Book Reviews

Margot Northey, *The Haunted Wilderness: The Gothic and the Grotesque in Canadian Fiction.* Toronto and Buffalo: University of Toronto Press, 1976. pp. 131. $12.50 cloth, $4.95 pb.

Working from the premise that critical studies of Canadian fiction have consistently — and to the detriment of criticism in this country — overplayed its realistic aspects, Margot Northey argues that a much richer harvest awaits us if we explore what she calls its "unrealistic dimension." This term she equates with "the dark band of gothicism which stretches from earliest to recent times," and she implies in effect that together the gothic and the grotesque constitute a major component of fiction over the past hundred and fifty years, from Richardson's *Wacousta* to Atwood's *Surfacing.*

If we leave aside the philosophical and aesthetic confusion displayed in her use of the terms "realistic" and "unrealistic," Northey really cannot lose her argument, for she offers so many categories and definitions of her terms that very few novelists can escape her net. There is early gothic and modern gothic, decorative gothic and gothic propaganda, psychological gothic and sociological gothic; there is terrible grotesque and sportive grotesque, symbolic grotesque and satiric grotesque, and leaving nothing to chance, she concludes by heading off "towards the mystical grotesque," which term presumably will cover anything still left over.

I suppose if Margaret Atwood can reduce Canadian literature to four basic victim positions, and Patricia Morley can make complementary moralists of Hugh MacLennan and Leonard Cohen, or comedians of Hugh Hood and Rudy Wiebe, then Margot Northey is entitled to her paradigm as well. But reductionist approaches to fiction always run the risk of over-simplification and distortion for the sake of proving a premise, and the novels in question rarely are perceptively illuminated. Atwood's variations on the victim theme reflect a perceptive talent on her part, at times bordering on the inventive, for manipulating the counters, but her manifesto on victim positions seems to offer no more than a sex manual might: no matter what the position, the conclusions are remarkably similar. Much more useful, it seems to me, is an approach like that used by Joan Hind-Smith in her *Three Voices,* which deals with Laurence, Roy and Grove not because they all possess a tragic vision, or because they all lived in Manitoba at one time or another, or because they fit any other pre-conceived pattern, but because "each, individually, possesses the power of illumination," surely an admirable reason for writing about anybody.

The major criticism that I have about Northey's book is that it concentrates more on making everything gothic or grotesque, or both, than it does on revealing something about the shapes and

meanings of Canadian fiction. A minor criticism is that there is also a confusion in her use of her central terms, which she acknowledges at the outset by arguing that "occasionally a literary word begins to be useful as a critical term at the same time as it ceases to be useful as a historical term." I am not sure that she makes a useful distinction between a "critical term" and a "historical term" in the case of gothic and grotesque, for she goes on to contradict this earlier statement by declaring that "the original application of [these terms] was in the areas of art and architecture, an application which continues today" — in short, they apparently haven't ceased to be useful as historical terms.

Nevertheless, this confusion is a relatively minor point in relation to what happens to Canadian fiction in Northey's process. Her suggestion that all good Canadian gothic fiction derives from one book by John Richardson called *Wacousta* does not carry the same conviction that Hemingway's remark about *Huckleberry Finn* did, yet she devotes a major chapter to proving that the early historical romance stands as a "Canadian prototype" of gothic fiction. It contains scenes of slaughter, of violent encounters, of sudden deaths; of possessive wills and satanic temperaments; of sexuality and latent lesbianism; all these, she argues, are "standard events in the gothic repertoire." She then gives a cursory examination to nineteenth and twentieth century novels which contain these and other applicable gothic attributes, and concludes by asserting that the gothic tradition is alive and well, living in both French and English Canada. Novels as disparate as *The Golden Dog* and *The Double Hook*, or *Wild Geese* and *Beautiful Losers*, find their slot in Northey's scheme of things, and presumably only space prevented her from discussing such kindred novels as Kroetsch's *Studhorse Man*, Lowry's *Under the Volcano*, McDougall's *Execution*, or Kreisel's *The Betrayal*. But my quarrel is not with her inclusions or exclusions; it is rather with the distortions she has had to impose upon the fiction to make it fit. Early in her book she bemoaned the fact that critics like Atwood or Jones "repeatedly head towards the subject [of the gothic] only to veer off." One wonders, in light of Northey's inconclusive evidence, if they didn't, after all, do the right thing.

