France. While this limitation tends to restrict the usefulness of the work for those of us whose special competence lies in English literature, it does at the same time offer significant information on the work and thoughts of authors whose influence has been of great consequence in our own special areas. Perhaps more than anything else, *Literature and Sincerity* arouses a very real interest in sincerity as a separate concept, and challenges the reader to try to achieve for himself some workable definition and evaluation of the term. Quite frequently the reader finds himself disagreeing with the conclusions drawn from the facts presented; just as frequently the reader finds himself hard put to it to maintain that disagreement as effectively and charmingly as the original statements are made. One may finish the book still unconvinced, but one has gained a great deal from the experience of reading it.

So complex and extensive a work cannot be summarized effectively here, save perhaps in the words of its author:

> Insofar as the history of an idea is indispensable to the understanding of all that the collective memory of reflecting men associates with it, an

> account, historical and psychological, of the belated emergence of the notion of sincere literature—through Montaigne, the seventeenth century French moralists and English divines, Rousseau, the romantics of several lands—had to be offered to the reader.

The history is centred on France because the writers and critics of that country, at least from the middle of the nineteenth century, have been—we are assured—more inclined than others to talk and write about sincerity, or at least about the particular kind of sincerity involved in personal confessions, a sincerity which Professor Peyre describes, in an admittedly "provisional and superficial description", as "a close correspendence between the man and the author, an artist's biography and his creation."

It is this excessive narrowing of the meaning of sincerity, a limitation the author of *Literature and Sincerity* never discards, that causes a certain uneasiness in the reader, a certain feeling that he is "being had", though by a very charming and plausible prestidigitator. The uneasiness is strengthened by the following statement on page 11, a statement selected for the dust jacket, whatever that may imply: "But one conviction animates the critical thinking of this author: that art and life are not, ultimately and deeply, altogether divergent, or remote from one another, and that literature and art are far more than a mere game or a pure craftsman's skill." Fortunately, such profound statements of the obvious, and the rather too frequent assertion of a French monopoly of intuition and finesse, are comparatively few, and it is perhaps unfair to select one from the introduction to so informative and stimulating a work. Any sweeping assertion Professor Peyre promptly qualifies, although he is adept at the Miltonic method of reminding us constantly, in a manner we are likely to ignore, of the essential evil of Satan. Another quotation from the work, and one which might be applied generally rather than simply to the seventeenth century, serves to emphasize the difficulties encountered in any useful discussion of literary abstractions:

> . . . Truth and nature were never very deeply elucidated in their multifarious and contradictory meanings; nor were their humbler or younger relatives, sincerity, originality, or genius. These words probably can never be satisfactorily defined, and those who ask with Pilate what any of them means will not, and need not, wait for an answer (p. 46).

It is not in definition, then, that the reader will find the value of *Literature and Sincerity*. Rather it lies in its scholarly information on what particular writers thought or felt about sincerity, and in Professor Peyre's ability to stimulate his readers to the impossible but useful task of coming to grips with yet another subject about which everyone talks but no one really does anything.

University of Saskatchewan H. V. WEEKES

The Acton-Newman Relations. By HUGH A. MACDOUGALL. New York: Fordham University Press, 1962. Pp. 199. $5.00.

This is a solid contribution to the rapidly developing literature on nineteenth-century English Roman Catholicism. Father MacDougall accurately subtitles his book "The Dilemma of Christian Liberalism", and he discusses the changing relationship between two intellectual giants both of whom attracted the epithet "Liberal Catholic". Yet readers who are acquainted with other recent works will remain puzzled about the substance of late Victorian Liberal Catholicism. Cardinal Manning, for example, is described by Father MacDougall as a man of "strong will and narrow intransigence" who, with other Ultramontane Catholic converts (Ward and Faber), was a thorn in Newman's side (pp. 4, 21). Yet Vincent McClelland, in his recent revisionist biography of Manning, *Cardinal Manning: His Public Life and Influence, 1865-1892,* casts some doubt on this. Manning, like Newman and Acton, made vigorous efforts to understand and baptize modern knowledge. He hob-nobbed with T. H. Huxley, John Morley, and Leslie Stephen in the Metaphysical Society; and, McClelland assures us, "the more progressive Catholics rallied to Manning's lead" (p. 50). The list of appointees at Manning's college at Kensington (pp. 114 ff.) hardly seems to justify either his reputation as a bigoted opponent of liberalism or Father MacDougall's acquiescence in Wilfred Ward's description of that college as a "ludicrous failure" (p. 22). Clearly it is too soon to define the word "liberal" even as it applies to the small group of English Victorian Roman Catholic leaders. The word "liberal", like the word "love", needs much interpretation; and successful interpretation requires further preliminary investigation.

But Newman, the convert, and Acton, the Old Catholic layman, were both in some sense liberals. And Father MacDougall follows their agreements and disagreements from the middle to the end of the century. In so doing he illuminates the reactions of two eminent English Catholics to the educational problems of the day, to the Italian revolution, to the arguments concerning the temporal power of the papacy, and to the decrees of the Vatican Council of 1870. He also describes the vigorous but doomed efforts of Liberal Catholics to establish and maintain a periodical press designed to educate English Catholics and to Christianize liberal politics and thought. (This subject is also discussed in another recent book, Josef L. Altholz's *The Liberal Catholic Movement in England: the "Rambler" and Its Contributors, 1848-1864.*) While these efforts were being made (in the '50s and early '60s) Newman and Acton were most in harmony. After the definition of papal infallibility, to which Newman easily (if sadly) reconciled himself, the old happy relationship between Newman and Acton disintegrated and Acton, in 1880, could describe Newman as an evil man (p. 140).

