revolutionary change, Mackenzie applauded Cunard's "going ahead" initiative and surmised that "they cannot fail to give satisfaction" (320). The other was his anecdotal account of the appearance of Archibald McNab, the self-styled great man of the Madawaska River and clan McNab, at a mess given by the 93rd Highlanders in Toronto. Ever the loyal Scot, Mackenzie both celebrated and mocked the airs of "the present Laird of MacNab" (336), who dominated the dinner while behaving in a courteous manner, but who had to be guided home by Mackenzie and others who feared for his heavily drunken state. The passage is deftly satiric and admiring, recognizing that "Pride, indomitable family pride, is the great failing of the present ... chief" (336).

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Elizabeth Popham and David G. Pitt, Eds., *E.J. Pratt: Letters* (Toronto, ON: University of Toronto Press, 2017), 751 pp. \$105 (cloth) ISBN 9781442650237

Fittingly enough for a collection of letters by poet E.J. Pratt (1882–1964) — whose works include "The Cachalot" and "The Great Feud" (both in *Titans* [1926]) — this book is a leviathan. Moreover, at 751 pages, this hardcover edition is buttressed by a digital collection of Pratt's collected letters (some 1200) to be augmented on an ongoing basis as more epistolary material by Pratt becomes available.

Co-editor of this book — in tandem with Trent University professor Elizabeth Popham — is David G. Pitt, author of the two-volume biography of the poet, which helped pioneer serious (as opposed to hagiographic) Canadian literary biography when the first volume *E.J. Pratt: The Truant Years, 1882–1927* (UTP) appeared in 1984. Moreover, this collection of Pratt's letters owes much to Pitt's assiduous amassing of material for the biography, as well as to avid institutional collecting for the Pratt fonds at Victoria College Library, University of Toronto.

What does this book offer the scholar? The editors have sought to make available in print a generously representative selection of Pratt's key correspondence, one that illuminates both the private man and the public poet, a collection complete with introduction, notes, and other scholarly apparatus. They have largely succeeded. One does wish, however, for more letters from the Newfoundland period of Pratt's

life. After all, he did not leave the colony for studies at University of Toronto until he was twenty-five years old and already a Methodist student minister. Two letters from his Newfoundland days therefore seem insufficient, available digital alternatives or not, given that Pratt was already an adult, his character and intellect formed in important ways, before he set off for central Canada.

Pratt's poetry is out of fashion now. The letters prompt a wish for more current attention to his work, especially to his poetry of Newfoundland and to the wartime poetry on martial and maritime themes. Some of his work unquestionably touched on central elements of Canada's evolution. But there is little doubt that two of his long historical narrative poems, *Brébeuf and his Brethren* (1940) and *Towards the Last Spike* (1952), are now seen as unpalatable in this age of political correctness, given their attitudes, explicit and implicit, to marginalized and racialized groups. The volume includes some of Pratt's correspondence about the making and meaning of *Brébeuf*, in part with one-time graduate student Sister Dorothy Marie Doyle. In the late 1970s, Sister Doyle gave a paper on *Brébeuf* at a major symposium on the poet, at which, in all earnestness, she referred to the Indigenous peoples featured therein as "savages," raising eyebrows even then. As for Pratt's own attitudes, there is a clear sense both in the poem and in his correspondence with Doyle, interesting as it is, that his imagined Indigenous peoples are ethically inferior to the martyred Jesuit.

As for *Towards the Last Spike*, F.R. Scott asked famously and pointedly of Pratt's poem about the building of the Canadian Pacific Railway: "Where are the coolies in your poem, Ned?" (Scott, "All the Spikes But the Last," 1966). The letters collected here show Pratt's extensive research on the building of the railway but give us no answers to Scott's riposte. But there are significant, unplumbed depths in Pratt that the letters underscore: his long poems of the sea, his engagement with Newfoundland (though he could visit there only infrequently after leaving for Toronto), as well as the topicality today of poems like *Dunkirk* (1941) and *Behind the Log* (1947) in this era of World War II anniversaries. These parts of Pratt's *oeuvre* merit more consideration by twenty-first-century scholars, as does Pratt's real-life engagement with Cold War-era bodies like the Canadian-Soviet Friendship Council. Curiously, Popham and Pitt's introduction considers the latter "of vital significance only in passing" and similarly downplays the interest of his "affiliation with associations advocating free speech and civil liberties" (viii). Why?