Hallvard Dahlie

Susan Fox, *Poetic Form in Blake's Milton*. Princeton: Princeton University Press, 1976. pp. 242. $13.50.

A convincing demonstration that Blake organized his *Milton* poem into two exhaustively parallel books is the fundamental accomplishment of this detailed study by Susan Fox. The heart of the discussion is carried on in balanced chapters entitled "Hammer" and "Loom," respectively; the former is centered, from the standpoint of event, upon the descent of Milton in Book I, and the latter on that of Ololon in Book II. Opposite and congruent, the two parts essentially "reveal the necessary mutuality of the principles, cosmic-masculine-visionary and earthly-feminine-sensuous."

The poem is seen as one of spiritual progression rendered through contrasts, disparate sequence, layered meanings, multiple character-state identifications, shifting perspectives of the characters, and explicit statements, all of which aggregate to create an overall impression of simultaneity. Such an approach to the *Milton* poem is not new to Blakean criticism; however, the author selectively amasses details from the work so as to demonstrate the poet's complex methods and to lend impact to emergent meanings in the poem.

The initiated Blake student will find most of the interpretations rather worn; nonetheless, he can expect to be enlightened as to the structural density of the work and with its high degree of parallelism. For instance, the author accrues details dealing with the Three Classes of Men drawn from different parts of the poem, discusses their contextual relevance despite disjunctive presentations, and finally demonstrates how the apparently fragmented technique contributes to ultimate conceptual clarity. Action, characters, and images are all subjected to this kind of rigorous separate and total analysis.

Fox's fundamental claim is of exact structural parallelism between Books I and II; each has a four part prologue leading to an act of union (that of Bard/Milton/Blake/Los in Book I; that of Milton and Ololon in Book II) which in turn leads to an epilogue expanding upon that union. Each of these parts, in both books, is shown to have a characteristic developmental technique: Book I proceeds with bardic delivery, moves to disjunctive narrative, and culminates in visionary expression (exemplified by time-space passages). The characteristic techniques of Book II are discussed as moving from lyric, to disjunctive narrative, to the prophetic. Thus tonally and thematically the two books are construed to complement one another as the bardic masculine voice and hammer of Book I are balanced by the lyric feminine voice and loom of Book II: struggle turns to resolution; wrath and pity unite; repentance and forgiveness, manifest in Milton and Ololon, embrace in spiritual marriage in Felpham's vale, effecting "a personal human realization of the grand myth of the first book."

These male-female counterparts that finally unite to bring about apocalypse are said by the poet to be equal; but, according to Fox, Blake "undermines that equality by a system of imagery that must have seemed automatic to him." In a provocative discussion, the author demonstrates how the positive aspects of the female are characteristically represented as passive; how Ololon is made to seem weaker than Milton because she is "allied in the poem with those feeble creatures who cannot withstand Edenic battle;" and how Blake's uneasiness as to his representations of the female manifested itself in unavailing realignments rendered in some passages in *Jerusalem*.

The discussion of Blake's metaphorically pejorative treatment of femaleness is anything but extraneous to Fox's total analysis; it arrives from the acute aesthetic consciousness that if apocalypse is to be realized by the reader as the merging of equal

opposites into a non-duality obliterating time and establishing hermaphroditic reality, the images carrying the impression of equal vitality and power must never denigrate one of the participants. Without undue irony, Fox contends that Blake in his Milton-Ololon depiction has perpetuated the Miltonic view of a dominant Adam and a subservient Eve; obviously, for those of us who accept this premise, Blake's poem suffers aesthetically and apocalyptically.