Father MacDougall devotes the last part of his book to an assessment of this estrangement. It is, in effect, an exoneration of Newman and a condemnation of Acton, who, writes Father MacDougall, was "under the control of his liberal daemon" (p. 185) and became a victim of superficial Victorian optimism. The argument is not convincing.

For it is clear from Father MacDougall's own narrative that Acton, because of his German historical training, became something that Newman never understood: a *critical* historian. Discussing the Ultramontane proponents of papal infallibility, Acton wrote: "They refuse to be bound by the evidence of history" (p. 127). It is not sufficient to dismiss the later Acton's isolation in English Catholic intellectual circles with the remark "he was not a theologian and had no deep appreciation of the science of theology apart from history" (p. 127). For Acton realized what many Christian theologians now accept as commonplace: that an *historical* objection cannot be overcome by a *theological* doctrine. Newman, on Father MacDougall's evidence, never understood this, and he had a deep suspicion of "objective scientific enquiry" in matters of religion (p. 94).

It was unfortunate that Acton should have written such bitter words of Newman in the '80s. But it is not clear that his bitterness was inspired wholly by a "liberal daemon". The critical spirit which Acton (unlike Newman) understood and applied is, perhaps, on the side of the angels.

University of Alberta BRIAN HEENEY

The Myth of Metaphor. BY COLLIN MURRAY TURBAYNE. New Haven and London: Yale University Press [Montreal: McGill University Press], 1962. Pp. ix, 224. $6.00.

Professor Turbayne's book is a clear and brilliant answer to the age-old question, how can we best account for the relationship that seems to exist between mirror-image and object, between the word and the object signified, between an idea and the physical world, and, finally, between creature and creator. Beginning with a consideration of metaphor, which is the verbal equivalent of image and object, or naming one thing in terms of something it is not, he expands this concept, showing how the metaphor of the natural world seen as if it were a machine, or a geometrical construct, led Descartes and Newton to far-reaching discoveries as well as manifest errors. These errors arose, according to the author, from what he calls "sort-trespassing" or simply the overlooking by Descartes and Newton of the metaphoric quality of their mechanical analogy; that is, instead of saying "The universe may be looked at *as if* it were a machine", which Turbayne names "sort-crossing", they ended by saying "The universe *is* a machine", and proceeded as if the universe and the machine were identical. Thus Descartes, "enthralled by his own metaphor . . . mistook the mask for the face, and consequently bequeathed to posterity more than a world view. He bequeathed a world". This, says the author, is an error because instead of leading to fuller comprehension of reality it prevents or limits understanding; the universe, the unknown, is forgotten and we are left with Descartes' world instead of our own.

Before suggesting a better metaphor, Turbayne turns from the general consideration of the Cartesian God-in-the-machine to a detailed exposition of how this metaphor

worked out in the study of optics, or the analysis of human vision. Geometrical principles applied to vision (i.e., virtual and real images, mirrors, converging lenses, and diverging lines of sight) have always been used with limited success. Why we see a stick partially immersed in water as if it were bent may be explained using this geometrical metaphor, but the moon illusion, or why we see the moon at the horizon as if it were larger than when it is at the zenith, cannot be satisfactorily explained through the geometrical theory.

Professor Turbayne demonstrates that the geometrical metaphor is finally inadequate as a means of describing how we see. He suggests that a new metaphor or model be substituted for the old. This new model he names the Linguistic Model, or theory. His metaphor states that vision is a language and so he is forcing us to see ourselves seeing. Perhaps his recurrent use of Macbeth and the "dagger of the mind" as an illustration suggests that the author recognized where his "model" is most commonly found. The literature of the stage is the demonstration of the Linguistic Model in action; the members of the audience, apparently passive, watch their mirror-image on the stage and so see themselves seeing. The literature of the stage says what we want to say, just as Turbayne's Linguistic Model says what he wants to say: "I should define seeing as talking to oneself and pronouncing statements about another discourse that we hear with our eyes; that is, seeing is a soliloquy conducted in one language about another while we hear it." This statement not only serves Turbayne's demonstration of the Linguistic Model, but also describes the experience of an audience watching a play, or a reader reading a work of literature.

The strength and penetration of *The Myth of Metaphor* lines in its author's insistence on the necessity for awareness of the make believe that is essential to the clarification of vision and language, signified and sign, creator and creature. His exposition of vision arises from the recognition that the conventional assumptions we make about seeing objects are make-believe, but a make-believe that we are not always aware of; this condition the author grasps, and so demonsrates through make-believe that his pretense embodied in the Linguistic Model is the most effective method of explaining the realities of human vision. The process of seeing is an invisible one; Turbayne makes it visible by making believe that it is invisible, or that there is no necessary connection between sign and signified. He asks that he be permitted to "treat the events in nature *as if* they compose a language" and continues to the conclusion that the Creator is one who "*speaks* rather than *writes*, although we may hear what he says with our eyes." Perhaps there is some irony in the contrast between Turbayne's definition of what he calls "wizardry" ("the essence of full Wizardry consists in fooling others with our devices without being fooled by them ourselves") and his statement, "the main theme of this book is that we should constantly try to be aware of the presence of metaphor, avoiding being victimized by our own as well as by others." Turbayne is, himself, both wizard and citizen; he has demonstrated the truth of his lie. Unlike Jacques, the author has

found that although "all the world's a stage", this discovery is not disillusioning; it is a device by means of which he can better explain how we see.

