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The Year's Work in English Studies

VOLUME XXXIII

1952

FREDERICK S. BOAS
and
BEATRICE WHITE

Published for
THE ENGLISH ASSOCIATION
by
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Edited by

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PREFACE

THIS volume of *The Year's Work in English Studies* has for various reasons more changes than usual in the authorship of some of its chapters. Professor Bullough, who since Volume XXX has contributed Chapter I, 'Literary History and Criticism: General Works', is now, with Mr. P. M. Yarker, responsible for Chapter XIII, 'The Nineteenth Century and After. I'. His place was to have been taken by Professor W. D. Thomas of Swansea, but owing to his sudden death Mr. F. Y. Thompson was good enough to undertake the work at short notice. Dr. Beatrice White has contributed Chapter IV, 'Chaucer', which for so many years was in the hands of Miss Dorothy Everett. Dr. Boas has transferred Chapter VI, 'The Renaissance', to Dr. W. A. Armstrong. Mrs. Thompson has dealt with both books and articles in Chapter XIV, 'The Nineteenth Century and After. II'. We regret that Dr. Elizabeth Brockhurst has been unable to continue her contributions to *The Year's Work*. The Indexes to this volume have been compiled by Mr. Yarker.

We welcome the new contributors who, while expressing their own views, have shown that they will carry on the traditional technique of *The Year's Work*.

In the case of American and Continental books some are noticed which were not available last year. Of some others it has not been possible to give the price.

F. S. B.

B. W.

ABBREVIATIONS

B.J.R.L. = Bulletin of the John Rylands Library.
B.M.Q. = British Museum Quarterly.
C.H.E.L. = Cambridge History of English Literature.
C.U.P. = Cambridge University Press.
D.U.J. = Durham University Journal.
E.E.T.S. = Early English Text Society.
E. and G. Stud. = English and Germanic Studies.
E.L.H. = A Journal of English Literary History (U.S.A.).
Eng. Stud. = English Studies (Gröningen).
Étud. ang. = Études anglaises.
H.L.Q. = Huntington Library Quarterly.
J.E.G.P. = Journal of English and Germanic Philology.
J.W.C.I. = Journal of the Warburg and Courtauld Institutes.
Lang. = Language (U.S.A.)
Med. Æv. = Medium Ævum.
M.L.N. = Modern Language Notes.
M.L.Q. = Modern Language Quarterly (U.S.A.).
M.L.R. = Modern Language Review.
Mod. Phil. = Modern Philology.
N. and Q. = Notes and Queries.
O.U.P. = Oxford University Press.
Phil. = Philologus.
P.M.L.A. = Publications of the Modern Language Association of America.
P.Q. = Philological Quarterly.
Q.Q. = Queen's Quarterly (Kingston, Ont.).
Rev. ang.-amér. = Revue anglo-américaine.
Rev. de Litt. Comp. = Revue de la Littérature Comparée.
R.E.S. = Review of English Studies.
R.S.L. = Royal Society of Literature.
Sh. Jahr. = Shakespeare Jahrbuch.
Sh. Q. = Shakespeare Quarterly (U.S.A.).
Sh. S. = Shakespeare Survey.
S. in Ph. = Studies in Philology.
Spec. = Speculum.
Stud. Neoph. = Studia Neophilologica (Uppsala).
T.L.S. = Times Literary Supplement.
U.T.Q. = University of Toronto Quarterly.
Y.W. = The Year's Work.

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I

LITERARY HISTORY AND CRITICISM: GENERAL WORKS

By F. Y. THOMPSON

Two related themes can be discerned in the diversity of material which comes under this heading, the one, a re-examination, broad in outline, of classical studies as a discipline for critical intelligences confronted by the technological mazes of contemporary civilization, and the other a growing awareness that only in a liberal view can the essentially humanistic and unifying power of great literature be truly apprehended. The 'old feud' between the 'pure' scholar and the 'scholar with a broader view and a more agile pen' is perhaps nearer solution than at any period since the Renaissance.

A work which exemplifies this new-old ideal of scholarship is Sir Maurice Bowra's *Heroic Poetry*,[1] the 'development' of work done twenty-five years ago when the author was studying the Homeric poems, but extending beyond the limits of *Tradition and Design in the Iliad*, without, however, falling from the standard of precision it established. In providing a 'kind of anatomy' of heroic poetry, Bowra has 'excluded from consideration anything written in languages unknown' to him. Of the three types of text for consideration Bowra has translated direct from Greek, ancient and modern, and from the Slavonic languages; has had recourse to English versions of Anglo-Saxon and Norse; and has rendered Asiatic texts from Russian translations himself: but so sure is his sense of equivalence and literary taste that the hundreds of quotations he provides inspire a confidence at once philological and aesthetic. In his first chapter he shows how heroic poetry proper is anthropocentric and takes formal shape on a higher plane of social and literary development than the naïvely magical. It is with the *ordonnance* of the heroic convention that Bowra is principally concerned, once he has established that it 'reflects a widespread desire to celebrate man's powers of action and endurance and display', and he has valuable observations to impart on the technique of com-

[1] *Heroic Poetry*, by C. M. Bowra. Macmillan. pp. 589. 40*s*.

position, drawing, as few have been able to do, on the art of contemporaries to illumine with the light of living day the shadowy conjectures of earlier commentators. Thus his remarks on improvisation are 'guaranteed by impeccable witnesses' whose evidence goes to show that Homer and the maker of the *Gilgamish* must have used 'formulaic elements' in much the same way as they are being used in this century in the recorded *byliny* of the third and fourth generation of Russian family-bards, the Ryabinins. These 'formulaic elements' are the common stuff of all heroic poetry, and with these traditional phrases always at command, the bard has greater facility than more sophisticated and subjective poets in unfolding his narrative, the main course of which is already known to his audience. Contemporary evidence, too, emphasizes the part a sympathetic audience plays in the production of heroic poetry. The listener was, and still is, an important influence on the maker, though Bowra makes it clear throughout that the true bard is not an 'idle singer of an empty day' but a dedicated being, whose strong propensity of nature, whose memory, and ear, and singing voice are trained by years of unremitting exercise and repetition. He gives interesting details of the output and rates of production of twentieth-century bards in Russia and south-east Europe and observes, 'Such must have been Homer's way'. Indeed Homer dominates the whole, whether Bowra is elucidating some passage in a medieval Kara-Kirghiz poet, or summarizing a general principle from an epithet in Marya Kryukova's *Tale of Lenin* (not the least valuable parts of Bowra's 'anatomy' are the admirable summaries at the end of each fully developed chapter), and the concluding sentence: 'If what we want is a complete vision of life, it is to be found in Homer, who stands at the fountain-head of European poetry and sets an example which no one else has yet equalled', is a final expression of the prevalent theme.

After such an impressive work by a master of *mise-en-scène*, Norton and Rushton's handbook[2] is a labour of scene-shifting, however necessary it may be to encourage students to acquire 'the community of mind' which Johnson maintained was the object of reading in the classics. Some entries are rather stark—'Adonis, a

[2] *Classical Myths in English Literature*, by Dan S. Norton and Peters Rushton. Rinehart. pp. 444. $4.50.

vegetation god, is beloved by Aphrodite'—while some suffer by cropping up too dispersedly throughout the text. The use of allusions in English poetry is illustrated from Chaucer to MacNeice.

If Norton and Rushton cater with assurance for sophomores, Walker's book[3] 'aspires to be a composite poetic image', the emphases of which 'are not those of orthodox and critical opinion'. What emerges from 'Orphism, Pythagoreanism and Platonism', and 'plunges into Hindu, Chinese, Slavonic and Celtic as well as classical mythology' is, that in 'the food-gathering stage of history', of which the Golden Feast is 'the sufficient symbol', humanity's physical and spiritual requirements were served by 'lacto-vegetarianism'. Quotations up to 130 lines long provide bulk, and some roughage, to *The Golden Feast*, but it is seasoned, perhaps inadvertently, with a little spice. We learn, for instance, of Edward Fitzgerald that 'his diet, consisting mainly of bread and fruit for the last fifty years of his life, soon brought him more lightness of spirits, but did not reduce his weight below fourteen stone'.

Return to literary scholarship is by way of Auden and Pearson's five-volume selections from the poets who have written in English,[4] the most comprehensive anthology since Ward's *English Poets*. Each volume has a short introduction in which the editors concern themselves with 'the themes and craft of English poetry as a controlling check against vagrant idiosyncrasy'. A useful Note on the Language for the non-specialist reader is contributed to volume I by E. Talbot Donaldson, and there are calendars indicating the general background of cultural history and supplying the dates of leading single works. A novel feature is the inclusion of much American poetry after volume III—beginning with Philip Freneau there are 143 poems in all, of which 33 are by Emily Dickinson, 18 by Thoreau, and 15 by Melville. The editors' view that 'it is time for us to recognise how the poetical consciousness and training in craft depends upon a common or at least a joint tradition'

[3] *The Golden Feast*, by Roy Walker. Rockcliff. pp. 272. 18*s*.

[4] *Poets of the English Language*, ed. by W. H. Auden and Norman Holmes Pearson. Five volumes. Eyre & Spottiswoode. 15*s*. each. Vol. 1, Langland to Spenser. pp. xlv+619. Vol. 2, Marlowe to Marvell. pp. xlv+556. Vol. 3, Milton to Goldsmith. pp. xliv+622. Vol. 4, Blake to Poe. pp. xxxviii+535. Vol. 5, Tennyson to Yeats. pp. xlvii+624.

is justified by their choice. Another innovation is the inclusion of longer works in their entirety, *Everyman*, *Antony and Cleopatra*, *Samson Agonistes*, and *The Triumph of Life*, while the extract from *Troilus and Criseide* runs to 85 pages, from *The Faerie Queene* to 63, from *Don Juan* to 49, from *The Prelude* to 24, and from Doughty's *The Dawn in Britain* to 15. The volumes are attractively printed, are convenient in size, and their scale has enabled the editors 'to overcome the tendency of anthologists to represent the past chiefly as a salon of miniatures'. It has permitted, too, the selection of excerpts from less well-known poems such as Smart's *Jubilate Agno*, including 'inimitable passages' from the section beginning *For I will consider my cat Jeoffrey*, in a version now printed for the first time. Volume V is the most experimental in the sense that it admits poets who have come into higher recognition during this century. In perhaps the most subtle and stimulating of the introductions two sections are devoted to 'The Liberal Bard' and 'The Break with Liberal Humanism', and the choice of Yeats's *Prologue* to *Responsibilities*, in 1914, rests on the conviction that from then on the course of poetry in English 'is a challenge to the future'. The personal value of this task to themselves, the editors conclude, 'has been the refreshing of a sense of the involvement of the present with the past and an understanding of the importance of an awareness of tradition'. It might be added that they have also brought to their task that gift of bold felicity which throughout the course of English poetry has distinguished the critical utterances of creative writers.

Day Lewis's choice of subject for the Byron Foundation Lecture at the University of Nottingham[5] is 'poetry *en grande tenue*'. Quoting Arnold on Homer—'in spite of this perfect plainness and directness of his ideas, he is eminently *noble*'—he establishes the distinction between 'The Grand Manner' and the ornate, or 'poetry at its most poetic'. He finds echoes over three and a half centuries, from Shakespeare to Wilfred Owen, and on the basis of three common factors, the employment of 'rolling polysyllabic words', the iambic pentameter, which has 'a natural bias away from the rhythms of ordinary speech', and 'powerful metaphor', 'deliberately hyperbolical' and 'visionary', he examines the open-

[5] *The Grand Manner*, by C. Day Lewis. John Clough. Nottingham. pp. 26. 1*s.* 6*d.*

ing lines of *Paradise Lost*, Book III. Day Lewis deals refreshingly with this subtle complex of poetic effects before he goes on to remark on the failure of succeeding poets to 'keep the style all of a piece. Homer constantly did so.' The problem for the modern poet is that 'we lack, or seem to lack, a prevalent poetic language'. The heightened artifice of Gerard Manley Hopkins was an attempt at a partial return to 'The Grand Manner' but 'the secret died with him'. We should not, however, 'beat our breasts too lamentably about "the contemporary predicament"'. The conflict between 'a highly poetic and a colloquial diction' is still going on, and must continue, but the language of poetry invariably arises from a conflict between two loyalties, and between the past and the present the poet must win through to 'a different mode of reality altogether'.

A. de Selincourt's little book[6] is addressed to the general reader. Observing that 'there is no poetry in Europe which is popular as I suppose Homer's was', he notes that 'People no longer hunger for poetry with a natural appetite'. While he tends to dwell on 'the solace and delight' of poetry, he maintains that 'one must be aware of the line of succession', and after making a primary distinction between the rhythm in verse which 'turns' (*vertere*) and prose 'which goes straight on' (*prorsus*), he discusses the more complex and ceremonial character of the rhythm in poetry which transmutes experience, in the sense employed by Buber, the German philosopher, into a 'quality of imaginative intensity'.

The words 'quality' and 'experience' recur in a work of different style and scope: Jordan's studies in aesthetics[7] are directed in the main to the philosophically minded, and even then some may wish to attune themselves to his temper by first perusing the introduction and the synopses of each chapter provided by his colleague, Robert D. Mack, to adjust themselves, for example, to such shock tactics as: 'the hypothesis of the empiric, the mystic, and of all the other types of pure subjectivists, namely, that thought lays hold of reality directly within the substance or "experience" of the mind that thinks or feels, is self-contradictory nonsense.' The 'extra-

[6] *On Reading Poetry*, by Aubrey de Selincourt. Phoenix House. pp. 71. 6*s*.