Three brief discussions, all worth the reader's attention, round out this substantial volume: (1) the author entertains, with some compelling reasons, the notion of the crucial nature of the *Milton* poem as to Blake's continuance as a poet of prophecy; (2) short but not too generalized analogues are remarked between *Milton* and the *Book of Revelation;* and, finally, *Milton* plates are described and discussed in relation to the poem's structure. The author concludes that Blake's handling of the plates demonstrates that he deliberately organized his work, pictorially as well as verbally, into two parallel books.

Stanley K. Freiberg

Rowland Smith, ed., *Exile and Tradition: Studies in African and Caribbean Literature.* New York: African Publishing Company and Dalhousie University Press, 1976. Pp. xiv + 190. $18.00 cloth, $7.00 pb.

The thirteen papers in this volume were originally read at two conferences on African literature held at Dalhousie University in May 1973 and February 1974. They are of course varied in approach and uneven in quality, though the predictable concern of many with defining the nature and identity of African literature both creative and critical provides a unity. Four of the contributors are distinguished creative writers: Chinua Achebe, Kofi Awonoor, Nadine Gordimer, and Wole Soyinka. Four others are critics of African literature in French, and delivered their papers originally in that language. Perhaps one should mention at the outset that, the sub-title notwithstanding, just two papers focus on Caribbean literature. Also, six of these papers have already been published in the Winter 1973-74 issue of *Dalhousie Review,* though this did not preclude their convenient juxtaposition with the others in this attractively designed and edited volume.

Chinua Achebe's witty and charming "Thoughts on the African Novel," aptly the opening paper, reveals the dilemma found implicitly or explicitly in many critiques of African literature. Though Achebe rejects the suggestion that the African novel should be written for a universal not just an African readership (surely such a requirement in a novel like *Things Fall Apart* is complementary, not antithetical), he maintains that African novelists will use the novel "according to their differing abilities, sensibilities and visions without seeking any one's permission." Affirming a position declared ten years earlier at a writers' conference in Makerere, he says that African literature "would define itself in action; so why not leave it alone?" Such sentiments encompass *criticism* of African literature as well. Given the pro-

nounced regional, linguistic, cultural, and religious diversity of African society, and the literary training of African scholars in so many different institutions, it is only natural to expect a great variety of critical approaches to African literature, all with relative merit. These varied approaches constitute an advantage, not a shortcoming; and the literature which accommodates them assuredly is richly complex.

The heterogeneity of African society is acknowledged by Donatus Ibe Nwoga; he points to the acculturated states ranging from the relatively traditional to the totally westernized, and to "the realities arising from contact with the outside world." Yet he prefers to ignore the critical approach based on universal criteria, insisting on an African critical response predicated on an aesthetic perception that is "non-analytic or non-intellectual, relying essentially on the achievement of rapport with the art object." Significantly Nwoga's own approach is predominantly intellectual; his analysis of irony in Achebe's "Vultures," for instance, reveals sharp critical perception. Kofi Awonoor's brief study of Soyinka's *The Interpreters* and his own *This Earth, My Brother* reasserts (perhaps not needlessly in criticism of new literatures) what some, including this reviewer, would consider a credo of literary criticism: that knowledge of the contextual traditions and beliefs of works of art does improve one's appreciation of them. But what needs to be stressed as well is that works of art do not exist *simply* to enlighten us about particular traditions and beliefs. Familiarity with Elizabethan society enlarges our response to Shakespeare; but Shakespeare certainly does more than just recreate for us the Elizabethan world. Awonoor states more particularly that his novel is not concerned with politics of the Nkrumah era, and he warns critics (and general readers?) unacquainted with Ewe mythology and ontology to leave his novel alone.