Dalhousie University H. S. WHITTIER

Dryden and Pope in the Early Nineteenth Century: A Study of Changing Literary Taste, 1800-1830. BY UPALI AMORASINGHE. Cambridge: Cambridge University Press [Toronto: The Macmillan Co. of Canada, Ltd.], 1962. Pp. xi, 244. $4.70.

As the sub-title indicates, this useful book is less a study of Dryden and Pope themselves than an examination of critical comments on the two greatest poets in the English Augustan tradition. The author has assembled a catalogue of comments from the periodicals, from letters, from editorial notes in editions of Pope and Dryden, and from the more widely known critical essays of such writers as Wordsworth, Coleridge, Hazlitt, and Shelley. The selection—widespread, representative of varying points of view, skilfully incorporated into the author's presentation—reveals industry and intelligence.

As the reader progresses through the first two hundred pages, however, he begins to wonder if such a mass of evidence is really required, if a more careful organization of material would not have resulted in a shorter and more convincing study. The brief conclusion, about six pages, opens with the following rather damning sentence, almost implying that nothing has really been added by the work: "The considerable body of evidence concerning early nineteenth-century attitudes towards the Augustan poets assembled and discussed in the present study has largely confirmed the view that taste and criticism during this period were extremely varied and complex, and reflected a great variety of critical and creative preoccupation" (209).

In his Foreword, Dr. Redpath says of the author: "In the course of his book he brings us close to the ambivalences and contradictions and shifts of reaction which form part of the very life of literary taste and criticism. It is only after presenting the reader with the complicated facts that Upali offers some broad conclusions, and even then he does not offer them as substitutes for an ultimate sense of the facts themselves" (viii).

There are just enough of the author's own comments on the poets he uses as signposts of literary taste to make us wish for more. His own too infrequent observations on the limitations of the criticism he is discussing reveal a perceptive and critical mind.

Dalhousie University ALLAN R. BEVAN

The Window of Memory: The Literary Career of Thomas Wolfe. By RICHARD S. KENNEDY. Chapel Hill: The University of North Carolina Press, 1962. Pp. xiv. 461. $7.50.

This past summer I began a discussion of *You Can't Go Home Again* by stating to my students that we would not talk about Thomas Wolfe; we were gathered to discuss *You Can't Go Home Again,* and that was what we would do. Five minutes later we were talking about Thomas Wolfe.

Reading and talking about a piece of fiction by Wolfe is much like reading and talking about Boswell's *Life of Johnson.* There is the *Life,* there is Boswell, there is Boswell's Johnson, and there is Johnson's writing. All these become part of a full response to Boswell's *Life,* and undoubtedly should. Similarly there is whatever novel by Wolfe we are reading, there is Wolfe, there is the recurring hero Eugene Gant-George Webber, and there is Wolfe's other writing. All these become part of a full response to any single work by Wolfe. Whether they should, I don't know, but they always and unavoidably do. Add to this the fact that Wolfe often merges with his hero Gant-Webber—Boswell at least keeps himself out of Johnson, if not out of the *Life*—and obviously any one who wants to read and judge Wolfe's novels as novels has his problems.

Professor Richard S. Kennedy's literary biography of Thomas Wolfe faces these problems steadily. He draws fully upon the great collection of Wolfe material at Harvard University—whose scope and dimensions were already, when I was in graduate school, becoming as legendary as Wolfe himself (about the only thing the collection was not rumoured to contains was Wolfe's old steak bones). He is fully at home in Wolfe's writing and Wolfe's life, and he has explored, with the help of such studies as Floyd Watkins' *Thomas Wolfe's Characters* and Elizabeth Nowell's biography of Wolfe, the complex and still controversial relation of the writing to the life. A few points of fact may still be arguable, and a full critical estimate of Wolfe is still to be made, but Professor Kennedy's well-organized, well-written, well-documented book brings such a full critical estimate much nearer.

This book gives us what we need to know to cope with the many questions that keep drawing us away from the writings themselves, questions such as the exact role of Wolfe's editors, especially in dealing with the two posthumous novels, and it copes with many of these questions directly. By doing these two things it sets us free to come back to the novels and other writings ready to judge them as prose fiction, as literature, rather than as scandal, confessional, autobiography, or documentary satire.

Although Professor Kennedy's book is primarily, in his words, "a unique story of how a man wrote the kind of books he did and of how those books took on their published form", he himself takes space to look at the four novels and some of the stories critically and to suggest Wolfe's strengths, which he sums up as follows: "Whatever Wolfe's lapses in taste and judgment, he has four basic essentials of a great novelist: scope, variety, emotional intensity, and a concern with common experience." These

are all mainly matters of content. We also need to judge Wolfe fairly as to form and meaning. By his book Professr Kennedy has made sure that this judgment will be done more knowledgeably and more justly.

University of New Brunswick LAURIAT LANE, JR.

The Gawain-Poet: A Stylistic and Metrical Analysis. BY MARIE BORROFF. New Haven and London: Yale University Press [Montreal: McGill University Press], 1962. Pp. xii, 295. $7.00.