[7] *Essays in Criticism*, by E. Jordan. Univ. of Chicago Press and C.U.P. pp. 384. 52*s*. 6*d*.

ordinary difficulty' noted for these essays lies in part in the frequent passages where the author forsakes the formal terms of his abstruse argument to castigate 'the superstition born of ignorance and belief in magic' he finds, not only in 'subjective assumptions', but in 'the appeal to signs and symbols', and 'references to states and processes of mind'. Readers may also feel the lack of quotations in the text. The thesis is that poetry is an 'aesthetic object', an 'individuality' or 'instance of a universal', the result of a creative act which is constituted by the imagination—not a 'process of image-making or symbolism' ('For images have nothing to do with literary art'), but a 'designer of objects', operating through metaphor and words, themselves objects, objectifying 'quality-relations'. Jordan refutes the belief that this 'complemental construct' has anything to do with communication, though he ascribes a twofold aim to it—'to assert the existence or quality of an object', and 'to pronounce that this object is metaphysically real'. His approach to such terms as 'genius', 'metaphysics', and 'morality', which he regards as 'confusedly used', will not wholly convince those who continue to accord more significance to the history of literary criticism than he allows.

Wallace's study of English characteristics[8] revealed in English literature is based on elements which had already taken form before the end of the sixteenth century. He shows that although 'in versatility we cannot compare with the Elizabethans', the English 'absorption in the ethical aspects of life' is a continuing tradition, and shows itself in the careers of men 'who have combined interests in the humanities with a practical interest in government and politics'. This 'ethical tinge', which informs particularly the poetry of Milton, Wordsworth, and the later Keats, is not the distinguishing feature of any class, for 'although today we still find it natural to appoint the head of an Oxford college, trained almost exclusively in Greek and philosophy, to represent his country as British Ambassador at Washington', Wallace also notes that 'the Cabinet Minister has an all-round education, derived from Eton and Balliol, or from the London docks and coalmining'. In spite of a 'radical transfer of interests and values', he finds in contemporary poets and historians a disinclination 'to achieve an originality indepen-

[8] *English Character and the English Literary Tradition*, by Malcolm W. Wallace. Univ. of Toronto Press and O.U.P. pp. 78. 28*s*. $3.50.

dent of the past'. The vocational character of our educational system may contribute to 'the really operative religion' of 'getting on'; nevertheless there is recognition in the work of writers as dissimilar as Eliot and Tawney of the necessity for preserving the 'capital constituents' of the world, and in respect for these lies 'the hope to reduce the incoherence of today to a new spiritual order'.

Bryant explores an allied theme,[9] how great writers in the past 'have unconsciously created material for historians' by communicating contemporary experience. Comprehension of the course of English history is quickened from 'the first unmistakable note of genius' in *The Battle of Maldon*, and it is still the literary artist who epitomizes the spirit of England in Churchill's war-time speeches. In assessing vast amounts of historical material the historian has to guard against loss of 'vision and determination', and Bryant believes that 'rescue out of his documents' often comes from a phrase, or a first-hand description, or even a simple song, 'for by what they sang we can tell what Englishmen loved'.

Hildegard Gauger's studies[10] in political oratory in England from the seventeenth century to the present is selective and is concentrated on Cromwell, Pitt the Elder, Burke, John Bright, Joseph Chamberlain, Lloyd George, and Churchill, excerpts in the original from the speeches dealt with being given in the appendix.

Lüdeke's survey of American literature[11] from the earliest colonial times to the present is the work of an American-Swiss scholar. It is beautifully printed in a handy format, and the balance is so well maintained that he is able to treat extensively of the nineteenth century and yet devote considerable space to James, Pound, Eliot, Frost, O'Neill, and younger writers. Twenty-four photographs are included, and end-papers in the form of maps. The bibliography is very full and up to date: the index is sub-

[9] *Literature and the Historian*, by Arthur Bryant. C.U.P. pp. 24. 3*s*.

[10] *Die Kunst der politischen Rede in England*, by Hildegard Gauger. Tübingen: Max Niemeyer. pp. 259. D.M. 16.

[11] *Geschichte der amerikanischen Literatur*, by Henry Lüdeke. A. Francke. pp. 666. Sw. Fr. 15.40.

divided under authors and titles. As an introduction to its subject it could scarcely be bettered.

The following, with the exception of the text of a Greek play performed at Cambridge[12] with a translation by Sir John Shepherd, are either collections of essays on different authors and themes, or studies by groups of scholars, though the edition of letters written to Robert Ross[13] is more in the nature of material for biographers. Much of the correspondence is published for the first time and shows him to have been 'one of the most *indirectly* creative men' of the period between 1889 and 1918. He remains pre-eminently the literary executor of Wilde. It was an act of courage as well as critical foresight to induce Methuen to bring out the first (incomplete) edition of *De Profundis*; and the comments of Gosse, Rothenstein, Mackail, Archer, Stead, Cunningham Graham, Max Beerbohm, his defending counsel, and the deputy-governor of the prison, are illuminating. Two letters from Ross are of special interest, an account, presumably written in 1896, of his visit with Sherard to see Wilde in Reading jail, and a letter to Miss Schuster on 23 December 1900, in which he describes the last illness and death of his friend.

Lehmann has excluded from his anthology[14] articles of a purely critical nature, but Osbert Sitwell's tribute to Wilfred Owen is valuable source-material for students of the poetry of the First World War, while John Morris comments rather astringently on George Orwell as a war-time colleague, confirming, however, in Connolly's phrase, that he was 'a true rebel'. André Gide's portrait of Paul Valéry is that of a philosopher-poet whose 'stark iconoclastic hammer spared nothing' but whose love of the excellent did not interfere with his acceptance of what he called 'the near enough' in life. Cosmology, rather than biography, the Greek response to the phenomenal world, is the theme of Laurence Durrell's evocative notes on Rhodes. He recounts folk-beliefs and

[12] *The 'Agamemnon' of Aeschylus*, with trs. by Sir John Shepherd, Intro. by D. W. Lucas. Bowes & Bowes. pp. 117. 6*s*.

[13] *Robert Ross, Friend of Friends*, ed. by Margery Ross. Jonathan Cape. pp. 367. 30*s*.

[14] *Pleasures of New Writing*, ed. by John Lehmann. John Lehmann. pp. 430. 21*s*.

customs still observed which 'could give us clues to the way the ancient Greeks thought'.

Four items in Wilson's latest collection of essays[15] exemplify the continuing interest in the classical world. He records an afternoon spent with Paul Elmer More at Princeton and rounds off the conversation, More on Mithraic myths—'it was amazing how much he knew and how accurately he was able to retail it'—and an argument on the Homeric parallel in Joyce's *Ulysses*, by describing his visit to see the Mithraic bull which 'round and complete and glowing, seemed the only thing alive in the Museum'. The portrait is touched with irony, but Wilson remembers 'something exhilarating in the air of the class-room, human, heroic, shining', of the schoolmaster who taught him Greek. Admiration for 'Mr. Rolfe' is reflected again in the 'renewed sense' of the tradition he himself has been 'trying to follow and feed'. His essay on *Is Verse a Dying Technique?*, for example, draws on memories of his mentor illustrating the music of Greek rhythms, and it is this musicality which leads him to suggest that contemporary poets by employing 'words divorced from music' are finding 'verse turning to prose in their hands', though in an end-note he concedes that Auden's latest work marks 'a return to the older tradition of serviceable and vigorous English verse'. In a final lecture he ranges himself with the aestheticians in considering the historical interpretation of literature. 'Social or political history as reflected in literary texts', 'the Freudian psychological factor', and 'the Marxist economic factor' are aberrations from the ideal of literary criticism. He takes Saintsbury and Eliot to be 'fundamentally non-historical'. With them discrimination informs taste, and the value of their critical judgements lies in their attempts to estimate 'the relative degrees of success of the various periods and the various personalities' as if they were experiencing them for the first time, yet 'spread out under the aspect of eternity'.

Lehmann[16] instances the Orphic Mysteries as 'the supreme expression of the myth-making power in the Ancient World', and remarking on the modernity of *The Golden Ass*, calls for 'a restatement of some of the most ancient truths within the conditions

[15] *The Triple Thinkers*, by Edmund Wilson. John Lehmann. pp. 255. 15*s*.
[16] *The Open Night*, by John Lehmann. John Lehmann. pp. 128. 15*s*.

of our modern life'. It is largely through symbols that poets can discharge this 'great responsibility'. The theme is continued in the lecture which follows. 'Powerful witnesses' are quoted—Dryden, Wordsworth, Shelley, and Arnold—to emphasize the high mission modern poetry must undertake 'if the great split between knowledge and morality is to be healed'. A more personal note appears in the author's recollections of Virginia Woolf and Demetrios Capetanakis, and there are valuable reflections on Edward Thomas, Wilfred Owen, and Alun Lewis, with whom he was not on terms of friendship, but who did much to enrich his appreciation of the poetry of our time.

Another personal note underlies a title taken from Eliot.[17] Out of context in this case means out of key, for Leavis's concern is scarcely 'to compose his differences with as many of his fellows as possible' and the tone is set in the first paper, *Mr. Eliot and Milton*, in which he takes his author to task, not so much for perpetrating 'a classic of recantation' as for 'the deference he exhibits towards the scholars' which seems to him 'wholly deplorable', and for working 'the time-honoured abuse' of 'music' and 'musical' in relation to Milton's use of language. Only four essays are dated to show that they fall between 1934 and 1948, but the passage of time brings no disposition to engage 'in quiet co-operative labour', and the attention is distracted from the perceptive utterances on almost every page by attacks on the 'vigorous hands', 'the prejudices', and 'the commanding voices' which seek to lay claim to 'the field of literary criticism'.

The two current volumes which appear from the British Academy[18] justify in variety and quality the claim in the Presidential Address for 1949 that 'scholarship, like other disinterested activities of men, should be an enrichment of human experience'. The first series is introduced by Victor Scholderer's account of how the German clerics Sweynheym and Pannarts, working between 1464 and 1467 at the Benedictine monastery of Subiaco, printed the first editions in Italy, which began a phenomenal development, so that by the end of the century, under the patronage of

[17] *The Common Pursuit*, by F. R. Leavis. Chatto & Windus. pp. 307. 18*s*.

[18] *Proceedings of the British Academy*, vols. xxxv and xxxvi, 1949 and 1950. O.U.P. pp. 274 and 297. 40*s*. per vol.

church and state, and owing to the enterprise of three other expatriates, John and Wendelin de Speyer, and the Frenchman Jenson, some 4,500 editions had appeared. Bonamy Dobrée treats of commerce as one of the patriotic themes of poetry in the early eighteenth century. The emotions aroused produced poetry which was 'rather low-powered', but the expanding economy of the time, especially abroad, called forth a kind of 'Macaulayesque vision'. Dobrée remarks that although this 'smacks too much of mercantilism' it shows a general concern for the common good, and he sees in these early patriotic ardours an attempt to 'equate the nation with the moral virtues' which has remained a feature of the poetic heritage. 'Late, imperfectly, indirectly, accidentally' is how Sir Henry Thomas describes the introduction of Shakespeare's plays into Spain. A treatment of *Hamlet* was produced by Ramon de la Cruz in 1772, taken from a French version by Ducis of a synopsis of the major scenes translated by yet another hand from the original. Borrowed French, or more specifically Voltairean renderings, were eventually replaced by direct translations into Spanish prose, as a result, however, of Italian performances of 'Shakespeare' operas in the mid-nineteenth century, and the first verse translations were made by two Scots residents in Spain between 1873 and 1897. Thomas defends these against the criticisms of Sr. Alfonso Par, and believes that their standards have been surpassed only by Madariaga, scenes of his *Hamlet* having been broadcast by the B.B.C. He looks to him as an ideal translator for 'he has an enviable distinction of style in prose and verse in both languages'. The Notes give the sources for the remarkable details of 'the Gayangos story' of the First Folio, acquired by the Spanish Ambassador, Count Gondomar, in 1623. Angus McIntosh's carefully annotated discourse on Wulfstan's prose with reference to its affinities with alliterative verse and some observations on the art of writing in late Old English times, is followed by Cyril Bailey on Lucretius who discusses the charges against the philosopher-poet. The 'ultimate harmony' of Lucretius is born of 'his ardours of conviction' and 'mental visualisation'. He is a prophet, not an original thinker: at times 'visions of awe and grandeur' eclipse 'the unclouded happiness at the release from fear' which was the Epicurean response to the theory of a materialistic universe. Bailey examines the elements of style which 'gives to the Lucretian hexameter its own rough magnificence' and claims for the poet, 'unique achievement'.

Volume XXXVI includes H. V. D. Dyson on *The Emergence of Shakespeare's Tragedy*, D. G. James on *Wordsworth and Tennyson*, and Dorothy Everett on *Some Reflections on Chaucer's 'Art Poetical'*.

The Hulton Readership Survey[19] follows substantially the line of former issues. It is of interest in the first place to advertising concerns and business organizations, but students of the uses of English, and educational psychologists, will find valuable data on the carefully tabulated reading habits of the general public. The basis chosen is sixty daily newspapers and periodicals, and thirty-eight tables of statistics show the types of readers whose tastes and interests they serve—a very generous cross-section of the population, ranging from university professors to incapacitated pensioners.

Finally, Burbidge's pamphlet,[20] one of a series, is of interest to all who prepare scholarly material for publication. He writes on the purposes and kinds of notes normally employed, and explains how type, punctuation, and position with regard to the body of the text is determined in printing practice. He prefers the short-title method of abbreviating references, of which examples are given, but 'censures' abbreviations of Latin terms since they often lead to confusion. He gives a complete list of printers' signs and standard usages which have been evolved to produce 'the highest standard of clarity and accuracy', and authors are urged to join 'in sympathetic alliance' with publishers and printers before submitting their work to press.

[19] *The Hulton Readership Survey*, compiled by J. W. Hobson and H. Henry. Hulton Press. pp. 56.

[20] *Notes and References*, by P. G. Burbidge. C.U.P. pp. 20. 2*s*. 6*d*.