In a characteristically dense, involved, and demanding prose, Wole Soyinka, like several other contributors, defines African literature in opposition to European literature. The sweeping evaluation of European creative and critical works in such short papers often leaves one uneasy at best. Soyinka rejects the fashionable distinction between African and European drama based on the assumption that the former is a communal activity while the latter is generated by creative individualism. The distinction he perceives is that between "one culture whose very artifacts are evidence of a cohesive understanding of irreducible truths and another whose creative impulses are directed by period dialectics." In his code of thought, the African world-view is more organic, unified, and cohesive; the western world-view is mechanical, artificial, and compartmentalizing (Synge? Ibsen?). Commenting on audience reaction, Soyinka pronounces on the inability of the western sensibility to respond *appropriately* to the organic, communal, and cosmic wholeness of African drama. A series of questions comes to mind: if the reader does not have the specified African sensibility, does this mean that African literature is not accessible to him? Is it not possible for him to respond to a literature in terms of his personal sensibility? Can creative ex-

perience not transcend the particular environment and achieve a universal relevance?

In other papers, theorizing about African literature, though still evident, gives way to critical studies of particular authors or groups of authors. Daniel Kunene analyses the stylistic and tonal subtleties of Sesotho literature (a Bantu language spoken in Lesotho and its environs), and explores the contribution, both negative and positive, of Christianity to the aesthetics of this literature. Emile Snyder's study of Aimé Césaire and Max Dorsinville's of Léopold Senghor examine these seminal writers' relentless efforts to reconcile the disturbing polarities of their individual lives: their African-Caribbean past and their European, twentieth-century experience; their belief in the technological man and in the man of dance; their consciousness of the inner self and of the accidents of history; their individual experience and the universal condition of man. Maximilien Laroche offers a valuable study of the myth of the zombi in Haitian writings. His wide-ranging paper encompasses the origin of the myth in Africa, its metaphysical and "eschatological" complexity, its symbolic function in literature, as well as its political, economic, and social significance. Peter Okeh's paper, entitled "Two Ways of Explaining Africa: An Insight into Camara Laye's *L'Enfant Noir* and Ferdinand Oyono's *Le Vieux Nègre et la Médaille,*" is vitiated by an obsessive crusading spirit. This excerpt speaks for itself: "I know that some people will say: 'No sir. I lived many years in Africa. I visited many countries. I never saw that social warmth which you and Camara Laye talk about.' To the Africanist in question, I would simply say that he spent those years without really getting into Africa, that he unfortunately never learnt to know what true Africa is all about. If he had sincerely asked the help of history, he would have known that social warmth existed just as Camara Laye describes it, before the coming of the white man. . . ."

Three papers are concerned with the much-discussed experience of alienation in African literature. Rowland Smith draws attention to the theme of exile in works by white South Africans. Their initial estrangement from a raw land became later an alienation from the smug complacency, philistinism, and racism of their society. A comparison of Smith's sympathetic account of these writers with Ezekiel Mphahlele's unenthusiastic comments in *The African Image* would be an interesting exercise. A different form of alienation is explored in Douglas Killam's paper on Achebe's *Arrow of God*: Ezeulu is alienated not just from his land and his fellow man but from "his religious beliefs which supply the ethical, moral and social bases of his society." Killam sees this form of alienation in terms of Jungian archtypes but does not make this an effectively integral concern of his paper. Alienation is also the theme of Isaac Yetiv's paper on the modern novel in French North Africa before independence. After a broad introduction to the term alienation, Yetiv explores succinctly the "cultural schizophrenia" of Albert Memmi, Driss Chraibi, Mouloud Mammeri, and others, who are caught in "the head-on collision of two different, indeed totally opposed, civilizations." This particular form of alienation, he mentions *en passant,* is present in

literature of such other hybrid cultures as the French-Canadian and the Jewish-American.