It is interesting to observe, amid the resurgence of mediaeval studies which seems to have taken place in recent years, that a growing attention is being paid to determining exactly what an author was trying to say and how he said it. True, we have also seen all the modern critical points of view from the archetypal to the psychological being tried out, with varying degrees of success, on the mediaeval authors, but one feels that for maximum comprehension it would not be unreasonable to meet such men as the *Gawain*-poet on their own terms.

Miss Borroff has attempted in her book to investigate the question of mediaeval style in general and in particular that of *Sir Gawain and the Green Knight,* and, in addition, to enunciate the principles of pronunciation and metre of the *Gawain*-poet's time and to demonstrate how they were employed as a stylistic device. The result has been a major contribution to Middle English scholarship which may well open the way for the application of similar techniques to other poems.

The opening chapters, in which Miss Borroff considers the concept of style and its relation to meaning and reviews earlier discussions of vocabulary and word-frequency (on which much of her own work must necessarily be based), are extremely well-developed and are possibly the most significant in the book. A careful analysis of just what constitutes "style" is long overdue, and the criteria proposed here should be applicable to any other mediaeval poem. It is to be hoped that with the further analysis of other works will come a clearer understanding of what represented, for instance, a formal vocabulary, and of what was a genuinely archaic or, perhaps, pedantic expression. It is very difficult to reach the mind of a mediaeval writer, but if it is to be done, it must be done objectively.

The remainder of the volume is devoted to a study of *Sir Gawain.* The first part, based on Brink's *Stab und Wort im Gawain,* endeavours to determine from a study of alliterating words which were considered "elevated", which colloquial, and, if possible, what shades of meaning existed between alliterating and non-alliterating close synonyms. These conclusions are then carried from the realm of words to that of poetry, and an attempt is made to separate the individual characteristics of the *Gawain*-poet from those of the alliterative tradition in general.

The second section is rather less interesting and certainly less readable. It consists of a metrical analysis with a view to discovering in what ways metrical patterns and variations are used for specific effects. In the course of this analysis certain long-standing problems arise, such as the pronunciation of final -e, the position of the stress in individual words, and the proper scansion of the so-called "extended" lines. Miss Borroff argues convincingly on these topics, especially the last; and she demonstrates clearly that metre has been harmonized perfectly with style through the genius of the poet.

Miss Borroff's book sheds new light on a great peom. This in itself is ground for praise, but in showing how modern principles of literary criticism may be adapted to the analysis of mediaeval literature, she has earned the homage of all students of the Middle Ages. It is to be hoped that they will show their indebtedness by following in her footsteps.

University of King's College R. MacG. Dawson

Canadian Books

The Journal of Saint-Denys-Garneau. Trans. John Glassco, with an introduction by Gilles Marcotte. Toronto: McClelland and Stewart, Ltd., 1962. Pp. 139. $2.75.

Translations of French-Canadian literature into English are not common, and what translations do exist are almost exclusively of novels. Hence the publication in English of a French-Canadian poet's *Journal* perhaps marks a new step in the relation between the French and English literatures of Canada. For Hector de Saint-Denys-Garneau, who died in 1943 at the age of thirty-one, was an artist in the most precise sense of the word, and what he had to say of the artist, of his sufferings, and of his soul's search for God—both in general and with regard to himself specifically—is relevant to all writers.

"I am writing this journal . . . in order to take my bearings every day and especially to record my spiritual condition." This is part of the first entry, dated January, 1935, and for the next two years, and roughly half the *Journal,* this intellectual orientation is discussed in some detail. Saint-Denys-Garneau was an extremely sensitive person who was especially affected by rhythm and harmony, whether in poetry, painting, or music; and consequently his thoughts on Ravel and Beethoven, on Renoir and Cézanne, on Claudel and Mansfield, are illuminated not only by the brilliant intellect at work but by the deeply personal touch of an artist who accurately knows each movement and passage of a symphony, who painted from an early age, and whose writing was the second of the two chief preoccupations of his life.

It is obvious throughout the first part of the *Journal* that, despite his intensely artistic spirit, the religious side of Saint-Denys-Garneau's life was by far the most important to him; the second half of the *Journal,* and the last few years of his life, show him being preoccupied more and more by reflections on his spiritual suffering, his desire to accomplish the will of God, and his intense concern with suffering. "I do not know if many men have gone through horrors like those I endure daily", he wrote in June, 1937. This was the year marked by two shattering experiences: on the one hand, his extremely painful awareness of his sinful nature, an awareness made especially acute by sexual indulgence; on the other hand, the publication of *Regards et jeux dans l'espace,* the only book published

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during his lifetime, which saw print only because of the proddings of friends. He had an extreme fear of publication, of being discovered, of being found to be dishonest, a liar, a cheat.

"May God grant me the grace to accomplish what He wishes of me." This idea and variations of it are repeated constantly throughout the last part of the *Journal,* as, in the last few years of his life, he became more and more entranced with the idea of God's grace and mercy to all sinners, even to himself. We have here not the usual slightly self-conscious soul-searching of the young poet in his autobiography, but rather the agonizing search into his own soul and mind of a brilliant and sensitive intellect, a young French-Canadian Catholic poet whose life was centered on the beauty of art and on the soul's search for the grace of God.

John Glassco has given us a good translation, and McClelland and Stewart have presented us with a volume admirably bound and printed.

University of Alberta MAURICE LEGRIS

Ice Cod Bell or Stone. BY EARLE BIRNEY. Toronto: McClelland and Stewart, 1962. Pp. viii, 62. $3.50.

