

neat, numbered columns. The authors treat figures for neuropsychiatric casualties, desertion, and self-inflicted wounds with appropriate caution. They observe that the figures might not reflect cases where patrols did not meet their objectives, where individuals looked the other way, or where soldiers were shot by the enemy as a result of bizarre behaviour during battle. For example, in one footnote, McAndrew notes that New Zealanders recorded an extremely low rate of self-inflicted wounds, but had a much higher accidental injuries rate than Canadians. He goes on to wonder, tongue-in-cheek, why New Zealanders were so accident-prone. It is this kind of questioning and comparison which results in a very powerful, humorous narrative.

For all its strengths, the lack of one focal point in this work detracts from its overall effect. Copp concentrates on battle exhaustion, its nature, extent, and treatment in North-West Europe and Africa, while McAndrew places battle exhaustion in a larger framework of battlefield behaviour, limiting his examination to the Italian Campaign. The changes in approach are awkward at times and distracting, yet one message is very clear. Copp and McAndrew help us understand the burden carried for nearly fifty years by many men who broke down under battle stress. How much unrecognized courage is there in those who have lived through countless nightmares and carried on with a frightening self-knowledge and a label of cowardice and public shame? I recommend this work.

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**Halifax: A Literary Portrait.** JOHN BELL, ed. Lawrencetown Beach: Pottersfield Press, 1990. 228 p. ISBN 0-919110-65-3.

Catalogued as "Halifax (N.S.) — Literary Collections," this volume tests to some extent the meaning of the term "literary." The idea is one with great potential — to give the flavour of a city through the way it has been pictured in the minds of authors. Approaching the city in this way allows for the blurring of the distinction between history and literature, and expands on the usual presentation of information about places in edited travel accounts. There is a wide range of material included in the anthology: diary entries not written for publication such as entries from journals kept by L.M. Montgomery and Julia Horatia Ewing, narrative autobiographies including those of Oliver Goldsmith and Richard Henry Dana, autobiographical fiction from Thomas Chandler Haliburton and Thomas H. Raddall, imaginative fiction from Israel Zangwill (who appears never to have set foot in Halifax at all), and poetry ranging from Joseph Howe's ode to the town clock to Lesley Choyce's hymn of praise for fog.

Aside from the fact that the subject matter, or at least the locus of action, is in all cases Halifax, this is to some extent an odd collection. Bell makes good his claim that Halifax is a literary city. In his succinct but excellent history of literature in Halifax he gives an impressive recital of local and visiting writers and their works. In an appendix he provides a list of some forty additional volumes in which Halifax appears as setting or subject.

Interesting as these lists are, relatively few of the works noted appear in the text itself. The introduction teases, mentioning an 1861 account of Halifax published by Comte Joseph-Arthur de Gobineau, and *Tales from a Garrison Town* published in 1892, but neither of these works, nor several other intriguing entries appear to be excerpted for the anthology. Some material, as Bell notes, was excluded for reasons of space or copyright

or because only one work from each author was allowed. What is less easy to discern was why those thirty-one selections included *were* included. Kipling, who in his entire literary output wrote four lines on Halifax, rates an excerpt, while Sarah Herbert's 1859 novel *Belinda Dalton, or Scenes in the Life of a Halifax Belle* (intriguing for the title alone) is noted only in the introduction. Robert MacNeil, himself a chronicler of Halifax, provides a forward and mentions another author, Charles Ritchie, whose several autobiographical works have a connection with Halifax yet do not appear in the selections. In the end, the editor appears to have exercised his right to select what he liked best. This said, one should note that the book is a success and the awareness of the omissions is stimulated by the desire for more.

Bell is an eclectic and accomplished editor and anthologist with several volumes to his credit. His previous work ranges from Atlantic coast science fiction to a history of Canadian comics. As an archivist in Halifax and Ottawa, John Bell has had access to information about a variety of unpublished sources. This begs the question: if so much has been published, and this volume contains only material which has been previously published, how much more concerning Halifax still lies buried in unpublished memoirs, travel accounts, correspondence and official records which would add to this portrait of Halifax? This volume gives a hint, for the L.M. Montgomery and Horatia Ewing entries are from books recently published from archival sources. Although not intended for publication, they are no less literary than material originally penned for public consumption.

*Halifax: A Literary Portrait* is based on a rich literary tradition which, as Bell and Robert MacNeill both point out, may not be immediately obvious or accessible. For those who have never read any of Haliburton or Raddall or Bill Bissett, the volume is a painless introduction to Canadian literature. This volume shows that the written word has the same importance to Halifax as the immigrant sheds at the Ocean Terminals or the Old Town Clock.

**H.T. Holman**

Public Archives of Prince Edward Island