While observing that in terms "of a literary judgment . . . it is never enough to be angry," Nadine Gordimer gives a remarkably sensitive account of black protest poetry in South Africa. Besides her fine appraisal of these poems, she explains why the burgeoning mode of expression among these writers is poetry. It is a genre less vulnerable to censorship and official scrutiny than prose which led "a previous generation into bannings and exile." She observes the ironical predicament of a writer like James Matthews who is forced by the grim circumstances of his society to write poetry when his natural medium is prose. He is "an example of yet another distortion, and this time within a black literature that expresses rejection of distortion and the assertion of new values for blacks: the black writer's gifts can be, and often are squeezed into interstitial convolutions that do not allow him to develop in the direction in which development is possible for him as an artist."

This book reveals the preoccupation of many of the contributors with national and regional concerns. One should keep in mind, however, that it is not, nor is it intended to be, a representative collection of critical responses to African literature. Critics of Eldred Jones's school of universality, for instance, are not included. This volume further shows how critics of new literatures are forced to grapple with fundamental questions concerning the very nature of literature and criticism.

Victor J. Ramraj

Robert Hewison, *John Ruskin: the Argument of the Eye.* London: Thames and Hudson, 1976. pp. 228. $15.00.

An oppressively large amount of the criticism on Ruskin has tended to submerge his essentially dynamic thought in ponderous paraphrase and discussion of sources; or has been content to reduce his writings to psychological documents, or worse, on the assumption that apart from this psychological interest Ruskin is only a curiosity, has proceeded merrily to trivialize both the work and the man. One sympathizes with Quentin Bell's complaint that when he encounters a study of Ruskin's aesthetics, theology or politics "his heart sinks;" though he adds in acknowledgment of such measured biographical studies as those of Mary Lutyens (one of which he was reviewing when he made the remark in 1972) that "when he receives a book dealing with Ruskin's private life, he crows with delight." Yet one has only to cite Rosenberg's *Darkening Glass* (1961), Bradley's *Introduction to Ruskin* (1971), and the more narrowly focused studies of Landow on the aesthetic and critical theories (1971), Walton on the drawings (1972), and Garrigan on the architectural ideas (1973), to realize that recently we have not been without good writing on Ruskin. What we have lacked, however, is a study single-minded in its pursuit of the coherence and vitality of the Ruskin corpus, by a critic who recognizes the centrality of the visual dimension in Ruskin's

thought, and is able to write an energetic prose that answers to Ruskin's own. In Robert Hewison's *John Ruskin: the Argument of the Eye* we have such a book, though in fairness one must observe (as Hewison himself does) that in certain respects Rosenberg's *Darkening Glass* moved impressively in the same direction. Hewison tackles Ruskin whole, determined to demonstrate the logic and the rigor of everything that he wrote. For those who have claimed that it was useless, or even beside the point, to look for unity or system in Ruskin's writings, Hewison has little time. It is significant that Robin Ironside and Gaylord LeRoy, who have most vehemently declared the perversity of such a search, do not even appear in his bibliography.

Although the first eight chapters present the familiar chronological account of Ruskin's development from art critic to social critic and baffled man of action, never have we been made more aware of the development as natural and inevitable. In the foreword Hewison explains that his argument proceeds "through a series of overlays, as each chapter returns to pick up the beginnings of a new theme enfolded in the old." Nor have we had so vigorously explored Ruskin's refusal to separate aesthetics from religion and morality, a refusal which led to some of his most compelling insights. Hewison understands that the critic who would represent the core of Ruskin's thought must aim not so much to write art history, literary criticism, aesthetics, economics or philosophy, as to show "how these formal disciplines found their relations within Ruskin's mind." The ninth and final chapter, "On Seeing What Ruskin Meant," faces some of the troublesome implications of explaining Ruskin's work in terms of his experiencing mind.