As the jacket cover states, *Ice Cod Bell or Stone* is the first selection of new poems by Earle Birney to appear in ten years, though many of the poems have had previous publication in journals in the United States, Great Britain, and Canada.

The collection has been well worth waiting for, and the concern that Birney may have been giving too much attention to work in prose has been an unfounded one. Most of the poems in *Ice Cod Bell or Stone* treat with the distant in place, in a sense also distant in time in that the present is sometimes caught in juxtaposition with the past. We are often with tourists who have been lured by the promise of escape from the mundane and jaded to the romantic, exciting, and provocative in India, Greece, Japan, Thailand, and the Hawaiian Islands, and one section containing twelve poems has for its leading title *Mexico.* Symbolically, however, the title of the collection occurs as the last line in a chill poem called "Ellesmereland," where

> the harebells are alone
> Nor is there talk of making man
> from ice cod bell or stone.

I am not sure of the full meaning Birney wishes us to distil from this portrait of barrenness, but whatever man would face in Ellesmereland, it could be no worse than the ice and stone he finds elsewhere. In *Ice Cod Bell or Stone* there is more than a suggestion of the perversity of logic with which mankind approaches human geography. Only explorers visit Ellesmereland, but Birney sees a boy endeavouring to bloom in Bangkok:

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he makes a jig up
this moppet
come alive from chocolate
sudden with all
small boys'
joy
dancing under the sun

But in exotic Bangkok there is the contagious cold of a frozen humanity, where tourists worship in a "regalia of cameras", tower in their "bright strange cold", and toss coins before vanishing in taxis. Birney enjoins the child to take the dazzled instant before he is caught in the "high world's clumpings" and "slid lethewards on choleric canals." The last cited images are cold indeed. Such a brief treatment of "Bangkok Boy" is a travesty of its total impression and neglects Birney's ability to etch a scene with precision and clarity. The sensibility that is at work in the poem expresses far more than a social statement, important as this may be. Here, as elsewhere, Birney is interested in the mind and emotions of man as they operate to elude, mislead, escape, as they create illusion and confuse appearance and reality.

It is not easy to free
myth from reality
or rear this fellow up
to lurch, lurch with them
in the tranced dancing of men

he says of the two bear tamers in "The Bear on the Delhi Road", the first poem in the book. But there are seemingly also real and unreal myths—those that should be vital, engendering the vision of a better reality, and those that bind and blind. In "Tavern by the Hellespont" tourists feed an elected gullibility:

"Byron" was here, Duke Humphrey,
Haliburton, Childe Kilroy, and are not now.

Nor is that singular woman though she casts such subtle
guesses in her throaty English that her yoke of forlorn
tourists squeal in soft delight and think her priestess eyes
are doubly real as television. "We caint keep no secrits
from you, maam; Ah tail you, yore a spy!" But what is theirs
to say they cannot, nor she ask.

In Sinola one may adamantly press for the full vision of the guidebook, demand the romance of the past, but the peasant answers:

Hokay, you like bugambilla, ow you say, flower-hung cliffs?
Is how old, the Fort? Is Colhuan, muy viejo, before Moses, no?
Is for you senor, take em away, send us helevator for weat.

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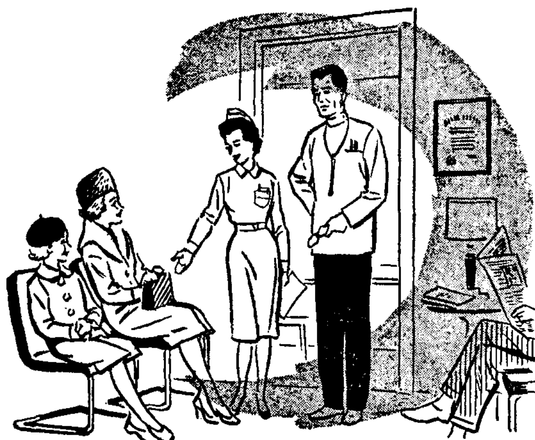

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It is in the Mexico section of *Ice Cod Bell or Stone* that Birney most concertedly portrays the aridness of human insensibility. There is irony and satire here, but also compassion. In this section appears the brilliantly conceived and brilliantly realized "Pachucan Miners." The pervading imagery of the poem turns on an adaptation of the Orpheus and Eurydice legend and on the belief of the followers of the Orphic mysteries who, ironically in the text of the poem, thought they held the secret of happiness after death. The Orphic miners are not sons of Apollo but slaves of Mammon. Their lyre is the music of the cantina, their intoxication by spirits a "sensible dream." Their song is hurled in the night while

> Eurydice reclines and hears
> the wild guitars, and daily waits
> the nightly rescue of her silver men.

To tap the possible vein of the human spirit one must truly be in search of something. The usual traveller Birney meets seems to find only what he was prepared to find and ends as he sets out. The human tour must begin in oneself; and to express this conviction Birney adapts a well known image in "Wake Island":

> And there is room enough and time
> beneath a postcard moon
> to feel we glimpse in the lagoon
> a fish or love, or sniff for history,
>
> discoveries and wars, typhoons;
> but scarcely time to think—
> since here's our coffee still to drink—

If I have placed too much weight on certain aspects of *Ice Cod Bell or Stone,* it is the reader's pleasure to correct the balance. He may find part of this correction in such portraits as "Captain Cook", "El Greco: Espolio", or in the serious-comic "Twenty-Third Flight." Birney is an excellent craftsman with a fine control of rhythms and a mastery of language. His imagery is always integral and revealing, never merely decorative. He deserves reading not because he is a Canadian poet, but because he is a poet who is publishing some of the first-rate poems of our time.