II

ENGLISH LANGUAGE: GENERAL WORKS

By R. M. WILSON

DURING the year two general books on language appeared by M. Pei[1] and S. I. Hayakawa[2] respectively, an interesting pamphlet by B. Migliorini,[3] and other general works by W. F. Leopold[4] and J. Sløk.[5] Books on various aspects of semantics came from L. Linsky,[6] J. A. M. Meerloo,[7] and H. Kronasser.[8] W. P. Lehmann,[9] W. Brandenstein,[10] and H. Frisk[11] wrote on Indo-European subjects; H. Krahe[12] and F. Maurer[13] on Primitive Germanic, and L. Hermodsson[14] on West Germanic. Articles on general subjects included A. Belić, *Constant Features in Language* (*Arch. Ling.*, 1), Z. S. Harris, *Discourse Analysis* (*Language*, Jan.–Mar., cf. Oct.–

[1] *The Story of Language*, by M. Pei. Allen & Unwin. pp. 493. 25*s*.

[2] *Language in Thought and Action*, by S. I. Hayakawa. Allen & Unwin. pp. xxxiv+307. 18*s*.

[3] *The Contribution of the Individual to Language*, by B. Migliorini. The Taylorian Lecture. O.U.P. pp. 18. 2*s*.

[4] *Bibliography of Child Language*, by W. F. Leopold. Northwestern Univ. Press: Evanston, Ill. pp. v+115. $2.

[5] *Die Formbildungen der Sprache und die Kategorie der Verkündigung*, by J. Sløk. København: Rosenkilde og Bagger. pp. 111. Kr. 12.

[6] *Semantics and the Philosophy of Language*, ed. by L. Linsky. Urbana: Univ. of Ill. Press. pp. ix+289. $3.50.

[7] *Conversation and Communication*, by J. A. M. Meerloo. New York: International Univ. Press. pp. x+245. $4.

[8] *Handbuch der Semasiologie*, by H. Kronasser. Heidelberg: Carl Winter. pp. 204. D.M. 14.70.

[9] *Proto-Indo-European Phonology*, by Winifred P. Lehmann. Univ. of Texas Press and Linguistic Society of America. pp. xv+129. $4.

[10] *Studien zur indogermanischen Grundsprache*, by W. Brandenstein. Wien: Gerold & Co. pp. 75.

[11] *Quelques noms de la tempe en indo-européen*, by H. Frisk. Göteborg: Blanders Boktryckeri Aktiebolag. pp. vii+20. Kr. 4.

[12] *Sprachverwandtschaft im alten Europa*, by H. Krahe. Heidelberg: Carl Winter. pp. 30. D.M. 1.20.

[13] *Nordgermanen und Alemannen*, by F. Maurer. Bern: A. Francke. pp. 187. Sw.Fr. 13.50.

[14] *Reflexive und intransitive Verba im älteren Westgermanischen*, by L. Hermodsson. Uppsala: Almqvist & Wiksells, pp. 347. Kr. 15.

Dec.), R. H. Robins, *Noun and Verb in Universal Grammar* (*Language*, July–Sept.), A. S. C. Ross, *Contribution to the Study of u-Flexion* (*Trans. Phil. Soc.*), R. McKeon, *Semantics, Science and Poetry* (*Mod. Phil.*, Feb.), M. Joos, *The Medieval Sibilants* (*Language*, Apr.–June), and R. A. Hall, Jr., *American Linguistics, 1925–1950* (*Arch. Ling.*, 1). The following articles appeared on the primitive period of the language: E. H. Sturtevant, *The Prehistory of Indo-European: A Summary* (*Language*, Apr.–June), H. M. Hoenigswald, *Laryngeals and s-movable* (*Language*, Apr.–June), W. Winter, *An Indo-European prefix n- 'together with'* (*Language*, Apr.–June), G. Must, *Again the Origin of the Germanic Dental Preterit* (*Language*, Jan.–Mar.), and W. H. Bennett, *The Earliest Germanic Umlauts and the Gothic Migrations* (*Language*, July–Sept.).

It is particularly fitting that the specifically English part of this chapter should open with the notice of a memoir of Sir William Craigie,[15] to whom linguistic students generally owe so great a debt. This tribute to a great scholar includes an account of his life, followed by an impressive list of his contributions to learning, and ends with a list of subscribers.

All students of medieval language and literature will welcome the appearance of the first part of the long-promised Middle English dictionary.[16] The general plan of editing follows that made familiar by the *O.E.D.*, with some modifications. The entry forms are based upon those current in the London dialect of *c.* 1400, and so conform fairly closely with those of Chaucer. If a word is not attested in this dialect, or if it occurs only in eME., the entry form is based on the phonology or spelling of one of the other dialects, or on the spelling of one of the early texts in which the word occurs. All quotations for one and the same word are treated under one entry form, thus making possible a full analysis of the range of meanings of an expression throughout the period. Spelling variants are listed immediately after the entry form, and for all of them cross-references are provided, etymologies being included in brackets after the variant forms. Meanings are identified in the usual ways, and the analysis of meaning is based upon ME. usage in so far as

[15] *A Memoir and a List of the Published Writings of Sir William A. Craigie.* O.U.P. pp. 38. 6*s.*

[16] *Middle English Dictionary. Part E. 1. E–Endelonges*, ed. by Hans Kurath and S. M. Kuhn. Univ. of Michigan Press and O.U.P. pp. ii+120. 21*s.*

that can be inferred from available quotations, the grouping of meanings and the order in which they are presented being based upon semantic similarity rather than chronological. Publication is by offset, with the result that the various parts of the entry do not perhaps stand out as well as might have been wished, but the method is said to cut the cost of publication by half. The present section contains lengthy articles on *eie* 'eye', and *ende*, and fairly long ones on *ech*, *effect*, *either*, *enclosen*, *encresen*. It gives a good idea of what are likely to be the particular merits and defects of the completed work, but in any case its immense value to students of Middle English is already evident.

In *A Note on 'bras' in 'Piers Plowman', A, III, 189: B, III, 195* (*P.Q.*, Oct.) R. E. Kaske points out that the word is usually translated as 'money', but quotations from three fifteenth-century wills show that it usually had the sense 'household utensils', which would fit in neatly enough here. Dealing with a phrase from the same text F. Mossé, in *Un cas d'ambiguïté syntactique en Moyen Anglais: Le Type 'I was wery forwandred'* (*Étud. ang.* Nov.), draws together numerous examples to illustrate the structure and to show the historical evolution of the phrase. He derives *wandred* from an OE. abstract noun in *-oð*, of a type which survived as *-eð* until the beginning of the fourteenth century, but by the end of the century had taken on the ambiguous form in *-ed*. Such a noun, when preceded by an adjective which could be construed with *of* or *for* would give forms such as *of wandred*/*for wandred*, and this type survived until the fifteenth century only because it was taken as *forwandred* owing to the analogy of the past participles of verbs with the prefix *for-*. In *ME. ę̄ and ǭ in the Rhymes of 'Sir Gawain and the Green Knight'* (*J.E.G.P.*, April) J. Bazire shows that in most instances the poet seems to have made perfect rhymes, but in two cases the power of making tense a preceding slack *ē* has to be allowed to *n* and possibly to *r*. C. T. Onions, *Middle English 'gawne'* (*Med. Æv.*), points out that this verb, occurring in the *Towneley Plays* where its authenticity is proved by the rhyme, does not seem to have been noticed. He derives it from ON. *gagna* 'to be of use, avail', and suggests that other instances of *gawne* may have been supposed to be miswritings of *gaine*, and have been so interpreted. In *Vowel Quantity in Middle English Borrowings from Anglo-Norman* (*Arch. Ling.*, 2) A. J. Bliss attempts to determine which vowels were long in Anglo-Norman, and to explain why they

were long, and what the results were when words containing these vowels were borrowed into Middle English. He discusses, with numerous examples, the development of Vulgar Latin long vowels into Old French and Middle English, deals with the smoothing of diphthongs to long vowels and their developments, and considers the lengthenings which had taken place before certain consonants. Here also may be mentioned H. M. Flasdieck, *Studien zur Laut- und Wortgeschichte* (*Anglia*), which includes a section on *Das älteste französische Lehngut*, as well as *Ae. Reflexe idg. Wurzelvariationen bei textualer Erweiterung*. J. Ziegler, *Eighteen Personal Pronouns of the Fifteenth Century* (*M.L.N.*, Dec.), notes various pronominal forms not listed in *O.E.D.*

On early Modern English W. Nelson, in *The Teaching of English in Tudor Grammar Schools* (*S. in Ph.*, April), produces evidence to show the incorrectness of the common assertion that Tudor grammar schools did not teach English. The misapprehension may have arisen because of the provision commonly found in the statutes forbidding children to converse in English, and because of its apparent absence from the curriculum. P. Ure, *Some Notes on the Vocabulary of the Translation of Colonna's 'Hypnerotomachia', 1592* (*N. and Q.*, 20 Dec.), gives examples of obsolete words not in *O.E.D.*, as well as others, still current, which *O.E.D.* misdates. In some *Notes on the Use of the Ingressive Auxiliaries in the Works of William Shakespeare* (*Neuphilologische Mitteilungen*) Y. M. Biese points out that the use of *weorþan* in the sense 'become' had begun to decline in ME., and this decline is accompanied by the gradual introduction of the new ingressive auxiliaries, *become*, *come*, *fall*, *get*, *go*, *grow*, *run*, *turn*, *wax*. He deals with these in detail, and notes that of all the ingressives used by Shakespeare *grow* is the most common, followed by *become* and *turn*. *Go* had not been long in use in this way when Shakespeare began to write, and he is the first to have examples of *get* used in this way.

The anonymous author of *The Writing Scholar's Companion* (1695) used Cooper's *Grammatica Linguae Anglicanae* in a way which sometimes comes near plagiarism. Another book by Cooper has now come to light, *The English Teacher* (1687), substantially a translation of the *Grammatica* but with alterations and additions. In *A Case of Seventeenth-Century Plagiarism* (*Eng. Stud.*, 5) B. Sundby compares this with *The Writing Scholar's Companion*, and shows

that the latter borrowed considerably from it. A good many forms and statements which throw light on early English pronunciation, and which have previously been fathered on *The Writing Scholar's Companion*, can now be traced to the book issued eight years earlier. Consequently the former is of limited value as an independent record of seventeenth-century pronunciation.

The first and longest section of Jacobsson's book on Inversion[17] deals with its use in declarative sentences, subdivided into types with negative or restrictive introductory members and those with non-negative introductory members. Following sections deal with inversion in exclamatory, hortative, and optative, and in imperative sentences, as well as following the formal *there*. The varying principles and tendencies which emerge are summarized in the conclusion, where it is pointed out that they are all more or less clearly foreshadowed in early modern English, though in general they have not yet crystallized into fixed rules or patterns. This is a careful and valuable piece of work on a subject about which too little is known.

In *Notes on Richardson's Language* (*Neuphilologische Mitteilungen*) E. Erämetsä lists Richardson's coinages, notes his fondness for words in *out-*, the variety of his abusive terms, and his use of nouns and adjectives as verbs. A. Sherbo, *Dr. Johnson's Revision of his Dictionary* (*P.Q.*, Oct.), studies the changes under M between the first and the revised fourth edition (1773). Apart from a general shortening of references he finds over 700 changes, the most important of which fall into the following categories: quotations omitted (124), quotations added (127), new words added (11), words omitted (3), changes in etymologies (14), errors corrected (13), new errors (2), definitions added (75), quotations shifted (35), two definitions in place of one (13). Most of the remaining changes represent abridgements of definitions and quotations. Johnson evidently went carefully and methodically about his work of revision. In *Dr. Johnson quotes one of his Amanuenses* (*N. and Q.*, 21 June) A. Sherbo adds to the list of contemporary quotations in the dictionary a quotation from Macbean in support of the seventh definition of 'scale'. D. J. Greene, *'Sooth' in Johnson's 'Dictionary' and in*

[17] *Inversion in English with special reference to the Early Modern English Period*, by B. Jacobsson. Uppsala: Almqvist & Wiksells. pp. 233. Kr. 12.

Keats (*N. and Q.*, 10 May), regards with suspicion the dialect evidence for confusion between adjective, noun, and verb adduced by Luttrell (*Y. W.* xxxii. 32), and suggests that the confusion in Johnson is rather due to his fondness for conjectural etymology. Here also may be mentioned an article by P. Martens, *Über Joshua Steele's Abhandlung Melody and Measure of Speech, London 1775. Ein Beitrag zur Geschichte der Phonetik und Sprechkunst.*[18]

William Barnes is perhaps better known today as a dialect poet than for his philological works. It is with the latter that W. D. Jacobs is concerned,[19] and especially with those in which he urges the adoption of words from native roots. Seven of Barnes's books contain the essence of his philological thought and performance, and Jacobs examines them in detail. The first, *Se Gefylsta*, was intended as a textbook of Anglo-Saxon. In it is already announced a basic purist doctrine, and it prefigures the idea of basic word-stems. Both ideas are further developed in the later works in which Barnes sought by various means to revive and invent words from native roots. Jacobs then considers the way in which Barnes is ignored by the *O.E.D.*, and suggests that this may be due to the influence of Furnivall.

Four books have appeared in the new Language Library published by André Deutsch. Two of them are reprints, the others new works. The first is a revised edition of Weekley's[20] excellent book on the English language first published in Benn's sixpenny series in 1928. It has been brought up to date—though an old-fashioned terminology is retained—and made more complete by the addition of a general survey of the subject, and of a chapter on American English by J. W. Clark. The second is a reprint of a book published in 1951,[21] with the addition of a preface and a useful list of books for further reading. Of the new books the first is a useful and interesting glossary of theatrical terms,[22] covering technical and

[18] In *Sprechmelodie als Ausdrucksgestaltung*, ed. by O. von Essen. Phonetisches Laboratorium der Universität Hamburg. pp. 56.