Perhaps the most rewarding chapters are the first four, on nature, the picturesque, beauty and the imagination, in which the argument is characteristically dense and richly allusive. Hewison's analysis of how romantic poetry, geology and Evangelical religion all suggested to Ruskin that the external world was a source of beauty and goodness, refreshingly moves beyond a list of the books that Ruskin read or might have read, and supports suggestions of influence by a careful consideration of the books themselves. The importance of Wordsworth's poetry to Ruskin has often been remarked, but Hewison offers convincing reasons for attending as well to his *Guide Through the District of the Lakes,* which departed from the concern of previous guide-books to recommend views that fitted traditional categories of the sublime and the beautiful, and asked the observer to "abandon conventional attitudes and look at the object itself, without trying to adapt it into some ideal composition." Equally enlightening is Hewison's demonstration of how Saussure's *Voyages dans les Alpes,* with its insistence that geology work from facts to theories, aided Ruskin to order his response to nature; of how the Bridgewater treatise on *Geology and Minerology Considered with Reference to Natural Theology* by Ruskin's Oxford tutor, William Buckland, taught him to interpret natural phenomena in keeping with Evangelical precepts; and of how the elaborate and ingenious typology of the Evangelical divine Henry Melvill, whose sermons Ruskin first heard at Denmark Hill, both reenforced what he

had learned from Buckland, and paved the way for a theory of art that "called for real representation which also conveys symbolic meaning." This is the kind of source study that never loses sight of the exact point of Ruskin's thought that demands glossing.

Another original emphasis of the book is the attention given to the links between Ruskin's drawings and his writing, and to the manner in which "visual persuasion" in front of paintings by Turner and the great Venetians led to significant changes of direction in Ruskin's thinking. Much is made of this in the chapters on the picturesque, beauty and the imagination, with the result that the reader finds himself enthusiastically engaged by theories which in the past have received more than their fair share of tedious explication. An instance of this is Hewison's discussion of the drawings made during the Continental tour of 1840-1841, two years before the publication of the first volume of *Modern Painters*. Consistently Ruskin sees subjects in terms of the picturesque tradition; the objects and figures in the lithographed version of the drawing of the Piazza Santa Maria del Pianto, for example, are arranged according to Prout's instructions in *Microcosm, the Artist's Sketch-book of Groups of Figures, Shipping, and other Picturesque Objects*. Hewison's explanation of how Ruskin broke through the picturesque convention in which he had been trained, and came in *Modern Painters* to attack the picturesque and exalt the truth of Turner, gives little credence to Ruskin's account in *Praeterita* of a mystical experience while drawing an aspen tree near Fontainebleau, which should he thinks be read as symbolically rather than literally true, since it does not tally with the entries in Ruskin's Diary. Hewison traces the change to the lessons in a more naturalistic approach from his drawing master J. D. Harding, and of the greatest importance, to a new perception of Turner. In 1842 Ruskin had his first sight of some of Turner's rough sketches which showed a conception of nature different from that in the artist's other works. He explained in *Praeterita*:

> I saw that these sketches were straight impressions from nature, — not artificial designs, like the Carthages and Romes. And it began to occur to me that perhaps even in the artifice of Turner there might be more truth than I had understood.

This was essential preparation for writing Volume One of *Modern Painters*.

To the sympathetic critic the second volume of *Modern Painters* has always been something of a stumbling block; its aesthetic theory, Quentin Bell would have us believe, is a matter of "splendid inconsequence." Hewison rather considers it as a major focus of Ruskin's ideas, and it calls forth (together with those chapters of volumes three to five that help to clarify the concept of the imagination) his most articulate commentary. On the basis of a study of the manuscripts, Hewison notes the ease with which Ruskin was able to enunciate a theory of beauty in which "natural theology sanctifies vital beauty, [and] Evangelical typology sanctifies typical beauty." For Ruskin to arrive at a

satisfying theory of the imagination was comparatively a tortuous process, but Hewison manages to bring order to ideas which other critics have too often left as intractable as they found them. Again use is made of the drawings, in which Ruskin can be seen grappling with the puzzle of how the artist achieves the "higher truths" of the imagination. The 1844 watercolour of Amalfi, for example, shows Ruskin trying to paint like Turner, and managing only a pastiche. But as Hewison notes,

> The apparent conflict between fact and expression could be resolved, not by metaphysical speculation, but only by a concrete experience, something that depended as much on the evidence of his own eyes as on any intellectual reasoning.