University of Alberta, Calgary E. F. Guy

The Civil Law System of the Province of Quebec: Notes, Cases and Materials. By Jean-Gabriel Castel. Toronto: Butterworths, 1962. Pp. xxxiv, 613. $22.50.

Perhaps one beneficial result of the time-bombs in the mail boxes of Montreal will be to bring home to us that our ancient indifference to the language, culture, and institutions of Quebec is due for change. English-speaking Canadians, in the interests of themselves as

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rounded individuals, not to mention of the country's unity, can no longer afford to ignore Quebec. Despite sporadic attempts at mutual understanding, the vice of indifference has been shared by the legal profession in what the lawyer calls the common-law provinces.

Professor Castel's scholarly book represents one of these attempts. It is a collection of quotations, often lengthy ones, from case reports and doctrinal writing on the civil law of Quebec and of its parent, the law of France, supplemented by introductory material and connecting notes of his own and by extensive bibliographies. The book was prepared initially for the use of students taking Castel's optional course on the Civil Law, a recent experiment introduced at the Osgoode Hall Law School in Toronto. What he is attempting to describe here, in the words of himself and others, is a mainly "codified" system of private law, which of course differs in some of its fundamental assumptions from the largely uncodified system in the other provinces, the United Kingdom, and most of the United States.

The preface expresses the modest hope that the volume will also be helpful to students taking the course on the civil law at other common-law schools in Canada (there at are present only two or three others), to "lawyers who, for one reason or another, are interested in the system of law prevailing in the 'other legal half' of Canada", and to "Quebec students in courses such as legal history, jurisprudence and obligations". It may be added that university libraries might well acquire the book, not exactly for sustained reading by non-lawyers, but as a reference work for scholars exploring some aspect of Quebec life, in which we can expect an increasing interest during the next few years. As Professor Castel says, law is "the art of governing people and relationships between citizens pursuant to an ideal of peace and justice". In other words, law is the frame-work within which the culture and institutions of a people develop, and by which they are conditioned, and the life of Quebec can hardly be understood without some acquaintance with its legal order.

It would be wrong, however, to risk leaving the impression that the book as a whole will be easy reading for laymen, even "the intelligent layman" at whom the *Dalhousie Review* is aimed. Of the two parts into which the volume is divided, the second concerns a number of controversial legal questions in the civilian's "Obligations" that even third-year law students at Osgoode Hall are unlikely to grasp easily in a short course. What the non-lawyer might find worth his study is the first part, in which Professor Castel deals generally with such topics as the historical background of the Quebec civil law, the techniques of interpretation of the Civil Code, and the interplay of the Civil Code and case law, and gives references for further reading. It is hardly a book to skim through before a log fire on a winter evening, or any other evening for that matter.

Dalhousie University G. V. V. NICHOLLS

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David Thompson's Narrative, 1784-1812. Ed. RICHARD GLOVER. Toronto: The Champlain Society, 1962. Pp. cii, 410.

Although David Thompson's work as an explorer was far from negligible, and although he was, according to the authoritative estimate of J. B. Tyrrell, "the greatest practical land geographer that the world has produced", it is chiefly to his *Narrative* of his travels and observations for thirty years over a region extending from Hudson's Bay west to Lake Athabaska, and south to the headwaters of the Mississippi and the mouth of the Columbia, that he owes his rank in Canadian history.

The manuscript *Narrative,* neglected for sixty years after its author's death, was published in 1916 by the Champlain Society with introduction and notes by Tyrrell. It is now reproduced with an additional chapter (II A), in which Thompson describes journeyings on the Saskatchewan, and with a new introduction and notes furnished by Richard Glover. The new introduction is a first-rate piece of historical writing which adds much to the value of the publication. Tyrrell was a good scholar, but he was not a specialist in the history of the Fur Trade, he lacked important sources available to his successor, and he was too much guided at times by uncorroborated assertions of Thompson. Professor Glover is perfectly equipped to correct and enlarge the record: he gives a convincing estimate of the difficulties, usually understated, with which the Hudson's Bay Company had to cope in the last years of the eighteenth century, and brings the hitherto shadowy personality of Thompson into the limelight. He finds him guilty of some shabby transactions and of a lack of candour in recording them, but with such sympathy and grasp of circumstances that we think none the worse of the geographer—a severe pietist of limited education with all the defects which such a combination implies—for the faults of which he stands convicted. One's only regret is that it has not been found possible to reproduce Tyrrell's original introduction, which the new version does not entirely supersede.

Professor Glover has given us a worthy companion to his edition of Hearne's *Journey.* His readers will couple their thanks for his past labours with a hope for their long continuance.

Acadia University L. H. NEATBY

Collected Poems. BY A. J. M. SMITH. Toronto: Oxford University Press, 1962. Pp. 100. $3.25.

A. J. M. Smith's influence on Canadian poetry has been an important one, primarily through his criticism and through his work as an editor and anthologist. His *Book of Canadian Poetry,* for example, first published in 1943, has gone through several editions. Smith's own poetic output has been relatively small in quantity. *Collected Poems* con-

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tains one hundred poems, some of which were previously published in various periodicals and others in Smith's two earlier volumes of poetry, *News of the Phoenix* (1943) and *A Sort of Ecstasy* (1954).