[19] *William Barnes Linguist*, by W. D. Jacobs. Albuquerque: Univ. of New Mexico Press. pp. 87. $1.00.

[20] *The English Language*, by E. Weekley. Deutsch. pp. 138. 9*s.* 6*d.*

[21] *Good English: How to Write it*, by G. H. Vallins. Deutsch. pp. ix+214. 15*s.*

[22] *A Dictionary of Theatrical Terms*, by W. Granville. Deutsch. pp. 206. 12*s.* 6*d.*

colloquial words, slang and jargon, with definitions, occasional derivations, references, and a good deal of interesting information as to usage. Only a few of the more common rhyming terms are included since they are regarded as not indigenous to the theatre, but a number of words coming from the circus or fairground are given, as also a few 'critics'' words. From 'Vigilans' comes an amusing glossary of British and American jargon,[23] with an introduction by Eric Partridge in which he defines the meaning of jargon and speculates on its nature.

In *The Phonemes of English*[24] A. Cohen aims at giving a reasoned exposition of the procedures involved in establishing the phonemes of the language. He gives some account of the more important literature on the subject, and concludes that in spite of many differences of approach there is some agreement among linguists with regard to phonemic theory. Then comes the main body of the book with its attempt to establish the phonemic inventory of English. As a corollary the writer attempts to exhibit some aspects of this system based on definite rules which are shown to govern it. But it is emphasized that there is no intention of giving a complete picture of English phonetics, since this would entail a study of the use the English language makes of the inventory, its underlying rules, and the frequency of occurrence of the items constituting it. P. Christophersen, *The Glottal Stop in English* (*Eng. Stud.*, 4), feels that the glottal stop has now established itself in the received pronunciation so firmly in certain positions that it has to be reckoned with in the teaching of English as a foreign language. He gives detailed rules for its occurrence, but concludes that in many cases the position is not yet clarified. Nevertheless he feels that we must decide whether or not we ought to take cognizance of the glottal stop not only in our scientific analysis of English but in our teaching. J. D. O'Connor, *RP and the Reinforcing Glottal Stop* (*Eng. Stud.*, 5), disagrees with some of Christophersen's rules. As far as the teaching is concerned he is not inclined to favour the type of pronunciation with a glottal stop for any students whose native linguistic background would tend to make it an additional stumbling-block, since at present both types of pronunciation exist side by

[23] *Chamber of Horrors*, by Vigilans. Deutsch. pp. 140. 9*s*. 6*d*.

[24] *The Phonemes of English*, by A. Cohen. The Hague: Martinus Nijhoff. pp. vi+127.

side. The same author, in an interesting and suggestive paper on *Phonetic Aspects of the Spoken Pun* (*Eng. Stud.*, 3), considers the puns heard over the air in the variety shows, and inquires more particularly into the interdependence of the script writer and the performer. Sometimes the writer can ensure through his script that the performance is an accurate reflection of his intention, but in other cases there is often room for discrepancy between the conception of the writer and the realization of it by the performer. O'Connor goes on to deal with sound quality in relation to punning, and then with puns and the prosodic features of stress, intonation, and rhythm. He suggests that really close study of the sound phenomena which go to the contriving of puns may provide new ideas on phonological subjects, notably on juncture, stress, intonation, and rhythm.

An interesting general book on language comes from V. K. Gokak.[25] In the first part, on *The Poetry of Language*, he deals with onomatopoeia, the coinage of words, popular etymology, &c. In the second he is concerned with the different 'kinds' of language, and includes discussions of primitive language, baby-talk, types of pidgin English, American and Australian standards, along with a section on the English of India. Much of these two parts is necessarily the elementary kind of material found often enough elsewhere, but it is ably presented and of especial interest when the author draws upon Sanskrit or the Indian languages for his illustrations. But the most valuable and original part of the book is the third, in which he deals with the language of poetry as illustrative of the poetry of language. This includes a suggestive chapter on archaisms, a wise discussion of the poetic vocabulary as a selection of the real language of men, and an important chapter on quintessential words in which he examines in some detail *conscience*, *duty*, *melancholy*, *indolence*, and shows how the creation of new meanings has been achieved by poets.

C. C. Fries gives a solid and not too technical introduction to some of the methods of descriptive linguistics and to the study of the English sentence,[26] making an attempt to apply some of the

[25] *The Poetic Approach to Language*, by V. K. Gokak. O.U.P. pp. xii+247. 25*s*.

[26] *The Structure of English*, by C. C. Fries. New York: Harcourt Brace. pp. ix+304. $5.50.

principles underlying the modern scientific study of the language. His attempt to define the sentence is not perhaps too successful, but, nevertheless, he gives a better analysis of it than is to be found elsewhere, and goes on to discuss parts of speech, function words, structural meanings, &c. In *Linear Modification* (*P.M.L.A.*, Dec.) D. L. Bolinger starts with the proposition that elements as they are added one by one to form a sentence progressively limit the semantic range of all that has preceded them. This causes beginning elements to have a wider semantic range than elements towards the end. The concept of linear modification thus developed knits together a number of otherwise heterogeneous manifestations of sentence order in English, and provides a plausible theory of adjective position. In the first part of his book on *The Power of Speech*[27] K. C. Masterman traces the development of writing and the alphabet, and discusses the merits and deficiencies of the orthography of English. In the second he sketches briefly but adequately the history of the language, considers the various attempts to form an artificial international language, and discusses the prospects of English. *Speech at Work*[28] is written primarily for the teacher who, with no specialized knowledge, must attempt speech training. It contains useful descriptions of speech sounds, along with a chapter on defects in speech. N. Bøgholm's *Om Engelsk Sprogbrug*[29] gives a good general account of the subject, but is of course intended primarily for Danish students. R. W. Zandvoort's *Critique of Jespersen's 'English Grammar'* (*Étud. ang.*, Fév.) deals with it from three points of view. In the first place it is an unsatisfactory compromise between the historical method of the nineteenth century and the a-historical, synchronic, and structural method of the twentieth century. Secondly it is an equally unsatisfactory compromise between normative and purely descriptive grammar, and thirdly he objects to the pragmatic view of the evolution of English which appears in it.

In his book on *French Influence in English Phrasing*[30] A. A. Prins aims at a representative collection of French phrases which

[27] *The Power of Speech*, by K. C. Masterman. Longmans. pp. x+174. 7*s.* 6*d.*

[28] *Speech at Work*, by A. M. Bullard and E. D. Lindsay. Longmans. pp. xii+180. 15*s.*

[29] *Om Engelsk Sprogbrug*, by N. Bøgholm. Copenhagen: Gyldendal. pp. iv+184.

[30] *French Influence in English Phrasing*, by A. A. Prins. Universitaire Pers Leiden. pp. vi+320. Fr. 20.

have been incorporated into English, and attempts to ascertain how far they have affected the general phrasal structure of English. A brief survey of previous work is followed by a chapter on *The Discontinuity of English Phraseonomy* in which Prins takes issue with R. W. Chambers's doctrine of the continuity of English prose. He concludes that instead we witness a progressive transformation of that prose as a result of the introduction of a considerable number of phrasal units which completely alter its mode of expression and make its phraseonomy no less than its vocabulary one of an essentially mixed type. A chapter on the historical setting emphasizes the importance of French in England after the Conquest, but the results are vitiated by reliance on out-dated authorities. The main body of the book is made up of a list of phrases in alphabetical order, with verifying quotations from English and French sources.

In a revised edition of his *Concise Etymological Dictionary* Weekley[31] claims to have aimed especially at simplification. Consequently references to remote languages are usually omitted, and definitions are given only for out-of-the-way words. A book by V. H. Collins[32] is intended to explain as concisely as possible the distinction in meaning of a number of selected synonyms. Consequently 400 groups of common synonyms, or words often treated as synonyms, are collected and their correct use explained and illustrated. In *Zinn und Zink*[33] H. M. Flasdieck discusses the words denoting these metals in the western European languages. It is a detailed and scholarly work, dealing among others with the modern English *pewter*, *tinker*, *spelter*, &c., and containing in addition much else of interest to the linguist.

Two other important works are by G. Kirchner and A. Rudskoger, the first,[34] a solid and impressive study of the meanings and usages of the ten commonest English verbs, *be*, *come*, *do*, *get*, *give*, *go*, *have*, *make*, *put*, *take*. The treatment of each falls into three divisions: the syntactical constructions used with that particular

[31] *Concise Etymological Dictionary of Modern English*, by E. Weekley. Secker & Warburg. pp. xv+480. 35*s*.

[32] *The Choice of Words*, by V. H. Collins. Longmans. pp. xi+222. 9*s*. 6*d*.

[33] *Zinn und Zink*, by H. M. Flasdieck. Tübingen: Niemeyer. pp. xv+180. D.M. 24.

[34] *Die Zehn Hauptverben des Englischen im Britischen und Amerikanischen*, by G. Kirchner. Halle: Niemeyer. pp. xxxix+607. D.M. 28.

verb; the different meanings which occur for it, either singly or in combination; and the derived verbal substantives. In this book Kirchner has brought together a mass of well-arranged and digested material which throws considerable light on the semantic and syntactical history of the different verbs. Rudskoger[35] analyses four common English adjectives, and attempts to throw light on the problem of why one or more senses of otherwise perfectly vigorous words decline or disappear. The four adjectives are dealt with in detail so as to get at the more subtle shiftings of their sense and usage. Since the interpretation of much of the material is subjective it is published as completely as possible, and since four words are too scanty material on which to base any specific conclusions on such a general problem, a further twenty-four of varied character have their sense development sketched in rough, and a following chapter studies statistically the percentage of loss of senses in a further 120. This is followed by treatments of the possible causes of the loss of a sense or of the whole word, the final conclusion being that 'if an adjective develops two or more senses, which live on side by side with unchanged spelling and unchanged pronunciation . . . these senses have a very marked tendency to disturb or even destroy each other'.

In the records of the Grocers' Company for 1414 A. S. C. Ross finds references to three kinds of ginger, *belendyn, columbyn, makyn*. In a monograph[36] he deals briefly with the last two, but includes a detailed study of the first. N. Davis, *The Proximate Etymology of 'Market'* (*M.L.R.*, April), points out that most scholars assume the word to have been borrowed from French, but, if so, it is the only word ending in *-et* from L. *-āt-* which has survived unchanged in modern English. The word was borrowed very early into OHG., and the first occurrence of *gearmarket* in OE. is also forestalled in OHG. and OS. Consequently it seems reasonable to suppose that both may have come into English from a Germanic language rather than from French. Leo Spitzer, *Slang* (*M.L.N.*, Feb.), agrees with Partridge's suggested connexion with *sling*, and thinks that the word was originally hawkers' cant. P. Forchheimer, *The Etymology of Saltpeter* (*M.L.N.*, Feb.), suggests that the word has probably

[35] *'Fair', 'Foul', 'Nice', 'Proper'. A Contribution to the Study of Polysemy*, by A. Rudskoger. Stockholm: Almqvist & Wiksell. pp. xii+505. 25 *kr.*

[36] *Ginger*, by A. S. C. Ross. Oxford: Blackwell. pp. 74. 10*s.* 6*d*

developed by popular etymology from *salnitro*, most likely influenced by a pseudo-Latin *salpetra*, but not derived from it. S. Potter, in an article *On the Etymology of 'dream'* (*Arch. Ling.*, 2), surveys carefully the tortuous semantic history of the word. He concludes that there is no insuperable difficulty in accepting a derivation from IE. **dhrou-mo-s*, and that the assumption of a common Gmc. **draugmaz* is without foundation. In *A New Etymology for 'sheal' and 'shealing'* (*J.E.G.P.*, Oct.) P. Thorson suggests derivation from Gaelic *seal*, an adaptation of ON. *sel*, while H. Sperber, for the *Etymology of the verb 'sock'* (*Lang.*, Jan.–Mar.), prefers derivation from ON. *søkkva*, and J. L. Bailes, *'O.E.D.' Marrow sb 2* (*N. and Q.*, 12 April), suggests OE. *mearu* as the source.

J. Orr relates the phrase, *'The Devil a Bit'* (*M.L.R.*, Oct.) to the development of *mal soit* used as a strong negative, and the sixteenth-century negative use of *au diable*, and suggests that the English phrase is due to the influence of such French usages. N. Nathan, *'On the hip'* (*N. and Q.*, 16 Feb.), suggests that this phrase and *on the hucklebone* are possible translations of Genesis xxxii. 25, that resulted in adding a phrase to the language, while W. F. McNeir, *A Proverb of Greene's Emended* (*N. and Q.*, 15 Mar.), points out that in the proverb 'Hercules shoo on Achilles foote', quoted by Tilley from Greene, *Achilles*, should be emended to *a child's*.