The experience came in Venice in 1845 before the Tintoretto paintings in the Scuola di San Rocco. "As for painting," he wrote home to his parents, "I think I didn't know what it meant till today." Of Ruskin's study of Tintoretto's *Crucifixion*, Hewison observes that it possesses an energy and movement unprecedented in his earlier sketches. In the same year Ruskin went in search of the exact spot in the Alps from which Turner had made a sketch of the pass of Faido, and as he made drawings of his own and looked again at Turner's sketch, he finally understood the difference between the facts and Turner's expression of them. Visually enlightened by Tintoretto and Turner, Ruskin was in a position to elaborate his theory of the penetrative, associative and contemplative imagination, each answering to an order of truth. In a brilliant analysis of the contemplative imagination Hewison demonstrates how it gradually evolved into a theory and a system of symbolism that had far-reaching consequences for his later writing. As an example of breathing new life into supposedly moribund theories these chapters serve as a model of great distinction.

Although the account of Ruskin's social theories in the second half of the book covers ground which has been investigated with some completeness by others, Hewison's elegant and succinct style lends a freshness to the ideas. At the same time, his treatment of Ruskin's architectural theories as the link between his aesthetics and his social ideas, and his insistence that *Unto This Last* is as much the culmination of the art criticism as it is the beginning of the social writings, brings into focus matters of which the student of Ruskin needs to be reminded. That, for example, Ruskin had no difficulty in applying his concept of organic form on which all design in painting, sculpture and architecture depends, to society itself:

> Nature was the model for man-made form, so the organization of natural forms might become a paradigm for society. In the natural world the separate parts united in a single energetic whole, exemplifying the type of Divine purity; similarly the associative imagination of the artist combined the imperfect elements of a painting into the one possible perfect composition. The analogy between nature, art, and society was there to be drawn; 'Government and co-operation are in all things and eternally the laws of life. Anarchy and competition, eternally, and

> in all things, the laws of death.' Ruskin made this statement twice, first in his analysis of the rules of composition; later, when he turned to political economy, he saw no reason to alter a word.

Or that the famous passage in "The Nature of Gothic" on men "divided into mere segments of men," with its echo of Adam Smith's example of the pin, is Ruskin's description of the process of the division of labour "breaking down the organic unity of life into sterile units of despair." Hewison follows this observation by a close and persuasive comparison with the concept of alienation in Marx's *Economic and Philosophic Manuscripts of 1844*. Or again, that when in place of untrammeled competition Ruskin offers "co-operation, social affection and justice" as the proper motivating force in society, he is expressing "in moral terms . . . just those principles of right ordering and co-operation which governs his aesthetic theories." From this position Hewison is able to explain the Guild of St. George as Ruskin's practical attempt to create what he calls "a counter-image of harmony and plenty" to "the fermenting mass of unhappy human beings" evoked in the description of London in *Fors Clavigera*.

In the last chapter Hewison offers a sustained defence of his emphasis and method, and further explores the nature of Ruskin's visual sense and his obsession with inclusiveness and "the oneness of the many." Following R. G. Collingwood's suggestion of Hegelian parallels in Ruskin's thought, in particular their belief in "the unity or solidarity of the human spirit" (Collingwood's words), Hewison argues that Ruskin's fundamental assumption that the moral, aesthetic, religious and creative faculties are in fact one provides the context within which his belief in an all-embracing unity has meaning. And, finally, adopting Rudolf Arnheim's definition in *Visual Thinking* of the aesthetic mode of perception, Hewison is able to reiterate and elucidate his earlier comment that with Ruskin "sight is insight."