Collected Poems is divided into five parts, with certain discernible though not exclusive themes in each. Part two, for example, has eight poems, each concerned with some facet of nature, as "Tree", "The Creek", and the finely etched "The Lonely Land." Part four contains a number of Smith's ironically humourous and satiric poems, and part five poems that are chiefly concerned with death. This is the last part and ends with "Epitaph":

> Weep not on this quiet stone,
> I, embedded here
> Where sturdy roots divide the bone
> And tendrils split a hair,
> Bespeak you comfort of the grass
> That is embodied me,
> Which as I am, not as I was,
> Would choose to be.

So much for the body temporal. The cover design of *Collected Poems* is of a Phoenix, and a brief quotation from Santayana on the title page reads: "Every animal has his festive and ceremonial moments, when he poses or plumes himself and thinks; sometimes he even sings and flies aloft in a sort of ecstasy." The design and the quotation could be misleading. At any rate, something appears to have misled the writer of the jacket advertisement, who states of the Phoenix, "the mythical bird dies only to rise from the fires, purified and strengthened. This image haunts the reader of A. J. M. Smith's *Collected Poems*." This is to suggest a note of reassurance and hope, an ultimately optimisitic view of man that is antithetical to the general tenor of Smith's poetry. In a world in which the heart is lonely and all must share the guilt of stupidity, selfishness, and complacency—in a world in which the politicians are bumblers and the comman man becomes an exile in the universal plan, where the *pax mundi* may be a hydrogen holocaust, it is difficult to find anything purifying and strengthening. One may perhaps *sometimes* find ecstasy in momentary remembrances of childhood fostered by seasonal rebirth, as in "A Hyacinth for Edith", but the round of living in the present must inevitably return and there, as we are told in "Journey", man goes alone,

> The end unknown,
> On either hand a wall.

Ecstasy may also be sought in love and in the joy of the senses—the pursuit of the goat-god Pan—but a view of life nurtured by Christian doctors operates continually to deprive man of his character, to bind

> Him spiritless, whom Holiness designed
> To swell the vein with a secular flood
> In pure ferocious joy, efficient and good,
> Like a tiger's spring or the leap of the wind.

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Perhaps, however, there is a sort of ecstasy in celebrating the God within, in asserting one's own creative power that would mould things closer to the heart's desire:

> Bring me my hammer! Bring my blade!
> I'll shape this world of stone
> Into the likeness of a heart
> Of flesh and blood and bone.
>
> I'll take it for my love, and I
> Will joy in it and sing
> How peace and loving-kindness are
> In many a stony thing,
>
> But not in hearts of flesh and blood
> And not in living bone
> That pride and chastity and scorn
> Have withered into stone.

But if this is a new Jerusalem of the living spirit, it is not in a green and pleasant land. It is to be had in a lonely Promethean defiance rather than in fellowship with essence. And yet, as man goes towards his end he may accept the premises of his beginning, conclude

> That all this energy and poise
> Were but designed to cast
> A richer flower from the earth
> Surrounding its decay,
> And like a child whose fretful mirth
> Can find no constant play,
> Bring one more transient form to birth
> And fling the old away.

If the process goes on long enough it may be a kind of becoming.

Though there are some light things in A. J. M. Smith's poetry, most of his work requires careful reading. Even the obviously humorous poems do not yield their full meaning immediately, and allusions to Yeats, Coleridge, Vaughan, and Blake, for example, command an attention that fuses the experience of other poetry into new statement. Where some poets might have written two or three poems with a redundancy of sound and a scattering of meaning, A. J. M. Smith has preferred to polish individual expression. Though this may occasionally lead to almost crypto-grammatic utterance, it does not often do so. His poetry generally testifies to his pursuit of the standards he would set for others,

> . . . the worth of a hard thing done
> Perfectly, as though without care.

University of Alberta, Calgary E. F. Guy

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The Town of York, 1793-1815: A Collection of Documents of Early Toronto. Edited with an introduction by EDITH G. FIRTH. Toronto: University of Toronto Press (The Champlain Society for the Government of Ontario), 1962. Index. Pp. xciv, 368. $5.00.

Miss Edith G. Firth, head of the Canadian history and manuscript section of the Toronto Public Library, has compiled a fascinating documentary history to show how primitive York began to assume the characteristics of modern Toronto. It records the development of the town of York from the arrival of Lieutenant-Governor John Graves Simcoe and the Queen's Rangers in the summer of 1793 until the end of the War of 1812.

This is the fifth volume in the series on Ontario History, produced through the co-operation of the government of Ontario and the Champlain Society, which is intended to provide source material for an interpretative historian and to sketch a detailed picture of the frontier age for the general reader. This volume on York is divided into various topics such as the establishment of the capital, defence, law and order, commercial development, communications, political ferment, religion and education, social life, and the War of 1812. Each section has an introduction which is illustrated by a number of documents transcribed from original manuscript sources and arranged in chronological order. The editor has drawn heavily on manuscripts in the Toronto Public Library, the Public Archives of Ontario, the Public Archives of Canada, the Public Record Office at London, the United Church Archives, and the Anglican Archives, as well as the collections of historical societies and libraries in Canada and the United States.

Miss Firth is to be commended for her hard labour and fine achievement in collecting these documents, editing the extracts, and compiling the copious footnotes which add greatly to the value of this volume. She has written an excellent summary in the introduction to each topic, with skilfully interwoven references to the documents, especially the section on the commercial development of what is now Canada's largest city, the difficulties of communication, and a masterly description of the duties and activities of the General Sessions of the Peace which makes these intelligible to the ordinary reader.