Corrections for *O.E.D.* include P. H. Reaney, *Float-Net* (*N. and Q.*, 15 Mar.), who gives an example of the word from 1234, and similarly H. Alford (*N. and Q.*, 21 June) gives an earlier example (1878) for the spelling *pyjamas*. D. S. Bland, *Inns of Court Nomenclature: Corrections for 'O.E.D.'* (*N. and Q.*, 16 Aug.), has earlier quotations for *reader* (1507), *reading* (1507), *moot* (1514), *bolt* (1556), *bolting* (1560), *mooting* (1560); while *learning-vacation* (1616), *boltable*, *mootable* (1572), *mootfail*, *boltfail* (1559), are not included in *O.E.D.*

The only article specifically on syntax is J. W. Draper's *The Objective Genitive and 'run-awayes eyes'* (*J.E.G.P.*, Oct.) in which he points out that Elizabethan English has more types of genitive than scholars have provided for. In the loose syntax of Elizabethan English an adjective could be used both subjectively and objectively,

and the difference could be distinguished only by the context. The genitive case, in a sense, turns a noun or pronoun into an adjective by making it modify another noun or pronoun. He suggests that *run-awayes eyes* (*R. and J.* III. ii. 6) refers to Romeo, and is a clear case of the objective use of the genitive, meaning not the eyes *of* runaways, but eyes spying *for* runaways. It may also be noted that *Points of Modern English Syntax*, conducted by P. Erades, continues in every number of *Eng. Stud.*

The third volume of *The Place-Names of Cumberland*[37] contains the introduction to the survey of the county by B. Dickins. This describes the geographical and political divisions of the county, and then deals with its history, more especially as illustrated in its place-names. Of the handful of Romano-British place-names recorded only *Luguvallium* is represented on the modern map, but Hadrian's Wall and the Roman forts have left their mark on the nomenclature. The British revival is marked by the later association of Arthur with the region, and the effect of this on the place-names is interestingly described. Many of the river and stream names are of Celtic origin, and the pre-English element is also particularly in evidence in three areas, to the north and east of Carlisle, between the Vale of Eden and the Skiddaw massif, and on the high ground between Ellen and Derwent. The proportion of Anglian names of an early type is small, and in the main they are to be found in the most fertile parts of the county. The Irish-Scandinavian element is notable for the inverted type of place-name, with the defined type first, e.g. *Bridge Petton*. Other typically Scandinavian names are noted and connected with the history of the area, with an excursus on Gospatric's writ, of which a facsimile is given. During the Norman period immigration from the south is illustrated by the occurrence of names in *-by* to which a Norman name is prefixed, the thickest concentration of such names being in Carlisle and its immediate vicinity, and the French element is also analysed in detail. This valuable introduction well demonstrates the contribution of place-names to our knowledge of the history of the area, and makes clear the peculiar complexity of the problems involved. The usual full and comprehensive indexes complete a volume which sets a new high standard for the publications in this series. Also to

[37] *The Place-Names of Cumberland, Part III*, by A. M. Armstrong, A. Mawer, F. M. Stenton, and B. Dickins. C.U.P. pp. lxxx+459–565. 18*s*.

be noted is an excellent account of Orkney farm names by H. Marwick.[38] A section on the Farm Background helps considerably with the understanding of some of the etymologies.

A. W. Wade-Evans, *Old Carlisle, Palmecastre, Guasmoric* (*N. and Q.*, 16 Aug.), notes a gloss in Nennius identifying his *Cair Guortigirn* in the region of *Guunessi* with 'Guasmoric near Carlisle, a fortress which in English is called Palme castre', referring to the Roman fort on the river Wiza in Cumberland, which has been known at least since the sixteenth century as Old Carlisle. The only other work on English place-names is a fascinating popular account,[39] with numerous illustrations, of the street and other names of that part of London included in the seventeen metropolitan boroughs north of the Thames.

Two books deal with the place-names of Missouri.[40] The first is an excellent general account of the place-names of the State. It begins with a description of the basic principles of place-name study, and gives an account of the history and achievements of place-name study in the States. An attempt is made to cover the entire State by the selection of important typical and representative names, of which nearly 2,000 are included. These are treated under Borrowed Names; Historical Names; Personal Names; Topographical Names; Cultural Names, while following sections deal with Unsolved Names, and Plans for Future Place-Name work. This is a useful piece of work, at once scholarly and popular. From the same author comes a similar account of the place-names of Boone County, an intensive study of a single central county of the State, designed as far as possible to offer an exhaustive and definitive synthesis of an important and typical part of the whole field. It has all the virtues of the more extensive work, and a similar unfortunate defect, the lack of a really adequate map.

On personal names a most comprehensive bibliography of books

[38] *Orkney Farm Names*, by H. Marwick. Kirkwall: W. R. Mackintosh. pp. vi+267. 21*s*.

[39] *Without the City Wall*, by H. Bolitho and D. Peel. Murray. pp. xvi+224. 21*s*.

[40] *Our Storehouse of Missouri Place-Names*, by R. L. Ramsay. Univ. of Missouri Press. pp. 160. $65. *The Place-Names of Boone County, Missouri*, by R. L. Ramsay. Publication of the American Dialect Society Number 18.

and articles on every aspect of them came from E. C. Smith.[41] The arrangement is under subject, and the various works are classified as Good, Fair, or Poor. A similar valuable work is a register of the personal and place-names in the Middle English versions of the Arthurian legend.[42] It includes nearly 2,100 entries, each incorporating a brief identification of the person or place, along with a list of variant spellings. All students of medieval literature will find this work most useful. Several texts are here indexed for the first time, and the mere juxtaposition of the manuscript variants occasionally suggests new identifications or explanations, while the forms themselves provide abundant illustrations of all the common copying errors of medieval scribes, and these may often offer useful clues to the relationships which exist between Arthurian texts.

P. H. Reaney, *Onomasticon Essexiense* (*The Essex Review*, July and Oct.), points out that, although the general trend of the change in personal names after the Conquest is known, the details are not. The true facts can be ascertained only by a careful examination of numerous documents from all parts of the country. As an example Reaney considers the order of popularity of Christian names in various groups of documents gives examples of additions which have been made to the Old English Christian names, and shows the changing fashions. He discusses the localization of names, and then deals with the personal names in two small collections of deeds relating to the parishes of Aveley and Gestingthorpe in Essex. In *Pedigrees of Villeins and Freemen* (*N. and Q.*, 24 May) Reaney analyses eight pedigrees in the Curia Regis Rolls for the reign of John, while in *Three Unrecorded O.E. Personal Names of a Late Type* (*M.L.R.*, July) he gives three previously unrecorded examples of the type of OE. personal name in which the first theme is descriptive of a locality. Finally B. Sundby, in *Some Middle English Occupational Terms* (*Eng. Stud.*, 1), gives a brief supplementary list of surnames denoting trade or occupation which are not recorded by Fransson or Thuresson.

On dialect studies E. Dieth and H. Orton have printed the questionnaire which is to be used in the preparation of a linguistic atlas

[41] *Personal Names. A Bibliography*, by E. C. Smith. The New York Public Library. pp. 226. $3.50.

[42] *An Index of Arthurian Names in Middle English*, by R. W. Ackerman. Stanford U.P. and O.U.P. pp. xxv+250. 28*s*.

of the country (*Proc. Leeds Phil. and Lit. Soc.*). A brief introduction points out its importance, and gives some account of its development. It contains over 1,000 items including in all some 1,200 questions and is intended mainly for the farmer and for the older generation, since it is these who are likely to have best preserved the traditional dialects. This questionnaire will be found most useful by all interested in the scientific study of English dialects. Three articles on dialect appear in the recent numbers of *Leeds Studies in English*. W. E. Jones, *The Definite Article in Living Yorkshire Dialect*, takes the three basic types of definite article in Yorkshire as indicated by Ellis. He shows that each of the types is confined to a well-defined area, and that all three types are still heard today as in Ellis's time. P. Wright, *Parasitic Syllabic Nasals at Marshside, Lancashire*, illustrates their development in certain positions, the phenomenon being said to be characteristic of the dialect of Marshside, an old fishing village near Southport. In *The Isolative Treatment in Living North-Midland Dialects of OE ĕ Lengthened in Open Syllables in Middle English*, H. Orton aims to bring together the available trustworthy information relevant to the treatment of this vowel. He finds four different patterns, and considers various points arising out of them. This is a significant article for students of Middle English as well as for dialectologists. The *Transactions of the Yorkshire Dialect Society* contains an article by N. A. Huddleston on *Farm Wagons of North-East Yorkshire*, and *A Note on the Vocabulary of the Lathe Barn in Upper Wharfedale in the West Riding* by S. Ellis, while the *Journal of the Lancashire Dialect Society* contains an article on *A New Survey of Dialectal English* by H. Orton, and a collection of *Phrases in Lancashire Dialect* by W. B. S.

The current part of Sir William Craigie's *Dictionary of the Older Scottish Tongue*[43] is a particularly important one, with especially long articles on *hald, hale, hand*, and *hede*. In the *Introduction to a Survey of Scottish Dialects*[44] an opening chapter places dialect study in its wider setting, and then the author discusses the linguistic investigation of dialects, and the particular merits and demerits of

[43] *A Dictionary of the Older Scottish Tongue. Part XIV, H–Hew*, by Sir William A. Craigie. O.U.P. pp. 120. 50*s*.

[44] *Introduction to a Survey of Scottish Dialects*, by A. McIntosh. Nelson. pp. xii+122. 7*s*. 6*d*.

the phonetic approach. A chapter on word geography is followed by one on some practical problems which have emerged from the preparations made for the survey. The conclusion deals with morphological and syntactical differences between dialects and the importance of adequate dialect descriptions. An appendix includes three maps illustrating the kind of information which is accumulating. This is an excellent account of the methods and aims of the survey, and one which all dialect workers will find most useful. G. Wagner, *The Use of Lallans for Prose* (*J.E.G.P.*, April), traces the history of the use of Lallans in both verse and prose, and discusses the aims of the modern leaders of the movement.

An account of the development of American English, at once scholarly and popular, comes from T. Pyles.[45] He describes the beginnings of that speech with the early settlers, their coinages, adaptations, and the survivals of earlier English, along with the words borrowed from the Indian languages, and from the many languages spoken by the early immigrants. A chapter on *Some Characteristics of American English and their Backgrounds* is followed by a description of the work and influence of Noah Webster. Then comes an account of some of the stylistic characteristics, tall talk, turgidity, taboo, &c., and useful chapters on American and British word usages and American pronunciation. A final sane and penetrating chapter on *Purity by Prescription* defends usage as against the prescriptive practices of grammarians.

On the dialects D. W. Reed and J. L. Spicer, in *Correlation Methods of Comparing Idiolects in a Transition Area* (*Language*, July–Sept.), attempt to apply the statistical method of correlation to the problem of ordering and establishing the degrees of relationship between the responses of ten informants from north-western Ohio. In *'h' before semivowels in the Eastern United States* (*Language*, Jan.–Mar.) R. I. McDavid Jr. and Virginia G. McDavid use the *Linguistic Atlas* materials and conclude that their examination shows the distribution of forms with *h* before *w*, *j*, to be much more complex than previous investigations had indicated. *Publication of the American Dialect Society, Number 17*, includes an interesting article on *The Press as an Ally in Collecting Folk Speech* by F. W. Bradley, and an historical sketch of the American Dialect Society by Louise Pound.

[45] *Words and Ways of American English*, by T. Pyles. New York: Random House. pp. vii+310. $3.50.

III

OLD ENGLISH

By R. M. WILSON

A NOTABLE year has seen the appearance of some excellent work on Anglo-Saxon art, of far and away the best introduction to Anglo-Saxon history and civilization, and of a definitive collection and edition of Old English writs.

Miss Whitelock's book on *The Beginnings of English Society*[1] begins with a sketch of the pagan Germanic world, and goes on to describe the bonds which held Anglo-Saxon society together, considering in turn the various classes of society, finance and administration, trade and town life, and the law. These chapters necessarily cover much familiar ground, but nevertheless include a good deal of new and original material. A vivid and sympathetic picture of the Anglo-Saxon Church is followed by a valuable chapter on Education and Latin scholarship. With the vernacular literature Miss Whitelock is, of course, particularly at home, and an account of Anglo-Saxon art completes a survey of the period at once comprehensive, scholarly, and popular. Of particular interest is the way in which the literary texts are used to illuminate the history, and vice versa. No student of Anglo-Saxon history or literature can afford to neglect a work which throws so much new light on the period, nor can anyone fail to find Miss Whitelock's work as interesting as it is informative.

The second volume of the *Oxford History of English Art* deals with the period between 871 and 1100.[2] It is a valiant attempt at what is as yet essentially an impossible task. The period contains too many unsolved questions, and too much has yet to be done on the details, for any general conspectus to be really possible. Not all scholars will agree with some of the datings, but the important

[1] *The Beginnings of English Society*, by Dorothy Whitelock. Penguin Books: Harmondsworth, Middlesex. pp. 256. 2*s*. 6*d*.

[2] *Oxford History of English Art, 871–1100*, by D. T. Rice. O.U.P. pp. xxi+280. 96 plates, 119 figs. 37*s*. 6*d*.

remains of the period are dealt with in detail, and magnificent plates are provided. The author writes with special authority on the Byzantine influence, and emphasizes the strength of the Mediterranean tradition in England at this date. In his opinion the Norse elements have been exaggerated. Of special interest, since less frequently dealt with, are chapters on ivories and the minor arts.

In dealing with English drawings of the tenth and eleventh centuries F. Wormald[3] traces the history of this type of book decoration from the later Roman empire through the Carolingian period, and shows how the technique was introduced into England towards the middle of the tenth century. He goes on to discuss the development and spread of the Winchester school, and shows that the effects of the Conquest were not so overwhelming as was at one time believed. Author and publishers alike are to be congratulated on one of the most important books on Old English art to appear for some time, and one which makes a striking and original contribution to the subject. Also of interest is an excellent survey, based on the best authorities, of Anglo-Saxon architecture and sculpture in Hampshire.[4] It is careful and accurate, with numerous excellent photographs which show well the remarkable richness of the county in Saxon architecture, and especially the interesting sun-dials.

A *Handbook of English Mediaeval Costume* includes numerous illustrations in line and colour, and presents concisely and systematically the changes in English costume from A.D. 800 to 1500.[5] References to the manuscripts from which the illustrations are taken are listed at the end. It is intended purely as a reference book, and as such will be invaluable to the student of Old and Middle English.

From Sir Maurice Bowra comes a comprehensive examination of the heroic poetry, whether written or oral, from some thirty countries.[6] The technique and content of such poetry are dis-

[3] *English Drawings of the Tenth and Eleventh Centuries*, by F. Wormald. Faber. pp. 83. Plates, 58 monochrome, 1 colour. 30*s*.