The letters also suggest other interesting scholarly topics. Poet Wilson MacDonald (1880–1967), Pratt’s rival, makes several cameo appearances. Why — especially given the extensive MacDonald papers at Library and Archives Canada — has no one studied MacDonald’s long career and his relationship with poets like Pratt and with the Canadian literary establishment as a whole? His is a very instructive and rich example of the tensions between romanticism and modernism in Canadian poetry after 1920, as well as a case study in the folly of self-publication. That is to say, the genuinely gifted and once-highly-touted MacDonald made a living through readings and self-publication, but part of the reason for his later-career — and current — obscurity is that once no publisher had a stake in him, he quickly sank out of sight. He eked out a living with school and small-town touring in stark contrast with Pratt’s savvy alignment with the literary establishment, here set forth in letters to figures like Canadian publisher Hugh Eayrs and American litterateur William Rose Benet.

The Pratt letters also make us ponder the puzzles of Pratt’s own personality — for example, his sometimes-disturbing tendency to confabulate and exaggerate his activities (for example, his misrepresentation of the degree of access to ships granted by the Navy for his work on *Behind the Log* [1947]). Then there are his extramarital involvements — one with a graduate student in the 1930s whose transfer from British Columbia to Toronto Pratt seems to have helped orchestrate. In this respect, were there no letters or notes to Winnie Rowles, his Kingston *amie amoureuse* in the 1940s, available? She was candid with her reminiscences to Pitt at the time of his biography. In any case, it was a lapse for the editors not to cite this relationship in their Pratt chronology.

The letters prompt other questions. Did the pressures of Pratt’s daughter Claire’s polio and subsequent osteomyelitis, with the attendant money woes for long-term medical care, lead Pratt to extramarital flings despite his long marriage to the nurturing and intellectual Viola Whitney Pratt? Was Pratt’s pronounced dislike of the poet Audrey Alexandra Brown (1904–98), whose handicap was not unlike his daughter’s (both spent long months in body casts during medical treatment), a refraction of his resentment of the emotional and financial blow fate had dealt his own family?

Accordingly, even as we delight in Pratt’s revealing epistolary exchanges about his art with critics Desmond Pacey and John Sutherland (especially the latter), we have the clear sense that more scholarly work needs to be done on evaluating and understanding

Pratt and his work. The Grant Macdonald drawing of Pratt that graces the cover, done at the period of his Kingston emotional entanglement with Rowles, hints at significant psychological and ethical tensions in Pratt's life and work that need further unpacking.

Worthy though the printed edition is, it cries out for a far better index — more detailed and more inclusive. Why, for example, are page numbers for letters to people cited in the index not highlighted in bold to differentiate whole letters from mentions in passing? Why are there not subtopics in the index entries for major figures instead of a blizzard of page numbers? Research scholars may sigh over this deficiency, as they will over annoying typos and mistakes in the notes. For example, Brian Trehearne's name should not be consistently misspelled, especially given that he is a member of the Advisory Board for the Pratt Collected Works project; the date of Dorothy Livesay's death is incorrect (it is 1995, not 1996).

There are too many of these errors — and if the reasoning is that we are meant to rely instead on the digital version to search the letters in lieu of a reliable printed index and authoritative notes, then why publish an expensive hardcover volume of selected letters at all? It is also discomfiting to read such statements in the introduction as “We tend to associate the rise of cultural nationalism in Canada with the period following the Second World War” (xxiv, emphasis mine). Anyone who has worked on such diverse pre-1940 figures as Edward Hartley Dewart, Pelham Edgar, Lorne Pierce, William Briggs, and many others can only label that assertion rather blithe. Pratt himself, as a pre-Confederation Newfoundlander drafted into the national literary enthusiasms of Pelham Edgar, Lorne Pierce, Hugh Eayrs, and others in the 1920s, would have chuckled at that misapprehension.

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Renate Vervoort, *Brueghel's Witches: Witchcraft Images in the Low Countries between 1450 and 1700* (Bruges: Van de Wiele Publishing, 2015), Exhibition Catalogue, 135 pp. ISBN 9789076297606

Brueghel's Witches is an example of a genre almost unknown in the Anglosphere, neither a full-dress monograph nor merely a guide to an exhibition, but a lavishly illustrated scholarly exhibition