The manuscripts show the similarities of life in the early history of all districts of Canada—the high cost of building, and the problems of transportation and communication, of providing religious services and schools, or even of ordering a pair of spectacles or a dress made in the latest fashion from England. In 1803 W. D. Powell asked his son Jeremiah to buy a pair of eye glasses for his mother in New York: "they should be Temple Spectacles . . . to suit a Lady of 48 who has used Spectacles thirty years & now finds insufficient what suited the sight of a Gentleman at 60. . . ." A picture of Mrs. Powell shows her wearing spectacles, but there is no indication whether they were the New York ones.

This book will be interesting and useful to laymen and students in all parts of Canada because the documents reveal conditions common to pioneer communities and

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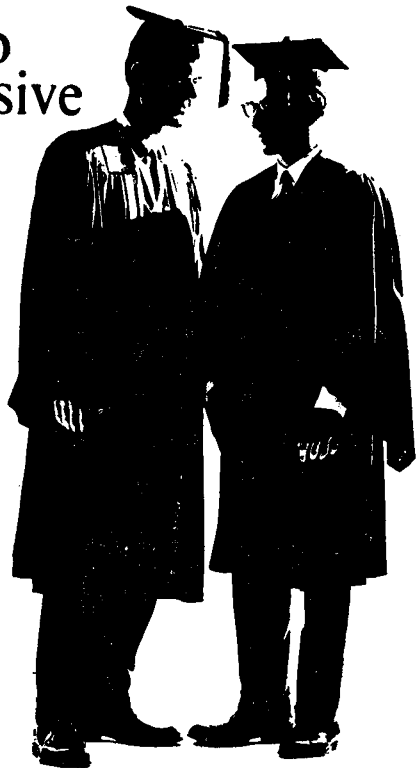

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Public Archives of Nova Scotia PHYLLIS R. BLAKELEY

The Social Credit Movement in Alberta. BY JOHN A. IRVING. Toronto: University of Toronto Press, 1959. Pp. xi, 370. $6.00.

So many laudatory remarks have been made about the book in so many different periodicals that any further words in a regretfully long-delayed review may well be considered superfluous. Had this review been written in its proper time, it would have been built around the theme that the first part of the book is very good history while the second half, containing excellent material, is sufficiently diffuse and undigested to be, in all probability, very good sociology. Without any derogation of the shrewdness of Professor Irving's insight into that interesting aberration, the Social Credit movement (once again in 1962 he demonstrated this by being the only political analyst, except perhaps for Mr. Power, to forecast accurately the strength of the Social Credit upsurge in Quebec), it is, I think, fair to say that he is even better at judging people individually than he is at movements. His character sketches are invariably excellent, and in particular his second chapter, a painstaking analytical reconstruction of that curious complex simplicity that was William Aberhart, is the best bit of historical miniaturing I have ever read. I had thought that a decade's residence in Calgary and association with a number of those who had known the ex-principal of Crescent Heights High School had given me a complete picture of the man. I was mistaken. Professor Irving's industrious interviewing has uncovered some facts in Aberhart's Calgary background that were unknown to me, and to this he has added the youthful Ontario background, so influential in moulding the character of Mr. Aberhart. All of this has been woven in Professor Irving's narrative into a brilliant and pitiless portrait of the Social Credit Messiah in all the fearsome symmetry of his formidable strength and equally formidable weaknesses, weaknesses that were paradoxically themselves strengths for the society and time in which he flourished.

Professor Irving's title is a little too general. The book concerns itself only with the history of the movement up to the moment of its attainment of provincial power in 1935. For a complete history of the movement one must still go to Professor Macpherson's *Democracy in Alberta* in the same *Social Credit in Alberta* series of which Professor Irving's is the concluding volume (a melancholy decision of the Social Credit Research Council, which was responsible for the inception of the series and which, with the Rockefeller Foundation, provided the funds for its publication). Professor Macpherson's book gives equal prominence to the U.F.A. movement which preceded the Social Credit movement in Alberta and is therefore a nearly complete history of agrarian radicalism in Alberta. But this is an academic exposition and orthodox in the terms of the great secular religion

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own views as to a proper order of arrangement of the materials, and not all will agree with Dean Wright's choice in this respect, but this is not a serious criticism. Some teachers, also, may feel that several cases not included in the book—particularly some that were ruthlessly removed in order to keep the third edition within something approaching manageable size—are too important to be passed over. Even so, the new edition is several hundred pages larger than the last, partly because of significant developments in the law since the second edition appeared in 1958 and partly because the casebook's popularity has been so marked in England and other parts of the Commonwealth, where the subject of vicarious liability is taught as part of the course in Torts, that a new chapter of over a hundred pages has been added to cover this subject. On reflection, Dean Wright now feels that vicarious liability would be a desirable addition to courses in Torts in the common-law Canadian law schools, where use of his casebook is universal.

Wright's casebook is primarily a teaching text and is not designed to meet the needs of the practising lawyer, although it includes some cases to which many lawyers might not otherwise have access. The book also contains a wealth of material that should be of interest to the social scientist who wishes to learn something about the manner in which the law shifts losses that are an inevitable or likely consequence of living and working in a modern society and the extent to which the law chooses to let losses remain where they have fallen. The "social engineering" aspect of law is apparent throughout.

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