[4] *Saxon Architecture and Sculpture in Hampshire*, by A. R. Green and Phyllis M. Green. Winchester: Warren. pp. viii+67.

[5] *Handbook of Mediaeval Costume*, by C. Willett and Phillis Cunnington. Faber. pp. 192. 80 pp. of line drawings, 4 in colour. 30*s*.

[6] *Heroic Poetry*, by C. M. Bowra. Macmillan. pp. ix+590. 40*s*.

cussed, its wide range is demonstrated, and some of the important problems it raises for the historian and the student of literature are indicated. For us the main interest of the book lies in the light which such a comparative treatment throws on *Beowulf*, on its literary qualities, background, position in a larger context, &c. It is an important book which no student of the poem can afford to omit. Here, too, should be mentioned a revised edition of Renwick and Orton's useful book on the beginnings of English literature,[7] which has been too long out of print. The introductory essay remains unchanged, but the bibliographical section has been brought completely up to date.

C. W. Kennedy's excellent translations from Old English poetry are well known, and his latest collection includes complete versions of the *Dream of the Rood*, *Andreas*, *Elene*, the *Phoenix*, *Be Domes Dæge*, and considerable selections from *Genesis*, *Christ and Satan*, *Christ*, and the *Physiologus*.[8] Each of the poems is discussed in detail, and an introduction places them all in their historical setting and relates them to the development of English literature. The verse employed is an imitation four-stress alliterative line, but with a freer use of alliteration than in the originals. A new translation of *Beowulf*[9] opens with a discussion of the kinds of verse to be used in such a translation, and then considers the different ones available, none of them being found satisfactory. The conclusion is that a translation of *Beowulf* for the present period may, and perhaps should, employ a stress, not a syllabic metre, and its diction should not be archaic except when completely unavoidable. An interesting and illuminating section on the art of the poem, more especially as seen from the point of view of the translator, is followed by Morgan's version in unrhymed accentual verse, with a free use of alliteration. The version is certainly as accurate as any verse translation can be, and on the whole is successful as poetry too.

A good deal of interesting work on *Beowulf* has appeared, and perhaps the most stimulating of the articles is T. M. Gang's

[7] *The Beginnings of English Literature to Skelton 1509*, by W. L. Renwick and H. Orton. Revised edition. The Cresset Press. pp. 450. 10*s*. 6*d*.

[8] *Early English Christian Poetry*, by C. W. Kennedy. Hollis & Carter. pp. xii+292. 21*s*.

[9] '*Beowulf*.' *A Verse Translation into Modern English*, by Edwin Morgan. The Hand and Flower Press: Addington, Kent. pp. xxxviii+94. 12*s*. 6*d*.

Approaches to 'Beowulf' (*R.E.S.*, Jan.), in which he points out that Ker's opinions that *Beowulf* lacks the unity essential to epic, and that its subject is unsatisfactory, seem irrelevant to Tolkien, who argues that if we find *Beowulf* unsatisfactory it is because we come to it looking for the wrong things. But in a poem as long as *Beowulf* we cannot altogether dispense with unity of plot and rely on general unity of theme and the contrast between two parts to satisfy us that it is one poem and not two. To equate the dragon fight with the Grendel tribe is to disregard the internal evidence in which there is little to suggest that the former symbolizes the tragedy of the human struggle against the forces of evil. If this lack of connexion between the two is the case then Tolkien's account of the structure of the poem loses some of its force, since it is based on the view that the two plots are basically akin, representing two aspects of the same struggle. In general Ker is a non-historical critic who produces solid and valuable criticism because it is founded on his own experience. But the drawback is that such criticism rules out the understanding of any literature based on conventions and views very different from ours. Tolkien's criticism is neither completely historical nor completely unhistorical, and it is difficult to see on what premises it is based, or what sort of status we may accord his assertions and judgements. The great drawback to historical criticism as applied to Old English poetry is that the latter has undergone a process not merely of natural but of ecclesiastical selection. Unless we start with a preconceived idea we may feel that we cannot contact the mind behind the poetry, and this is the prime difficulty of any literary criticism of Old English poetry, and a good reason why it should be as rare as it is.

In *'Beowulf'—Its Unity and Purpose* (*Med. Æv.*) J. L. N. O'Loughlin considers the remarks in Tacitus on the blood feud among the Germanic tribes and suggests that the particular digressions in the poem were chosen because they emphasize the results of unhealed feuds. He sees in the secular aspect of *Beowulf* the Germanic ideal of plácation and the settlement of feuds in conflict with kings and people who cannot or will not come to terms, and parallel with it and reinforcing it the Christian ethic in conflict with the inhuman powers of evil with whom no compromise is possible. In the secular aspect violent death is the fate of innocent and guilty alike; in the religious aspect the evil go to hell while the good receive as their

reward a glorious name on earth and the 'judgement of the righteous'. According to R. M. Lumiansky, *The Dramatic Audience in 'Beowulf'* (*J.E.G.P.*, Oct.), the reason for the suspense inherent in the events of the primary narrative of *Beowulf* lies in the poet's employment of a device he calls *the dramatic audience*, an audience made up of functional onlookers for the narrative event. For Beowulf's encounter with Grendel the terror-stricken Danes and the bewildered Geats serve as dramatic audience; for the struggle with Grendel's dam, the Danes and Geats who wait at the water's edge, and, for the fight against the dragon, Wiglaf and the cowardly thanes. In each instance the reader's interest in the event is heightened because he experiences Beowulf's action in large part through the dramatic audience, whose very safety depends on the outcome of which they have no previous knowledge.

N. E. Eliason, *The 'Improvised Lay' in 'Beowulf'* (*P.Q.*, Apr.) deals with the one made by the king's scop in praise of Beowulf after the latter's fight with Grendel. This is important for what it tells us about scops, but to believe that the passage provides valuable testimony about the origin of heroic lays or the genesis of epics is to confuse fact and fiction. Nor is there any reason to believe that the Sigemund-Heremod story must have been familiar to the audience, its allusive character furnishing no evidence one way or the other since the poet tells us enough about Sigemund and Heremod to make the likeness or contrast with Beowulf unmistakable. In *The Problem of Dæghrefn* (*J.E.G.P.*, July) A. Bonjour believes that, apart from the assumption in a previous article (*Y.W.* xxxii. 48), the only alternative is Hulbert's suggestion that the poet misunderstood Beowulf's method of fighting, and took over the slaying of Dæghrefn because he found it in his source. This would account simply and satisfactorily for the passage, but Bonjour thinks there is more behind it, and that the poet may well have used it to show, by a single short instance, a hero who, in addition to being a monster slayer, could also make good in ordinary warfare. In *Young Beowulf's Inglorious Period* (*Anglia*) Bonjour argues against Kemp Malone's view that the 'inglorious period' came in early manhood, and produces fresh arguments to support his own view that 'the chances are greater for the audience of *Beowulf* to have normally taken a youthful period as understood than the contrary'.

H. W. Splitter, *The Relation of Germanic Folk Custom and Ritual to 'ealuscerwen' ('Beowulf' 769)* (*M.L.N.*, Apr.), points out that according to Germanic custom drinking was a solemn ceremonial associated with the most sacred events of human life. Consequently beer, ale, or mead can hardly be considered mere intoxicants whose deprivation should be feared, or whose bitterness is a merely temporal phenomenon. Beowulf was a hero and akin to the gods; consequently it was natural that when the first sounds of conflict came to their ears a species of religious awe should fall upon the Danes, a feeling similar to that which they had been accustomed to feel when the cup was passed in the great hall and divinity itself was perceptible to the more sensitive. In the first of *Two Notes on 'Beowulf'* (*Leeds Studies in English*) A. R. Taylor discusses the interpretation of 2444–71. He would like to eliminate the jarring note which he finds in the criminal on the gallows, and brings forward Chadwick's suggestion that the lines may contain a reminiscence of the Oðinn cult, and that in heathen times the bodies of the princely dead may have been hung on the gallows. In the second note, on *Two Neglected 'Beowulf' Parallels in 'Grettis Saga'*, he notes Grettir's encounters with the ghost of Kárr the Old and with the bear. F. Mezger, *Self-Judgment in OE Documents* (*M.L.N.*, Feb.), gives examples of the use of the term in Old English, and concludes that in *Beowulf* the meaning of the expression has changed. 'The concrete image losing its realistic content is transformed into a kind of formalistic expression', and it is evident that the customs in *Beowulf* are not so ancient as is generally assumed. E. V. K. Dobbie, '*Mwatide*', '*Beowulf' 2226* (*M.L.N.*, Apr.), thinks that on the palaeographical evidence *onfunde* may well have been the original form of this word. He would translate 'and (he) made his way inside, the man oppressed by sin; soon (he) discovered that there dire horror lay in wait for the visitor . . .'. Finally, in *Three Notes on the Text of 'Beowulf'* (*M.L.N.*, Dec.), J. C. Pope suggests *seldsienne* for *felasinnigne* (1379a), *geoce* for *gylp* (2528b), and reconstructs 3151 as *wedende wræc wundenheorde.*

The only other work on the heroic poetry is a comprehensive discussion of the Waldere legend.[10] All the different sources are considered and the various problems discussed. The author then

[10] *An Essay on the Walther Legend*, by B. H. Carrol. Florida State Univ. Studies, No. 5. Tallahassee.

reconstructs the original story of Walther at some length and in some detail, and concludes with a discussion of the meaning of the *Waldere* fragments. Altogether this is an important contribution to the subject.

In '*Wanderer*', *Lines 50–67* (*M.L.N.*, June) D. S. Brewer, commenting on a previous article by W. J. B. Owen (*Y.W.* xxxi. 47), points out that because of the incompleteness of the Old English lexicographical record most of the OE. poems show words or meanings which appear to be unique. He suggests that the poets wrote in so highly a metaphorical style that in all probability many meanings were coined for a particular poem and never or rarely used again. The metaphorical meanings attached to *swimman* and *fleotan* by the traditional interpretation seem to be natural enough. The poetic meaning normally given to the passage arises spontaneously in another poem written in English by a sailor on a similar subject —Herman Melville's *John Marr*—and this is some evidence that the meaning itself may be natural and unforced. W. H. French, '*The Wanderer*' *98: wyrmlicum fāh* (*M.L.N.*, Dec.), suggests that the words are meant literally and refer to the channels and passages cut by engraver beetles and their larvae on the timber of a wall.

According to Sievers lines 852–2936 of *Genesis* were a late composition of Alfred's time, collaborative cloister work in which many hands, apart from the redactor, had a part. But, according to R. J. Menner in *The Date and Dialect of* '*Genesis A*' *852–2936* (*Anglia*), the vocabulary strongly favours not only a comparatively early date but also Anglian provenance, while there is considerable evidence for an eWS. stage of transcription.

A useful Italian edition of Cynewulf's *Elene* includes a full critical apparatus.[11] The poem is accompanied by a translation, and the notes and glossary are excellent, the latter including a good deal more etymological information than is usual in such editions. In *Of Locks and Keyes—Line 19a of the O.E.* '*Christ*' (*M.L.N.*, Apr.) S. B. Greenfield points out that most scholars, by equating *loca* with *caeg*, have missed the significance of this passage. The poet in this metaphor preserves the full symbolic significance of the Latin image of Christ Himself as the key, and the following lines

[11] *Cynewulf Sant' Elene*, ed. by Sergio Lupi. Libreria Scientifica Editrice Napoli. pp. xxxvi+142.

catch up and amplify the concept of Christ, the key, the opener and closer of the locks of eternal life.

The introduction to Timmer's edition of *Judith*[12] includes sections on the manuscript, language, date, metre, and a literary appreciation, as well as the relevant passages from the Vulgate *Judith*. The edition of the text, along with the notes and glossary, is well done, but there are some doubtful points in the introduction. For example, a widespread use of 'the language of the Worcester scriptorium' for which no evidence is adduced, is assumed to justify the conclusion that 'there is nothing in the text that warrants the assumption of an Anglian origin'. Similarly, in the dating Timmer rightly rejects all connexion with historical events, but by somewhat surprising methods of his own arrives at a date of composition 'round about 930, but before 937'.

N. E. Eliason, *Four Old English Cryptographic Riddles* (*S. in Ph.*, Oct.), deals with Riddles 75, 19, 64, 36. With the first he would include the single line following in the manuscript, and suggests the answer 'elk hunter'. The second and third are taken together and interpreted as 'writing' riddles. The horse bearing a man and hawk is the three fingers and the pen tip, on which rests the hand over which is the pen plume. In 36 he assumes that the first eight lines constitute a riddle, for which he suggests the answer 'a pregnant mare with two pregnant women on its back', though other combinations of animals and riders are possible. In earlier articles E. von Erhardt-Siebold had suggested that the ultimate source of Riddle 74 was probably the *Lives and Teaching of the Philosophers* by Diogenes Laertios, and that a Latin source had served as intermediary between Greek and OE. Now, in a *Note on Anglo-Saxon Riddle 74* (*Med. Æv.*), having considered a possible Latin source, she decides that the OE. poem is more probably directly connected with a Greek text that faithfully reproduced Empedokles's thought. G. Shepherd, *The Sources of the OE Kentish Hymn* (*M.L.N.*, June), points out that it is a conflation and paraphrase of passages from the Te Deum and the Gloria.

Two articles on general aspects of OE. verse have appeared. In the first, *Sectional Divisions of Poems in Old English Manuscripts*

[12] *Judith*, ed. by B. J. Timmer. Methuen. pp. viii+55. 5*s*.