A full list of the shortcomings of Hewison's book would be noticeably short, but several should be mentioned. His discussion of the Pre-Raphaelites and of Ruskin's architectural ideas is more perfunctory than it need be. His chief Pre-Raphaelite example is John Brett, but Brett is only a minor Pre-Raphaelite, if he is one at all. On the other hand, Holman Hunt's Evangelical typology, about which Landow has written so penetratingly, goes unmentioned. Also, considering Garrigan's explicit strictures in *Ruskin on Architecture, his Thought and Influence* on the facets of architecture that Ruskin either denigrated or ignored, it is surprising that this aspect of his theory should be disregarded. One should note as well the almost total neglect of Ruskin's literary criticism, and the too frequent misquotations (for example, the omission of "herself" from the last line of the quotation on p. 40, and the substitution of "until" for "till" in the first line of the quotation on Tintoretto on p. 68). But these defects do not significantly detract from a study of thorough and impressive scholarship, in which insights incidental to the main argument abound, and which has a strong claim to be considered the best book that we have had on Ruskin.

Roger W. Peattie

Books Received

ALDUS, P. J., *Mousetrap: Structure and Meaning in Hamlet.* Toronto and Buffalo: University of Toronto Press, 1977. pp. 236. $15.00.

BARNEY, STEPHEN A., *Word-Hoard: An Introduction to Old English Vocabulary.* New Haven: Yale University Press, 1977. pp. 108. $10.00. $2.95 pb.

BIGELOW, GORDON E., *The Poet's Third Eye: A Guide to the Symbolisms of Modern Literature.* New York: Philosophical Library, 1976. pp. 146. $7.50.

FLECK, RICHARD F., ed., *The Indians of Thoreau: Selections from the Indian Notebooks.* Albuquerque: Hummingbird Press, 1974. pp. 78. $10.00. $4.00 pb.

GNAROWSKI, MICHAEL, ed., *New Provinces: Poems of Several Authors.* Toronto and Buffalo: University of Toronto Press, 1976. pp. 78. $12.50. $4.95 pb.

GOONERATNE, YASMINE, *Alexander Pope.* Cambridge and New York: Cambridge University Press, 1976. pp. 150. $13.95. $4.95 pb.

HARTLEY, ALLAN JOHN, *The Novels of Charles Kingsley: A Christian Social Interpretation.* Folkestone: The Hour-Glass Press, 1977. pp. 188. £6.

KLEIN, HOLGER, ed., *The First World War in Fiction.* London and Basingstoke: Macmillan: Toronto: Macmillan of Canada, 1976. pp. 246. £8.95. $22.50.

MARTIN, JOHN SAYRE, *E. M. Forster: The Endless Journey.* Cambridge and New York: Cambridge University Press, 1976. pp. 174. $14.95. $3.95 pb.

PINION, F. B., *A Commentary on the Poems of Thomas Hardy.* London and Basingstoke: Macmillan: Toronto: Macmillan of Canada, 1976. pp. 294. $25.00.

REANEY, JAMES, *Selected Longer Poems,* ed. Germaine Warkentin. Erin, Ontario: Press Porcepic; Don Mills: Musson, 1976. pp. 96. $3.95 pb.

ROSENBLATT, JOE, *Top Soil.* Erin, Ontario: Press Porcepic; Don Mills: Musson, 1976. pp. 272. $7.95 pb.

SIMPSON, LEO, *The Lady and the Travelling Salesman: Stories,* ed. Henry Imbleau. Ottawa: University of Ottawa Press, 1976. pp. 158. $5.40 pb.

SPEAIGHT, ROBERT, *Shakespeare: The Man and His Achievement.* London: J. M. Dent, 1977. pp. 384. £6.50.

SPETTIGUE, DOUGLAS O., *Selected Stories,* ed., Leo Simpson. Ottawa: University of Ottawa Press, 1976. pp. 130. $4.80 pb.

TUCKER, JAMES, *The Novels of Anthony Powell.* London and Basingstoke: Macmillan; Toronto: Macmillan of Canada, 1976. pp. 198. $14.90.