(*M.L.R.*, July), B. J. Timmer discusses the numbered sections into which some of the OE. poems are divided. He concludes that the division is due to the author, and suggests that the poetry was composed in parts of varying length according to inspiration. The poet numbered such units of composition so that he could keep them in the required order, and also for the benefit of the scribe who made the fair copy. In *Some Aspects of the Technique of Composition of Old English Verse* (*Trans. Phil. Soc.*) D. Slay is concerned with the manner in which certain classes of words are used in OE. verse, and investigates their stress and their position in the verse sentence. He then examines some points in the technique of building half-lines in OE., and finally considers the rule that in each clause of a verse sentence the unstressed sentence particles must be placed together in either the first or the second possible position for a metrical fall. If in the second, then the first must not be used, i.e. the sentence will begin with a lift. He concludes that greater attention to the technique of writing alliterative verse and a more critical attitude towards the traditional punctuation of OE. poems will repay future editors well.

The *Leningrad Bede*[13] is the second of a projected series of facsimiles of early English manuscripts to be published under the general supervision of B. Colgrave. The value of this particular one, considering the difficulty of access to the original, is obvious, and in addition the introduction contains a useful description of the manuscript and its contents. Also on the OE. Bede is an article by J. J. Campbell, *The OE. Bede: Book III, Chapters 16 to 20* (*M.L.N.*, June). These chapters differ from the rest of the work in that in the extant manuscripts there are two separate and distinct renderings of the Latin. MSS. T and B contain a version of the text which differs so markedly from that of O, Ca, and C that they could not have come from the same original. An examination of the vocabulary shows a number of words in the TB version which are distinctively Mercian, and Campbell therefore concludes that this was part of the original integral translation of the Bede.

B. Dickins edits the genealogical preface to the Chronicle[14] from

[13] *Early English Manuscripts in Facsimile: The Leningrad Bede*, ed. by O. Arngart. Rosenkilde og Bagger and Allen & Unwin. £21.

[14] *The Genealogical Preface to the Anglo-Saxon Chronicle*, by B. Dickins. Occasional Papers: Number II. Printed for the Department of Anglo-Saxon, Cambridge. pp. 8. 1*s*.

the MSS. C.C.C.C. 138, 173, 383, and C. Tiberius A iii, and gives a description of the different manuscripts.

J. Raith, *Ælfric's Share in the Old English Pentateuch* (*R.E.S.*, Oct.), considers the available evidence on the subject. He concludes that Ælfric's prefatory letter to Genesis accompanied a translation of the whole of the book of which he had done the first half himself, and of which the second part was the work of another. This Genesis version seems to be lost unless Genesis xxxvii–l in C.C.C.C. 201 and C. Otho B x is copied from it. C.U.L. Ii. 1. 33 is a fragment of a revision by some unknown monk who tried to fill some of the gaps left by Ælfric. The C. Claudius B iv and Laud. 509 version is an attempt to put together a vernacular version of the whole Pentateuch, using Ælfric's version of Genesis, and again trying to fill in some of the gaps; and it was this compiler who tampered with the closing passage of Ælfric's Genesis to fit it into a version of the Pentateuch.

In a scholarly and definitive work Miss Harmer brings together all the Anglo-Saxon writs known to be in existence.[15] An important introduction describes the intellectual background against which this type of administrative document was used, and traces its history from the reign of Alfred through the tenth and eleventh centuries. The writs and letters of non-royal persons are considered, along with the origin and early use of the writ protocol. The possibilities of foreign influence on the writ are discussed, and parallels with the Frankish mandate are pointed out. But on the whole there appears to have been no actual copying on the English side, and the Anglo-Saxon writ developed on its own characteristic lines. The differences between writ and diploma are considered, the essential distinction being one of function, and this is followed by sections on the persons addressed in the writs. Since the royal writs were produced by clerks in the royal secretariat, their organization is described, along with an informative account of the formulas and conventions of the royal writs in the vernacular. Sections on the judicial and financial rights and the kings' dues include important discussions of the meanings of some of the technical legal terms, and then comes a valuable description of the stylistic devices in the

[15] *Anglo-Saxon Writs*, by F. E. Harmer. Manchester Univ. Press. pp. xxii+604. 56*s*.

vernacular writs. The sealing of the writs leads to a discussion of the origin of the great seal, and the preface ends with a highly important discussion of the question of authenticity. The actual edition of the writs is a model of what such an edition should be. Each is preceded by a long and important introduction, accompanied by a translation, and with full bibliographical and expository notes. A series of biographical notes on the persons named in the writs includes much original and important work. This will certainly remain the definitive edition of the writs, and one which throws much light on numerous subjects connected with them. Historian, linguist, lexicographer, and literary historian alike will find it a work of the utmost importance.

An edition of the *Lacnunga*[16] includes a translation, a description of the manuscript, and a brief survey of the grammar, the revision of the last being due to E. Colledge who is also responsible for the very full index, the table of abbreviations, and the bibliography. Of particular importance is a long survey of magico-medical practice in Anglo-Saxon England by C. Singer. In this its character and sources are discussed in detail, and it is followed by a section on the semantics of Anglo-Saxon plant names. This collaboration of a historian of science, Singer, and a linguist, Grattan, has been particularly successful in producing an admirable edition of a specially difficult text. The only other article on the texts is H. Meritt's *Old English Aldhelm Glosses* (*M.L.N.*, Dec.), in which he prints seventeen glosses from two leaves of a manuscript of the *De laudibus virginitatis* in the collection of W. Merton at Slindon.

On vocabulary an important article on *The Old English Nominal Compounds in -rād* (*P.M.L.A.*, June) comes from Caroline Brady. In several compounds this second element is customarily interpreted as 'road', but in no extant OE. text does the simplex *rād* have this meaning, and it is therefore doubtful as a sense for the second element of compounds. The seven compounds in which *-rād* is customarily understood as 'road' are examined in detail, and it is concluded that there is no evidence for any such sense, but that in each case it carries as a central element of meaning the sense

[16] *Anglo-Saxon Magic and Medicine*, by J. H. G. Grattan and C. Singer. O.U.P. for the Wellcome Historical Medical Museum. pp. xii+234. 6 plates. 30*s*.

of 'movement', the precise nature of which can be determined only in terms of the first element and the context. In *The Brūnecg Sword* (*M.L.N.*, Dec.) W. S. Walker points out that when used to describe iron or steel the usual sense of OE. *brūn* is thought not to apply, and it is usually translated 'bright, shining'. But a sword must be tempered at some temperature between 255° C. and 265° C., and steel when heated undergoes a series of colour changes as its temperature rises. Between the limits mentioned, the colour will be brown, and this is the temperature at which all small edged tools must be 'drawn'. Consequently every sword, if it was to have a truly fine blade, had to be *brūnecg*. S. Einarsson, *Old English ent: Icelandic enta* (*M.L.N.*, Dec.), connects the OE. word with the Icelandic place-name *Ente, Entugjá* 'the chasm of Enta', a giantess.

In an interesting and suggestive paper, P. Clemoes[17] shows that in association with an established tradition of phrasing there had been developed within the liturgy a system of guides by which appropriate inflexions of the voice were indicated to the reader. These were taken over by writers during the late OE. and early ME. periods and they provided them with a specialized equipment which deeply influenced their style. Numerous quotations illustrate the points made by the author, who, it is to be hoped, will continue his work on this subject.

A. Rynell describes and discusses various types of parataxis and hypotaxis,[18] pointing out that the ambiguity of introductory words means that it is difficult to draw a sharp line of demarcation between the two in early literary texts. Other criteria are considered, and it is noted that in poetry, especially in oral poetry, there are factors which tend to favour the use of parataxis. Various influences are considered, of metre, of Latin sentence structure, of subject-matter, and of temperament, and the relative values of parataxis and hypotaxis are discussed.

M. L. Samuels, *The Study of Old English Phonology* (*Trans. Phil. Soc.*), considers the theory put forward by Miss Daunt (*Trans.*

[17] *Liturgical Influence on Punctuation in Late Old English and Early Middle English Manuscripts*, by P. Clemoes. Occasional Papers: Number 1. Printed for the Department of Anglo-Saxon, Cambridge. pp. 22. 2*s.* 6*d.*

[18] *Parataxis and Hypotaxis as a Criterion of Syntax and Style especially in Old English Poetry*, by A. Rynell. Lund: C. W. K. Gleerup. pp. 60. Kr. 6.

Phil. Soc., 1939) that there were no short diphthongs in OE., *ea, eo, io* merely representing the simple vowels, *æ, e, i,* with the addition of diacritics to denote a consonant colour, and that consequently it is impossible to work out a chronology for Breaking, Palatal Diphthongization, and Back Mutation since these never existed as sound changes. After an examination of the evidence, Samuels concludes that the standard view that the spellings represent diphthongization is preferable, but with certain modifications. The diphthongs probably did not attain phonemic status until *i*-mutation was completed, the evidence for chronology is not complete, and the extent of the diphthongization may have depended on suprasegmental-phonemic features of the dialect. Miss Daunt, in *Some Notes on Old English Phonology* (*Trans. Phil. Soc.*), reaffirms her own position, and criticizes the evidence brought forward by Samuels and his conclusions.

An edition of Laurence Nowell's *Vocabularium Saxonicum* comes from A. H. Marckwardt.[19] The introduction contains what is known of the life and particular interests of Nowell. The manuscript of the *Vocabularium* is discussed, its date and sources, along with its distinguishing features, the use of illustrative quotations, the inclusion of contemporary dialect works, &c. Marckwardt then discusses the accuracy of Nowell's conception of the structure of Old English, points out the gaps in his knowledge, and then describes the subsequent influence of the *Dictionary* and its value to the student of early modern English.

[19] *Laurence Nowell's 'Vocabularium Saxonicum'*, by A. H. Marckwardt. Univ. of Michigan Press and O.U.P. pp. ix+198. 40*s*.

IV

MIDDLE ENGLISH I

CHAUCER

By BEATRICE WHITE

IT is fitting that the chapter for which she herself was so long responsible should open with a reference to the Israel Gollancz Memorial Lecture which Dorothy Everett delivered in November 1950 to the British Academy.[1] She chose as her subject *Some Reflections on Chaucer's 'Art Poetical'* and demonstrated with sure touch that 'in certain problems of presentation and organization Chaucer used methods adapted from the teaching of the rhetoricians', indicating that 'rhetorica' had not lost its 'composing' function at the end of the fourteenth century. She considered in particular Chaucer's use of verbal repetition and parallelism, proceeding, after analysis of the form and structure of the *Knight's Tale*, to a final brief discussion of the three tales in which the method of presentation is more directly relevant to the teaching of the Rhetoricians—the Pardoner's, the Manciple's, and the Nun's Priest's. The Pardoner's Tale is organized according to rhetorical methods to create the illusion of a sermon, to give a complete picture of the Pardoner, 'a purpose only fully achieved by the complex pattern of irony which Chaucer has woven into it', an irony so deep that the Pardoner himself is the victim of it. While the Manciple's Tale reveals Chaucer's intense interest in rhetorical devices for their own sake, the *Nun's Priest's Tale*, with its mocking use of rhetorical amplification, is yet so entirely dependent on rhetorical methods that 'if we laugh too heartily and unthinkingly at the rhetoricians there is a danger that Chaucer may be laughing at us.'

Chaucerian scholarship suffers a great loss by her death. 'Be God, ƥyt ys routhe.'

R. M. Lumiansky, bent on leading readers back to Chaucer's original poems, decides that 'Chaucer's typical manner and tone, even in *Troilus and Criseyde*, can be more nearly reproduced in

[1] *Proceedings of the British Academy*, vol. xxxvi. O.U.P. pp. 131–54. 4*s*.

modern prose than in poetry'. Faced with the problem of 'selecting the most effective level of prose with which to represent *Troilus and Criseyde*', he settles it by choosing 'what might be called semi-formal conversational Modern English, such as might be heard at a somewhat relaxed official function'. The curious phrase 'somewhat relaxed' suggests a large range of possibilities to the average reader, but in fact the book,[2] beautifully produced and illustrated, reads easily and fluently.

There are some strange mistranslations: thriftiest, p. 29, for 'thriftieste' (Bk. I, l. 1081, Robinson's edition), most helpful, most obliging; Diana, p. 91, for 'Dane' (Bk. III, l. 726), Daphne; p. 193, wounded through the stomach (Bk. v, l. 1558), for 'as he drough a kyng by th'aventaille'; the aventail or camail was a flexible mail tippet which hung down to the shoulders and served the purpose, later assumed by the plate gorget, of protecting the throat and neck. Inaccuracies such as these detract from the value of the undertaking.

The appearance of the twelfth printing of a book first produced in 1912, *The Modern Reader's Chaucer*,[3] by Tatlock and MacKaye, is an indication of the continuous demand for modernized editions of Chaucer in America.

In a slim book by Gordon Hall Gerould[4] there is the fruit of much wisdom and ripe experience. Professor Gerould never forgets that 'the critic is always quite as much on trial as the person or object being tried'. But he is a critic who wears his rue with a difference, for he writes with grace and distinction. These six essays grew out of his dissatisfaction with current explanations of various Chaucerian problems and his own re-examination of the text, to which he brings a deep critical insight. They consist of discussions of the references to saints' legends (and no one is better qualified

[2] *Geoffrey Chaucer's 'Troilus and Criseyde' rendered into Modern English Prose*, by R. M. Lumiansky, Professor of English, Tulane University. Illustrated by H. Lawrence Hoffman. With a Portion of the Original Middle English Text. Univ. of South Carolina Press. Columbia. pp. xii+217. $5.00.

[3] *The Modern Reader's Chaucer. The Complete Poetical Works of Geoffrey Chaucer*, by J. S. P. Tatlock and P. MacKaye. New York. The Macmillan Company. pp. xii+607. $5.00. •

[4] *Chaucerian Essays*, by Gordon Hall Gerould. Princeton U.P. $2.00. O.U.P. pp. i+103. 12*s.* 6*d.* •

to write on this subject than Professor Gerould), the social status of the Franklin, the character of the Pardoner, some dominant ideas of the Wife of Bath, the serious mind of Chaucer, and, finally, some of his limitations as a writer. The first is remarkable for its breadth of interest and wealth of association. In the second excellently documented essay Gerould equates 'vavasour' with 'franklin' and concludes that Chaucer's Franklin 'was a member of that class of landed gentry which was already old in the fourteenth century and which has never felt the lack of any higher title than gentleman'.

A brilliant analysis of the Pardoner's character effectively disposes of a literary legend—the inn on the Canterbury road where the pilgrims stopped for refreshment. The only thing in the text suggestive of an inn is the ale-stake which, Gerould plausibly suggests, is nothing but the Summoner's garland. The Pardoner 'had only to reach across and break off a bit of his companion's loaf . . . and take a swig of his own ale at the same time. The Summoner with his garland provided the appropriate ale-stake. . . .' 'The Pardoner's whole performance can be explained only by understanding that he was tipsy, and tipsy to the point of not caring what he said and indeed not being altogether conscious of it. . . .' 'When he comes to the point of telling his "moral tale" Chaucer as is wholly right takes over. . . . It is the voice of the Pardoner which goes on, but of a Pardoner cleansed and elevated.' At the end of the tale he resumes his discourse in person and his momentary exhibition of decency (916–18) shows that he knows the difference between truth and falsehood and though wicked is no devil.

The fourth essay assumes with justice that the absurdity of beginning a tale of *gentilesse* with rape should not surprise us when we remember who is telling the story, the sex-obsessed Wife of Bath. Gerould points out that the dramatic adaptation in this tale is perfect and that even the manner of speech is reflected in the verse. Dame Alison stands revealed as 'one of the best integrated characters in fiction'.

The essay on *Chaucer's Serious Mind* notices the poet's 'exaltation of pity' and the way it is 'closely related to his power of using restrained understatement to emphasise the pathos of some human situations.' . . . 'The effectiveness of his tragic pathos rests . . . on the exactitude with which emotional tensions are imagined and recorded. When the key is set low, there must be precision, or nobody will be moved to pity, whereas the simplest phrase may

have great force if it rings true. The quiet scene and the restrained utterance show tragic pathos at its best.' *Troilus and Criseyde* reveals the same emotional restraint which is used with effect in some of the *Canterbury Tales*. 'Chaucer's summary comment on Criseyde points out quite exactly the tragic pathos of her fate:

> And I myghte excuse hir any wise,
> For she so sory was for hir untrouthe,
> Iwis, I wolde excuse hire yet for routhe.

As for Troilus, his laughter from the eighth sphere 'does not come from a cynical repudiation of man's joys and sorrows, but from his knowledge of a cosmic harmony in which he has his tiny share'.

The final chapter achieves a balanced assessment of Chaucer's real qualities as a poet by a searching examination of his 'limitations' as a writer. 'Reasoned acquiescence in things as they are does not mean approval. But it is a sensible view to adopt. . . . That it was Chaucer's own seems to be indicated by what he wrote and by what we know about his life. We may be very grateful that his temperament and inclination permitted him through some decades of national disturbance to make certain great poems.'

Implemented by a wide range of reference to other literatures and a generous familiarity with medieval life and thought, Raymond Preston's invigorating book,[5] the object of which is to interpret Chaucer to the modern reader as 'the sanest of English poets', is at the same time stimulating and irritating. The discursive and sometimes obscure style, with its fondness for epigram and words like 'behovely', rich in literary associations not likely to be immediately clear to the general reader, together with the haphazard arrangement of material, makes the reader's task frequently more of an uphill climb than a carefree scamper or leisurely stroll. His reward is the pleasure of meeting an acute, well-stored mind with a sense of history, and a penetrating analytical power which appears at its best, in the opinion of the present writer, in the section on *Troilus and Criseyde*. Preston sees Chaucer as 'the poet of men humble and happy in God's world', as 'our medieval poet of serenity', a subtle ironist 'central, between the extremes of life and character which he balanced for comedy'. It is Preston's achievement that he suggests this 'balance' so cogently in his thoughtful, provocative, and often brilliant analyses of the whole

[5] *Chaucer*, by Raymond Preston. Sheed & Ward. pp. xvi+325. 25*s*.

Chaucerian corpus. With its diffused wisdom, its refreshing individuality of approach, and its critical acumen, this is a challenging presentation of well-considered personal judgements. A glance at the excellent Index conveys an idea of the wealth of material involved. Preston handles this weight of learning with athletic skill and documents his book adequately. He has succeeded in producing a contribution to Chaucer studies which should prove a valuable incentive to a riper understanding of the poet.

In *Het Probleem van Chaucer's Poëzie*[6] J. Swart writes pleasantly of Chaucer's irony. But Alison was a fairly common name in the fourteenth century and it seems to the present writer that the Wife of Bath's cognomen carried with it no definite allusions to the well-known love lyric, though it is not impossible that Chaucer was familiar with the rich associations of the name in popular song.

The series for which L. J. Lloyd has edited *A Chaucer Selection*[7] aims 'at presenting in attractive form English texts which have not only intrinsic merit as literature, but which are also valuable as manifestations of the spirit of the age in which they were written'. It can with reason be claimed that this judicious anthology gives a 'fair and balanced' picture of Chaucer. The introductory essay shows clever power of compression, lucidity of statement, and sound judgement. The selections are representative and the extracts from the longer poems are, in general, of a sufficient length to suggest the shape and weight of the original. The book is well-printed and can be recommended for the use of students beginning a study of Chaucer.

An examination of a manuscript volume in the Perne Library of Peterhouse, Cambridge, brought to light a unique astronomical text, written in 1392, possibly a hitherto unknown work by Chaucer. It is discussed by Derek Price in *The Equatorie of the Planetis* (*T.L.S.*, 29 Feb. and 7 Mar. and *Journal of the S.W. Essex Tech. Coll.*, Dec., iii. 154–68). 'If this tentative attribution is correct, then the importance of the manuscript may be considerable since the main text is clearly an author's heavily corrected holograph draft.'

[6] *Het Probleem van Chaucer's Poëzie*, by J. Swart. Groningen, 1951. pp. 23. f. 1.25.

[7] *A Chaucer Selection*, ed. by L. J. Lloyd. Harrap. pp. 234. 7*s*. Life, Literature and Thought Library.

Whoever the author may prove to be, and identification is neither easy nor certain, the text 'must be accounted a remarkable and early piece of technical writing in our language . . . which provides fresh material for many different branches of learning'.

The manuscript in question is Peterhouse MS. 75 (1), formerly attributed on the authority of Bale to Simon Bredon, who died, in fact, in 1368. Little is known of the early history of the manuscript. It was first recorded at the College *c.* 1540, appearing in a host of items which were of interest to John Leland. Price holds that the strongest evidence of authorship is revealed in a note in the author's hand on f. 5v. This he interprets as '1392 deff^{a} Xpī & R^{x}a chaucer', i.e. 'differencia Christi, and Radix (of) Chaucer'. 'Difference' and 'defference' are apparently used interchangeably. These 'defferences', zero positions of the planetary elements, 'are not employed in any type of astrolabe calculation, but solely for computing the positions of the planets'. The note 'must therefore make Chaucer the author of the "Equatorie", or else it must refer to some unknown planetary section of the "Treatise on the Astrolabe"'. The text appears to have been written at the close of 1392, immediately after the 'Astrolabe'. As the calculations are made for the latitude of London, it seems that the author was working there. No certain autograph or holograph of Chaucer is known, but one manuscript from the Exchequer (K.R.) Bills for 1377 in which Chaucer appoints his deputy at the Wool Quay during his forthcoming absence in Italy shows, so Price maintains, a marked similarity to the Peterhouse hand. Whether or no the authorship of the work can be established, the appearance of the promised edition with a diplomatic text and facsimile reproductions will be of importance not only to historians of science, but to all medieval scholars.

In connexion with the language of the *Equatorie of the Planetis*, C. T. Onions, in a letter (*T.L.S.*, 7 Mar.) observes that, in the fragment of the text reproduced in *The Times* (28 Feb.) 'there is an instance of a feature characteristic of the language of the south-east of England *viz.*, the representation of Anglo-Saxon *y* by *e* in the word *enches*, . . . standard central midland *inches*, the plural of the word which in Anglo-Saxon was *ynce* (an adoption of the Latin *uncia*)'. Such south-eastern forms are found in Chaucer's canonical works and can be established by rhyme. If there are

other examples in the manuscript 'we have here at least an initial clue to its probable area of origin'.

Chaucerian Tragedy, a learned article by D. W. Robertson, Jr. (*E.L.H.*, Mar.), closely examines the implications of Chaucer's observations on tragedy, especially those that concern the philosophical background afforded by the *De Consolatione* of Boethius and works of a more theological character. According to Robertson, the *De Consolatione* systematically develops the contrast between charity and cupidity which is the cornerstone of medieval theology. Through some sort of cupidity the protagonist in a Chaucerian tragedy loses his free will, abandons reason and subjects himself to Fortune, which, in Boethian terms, represents the variation between worldly prosperity and adversity, a variation which Reason discerns to be a manifestation of the Divine Will. It is upon Chaucer's conception of Fortune, at once Boethian and medieval, that his conception of Tragedy depends. Adam is the typical Chaucerian protagonist, whose story can be taken tropologically as well as literally. Adam, Eve, and the serpent correspond to the higher reason, the lower reason, and the motion of the senses in an individual. When the higher reason submits to the lower, the individual becomes a slave to Fortune and a tragic subject. It should be noticed that this tragic conception does not preclude sympathetic treatment, nor the ultimate repentance of the protagonist.

A detailed discussion of *Troilus* reveals it as a typical Chaucerian tragedy in which sympathy is tempered by consistent irony. We are given an acute and convincing analysis of the poem in the light of Boethian philosophy and medieval theology. 'The three stages of tragic development—subjection to Fortune, enjoyment of Fortune's favor, and denial of providence—correspond to the three stages in the tropological fall of Adam, the temptation of the senses, the corruption of the lower reason in pleasurable thought, and the final corruption of the higher reason. This correspondence is pointed by the emphasis on Criseyde's external attractions in Book I, by the worldly wisdom developed under the guidance of Pandarus in Book II, and by the substitution of Criseyde for divine grace in Book III. Books IV and V show the practical result of this process: confusion, despair and death.' 'Troilus subjects himself to Fortune by allowing himself to be overcome by the physical attractions of Criseyde. His fall is an echo of the fall of Adam . . . and his

tragedy is, in an extreme form, the tragedy of every mortal sinner.' The conclusion of this illuminating article, which should be read by all students of Chaucer, is that later tragic heroes may owe their fates to a like inspiration and that the *de casibus* theme 'may imply more than the somewhat mechanical fall of men of high estate'.

In *Chaucer's Colloquial English: its Structural Traits* (*P.M.L.A.*, Dec.) Margaret Schlauch's careful scrutiny of the more colloquial passages in Chaucer's works, especially his use of dialogue, serves to reveal how he gains his effects of ease, fluency, and lively verisimilitude. The linguistic analysis is thorough and distinguishes simple repetitions, anticipations with repetition, delays with repetition, ellipsis, including the omission of subordinating conjunctions and relative pronouns, together with the type of omission caused by the breaking-off of speech in mid-statement, a sort of colloquial aposiopesis. Sentence structure as a whole reveals parallels to modern colloquial usage in the substitution of parataxis for hypotaxis, shifted constructions, loose syntax, and basic changes in sentence pattern suggesting artless anacoluthon. That Chaucer 'shows an ear attuned to people's idioms according to character, circumstance and social level' is aptly illustrated by the well-chosen examples cited. A consideration of the entire range of these confirms the validity of Miss Schlauch's conclusion that awareness of these colloquial structures recreates for us 'the immediacy which Chaucer must have created when he read aloud his own works, employing colloquial sentence patterns along with the many other devices he commanded to invest his language with its qualities of social and psychological appropriateness'.

Morton W. Bloomfield, in *Chaucer's Sense of History* (*J.E.G.P.*, July), effectively demonstrates that Chaucer is historically minded as compared with his English contemporaries and that in his later works he has a considerable sense of historic succession and cultural relativity which is basic for his satire and his humour.

Chaucer and the Inns of Court. A Re-Examination (*Eng. Stud.*, Aug.), a careful study by D. S. Bland, reaches the conclusion that concerning the years 1360–7 there is not a trace of positive evidence that the Inns of Court then in existence provided the sort of general education Chaucer is supposed to have enjoyed. The legend of his

attendance at the Inner Temple, supported by Miss Rickert and endorsed by the editors of her posthumous *Chaucer's World* (1948), is 'no more than a plausible theory'.

Martin M. Crow in *Materials for a New Edition of the Chaucer Life-Records* (*Studies in English*, xxxi) discusses the organization of the work as a whole, giving examples of some smaller units or sections, and draws attention to the use of parallel records and background material which set the life-records in their context. Nearly 700 records, many of which are new, about half of which refer specifically to Chaucer, will be included in the new volume. The researches of various scholars for the last fifty years will be brought together and the materials organized to make reference to them easy. It is estimated that another five years will see the completion of this invaluable work.

Chaucer Scholarship in England and America: a Review of Recent Trends, by Rob Roy Purdy (*Anglia*, Band 70, Heft 4), a very useful piece of work, which passes in review several hundred items, emphasizes modern trends in Chaucerian scholarship and criticism in a concise form.

In *Three Notes on Chaucerian Marine Life* (*P.Q.*, Oct.) Mortimer J. Donovan expresses the opinion that 'Stampen as men do after eles' (*House of Fame*, l. 2154) is better construed literally. The phrase 'not worth an oyster' (*G.P.* l. 182) is compared with the *Summoner's Tale*, ll. 2100–2. Oysters were common in a meatless diet, but the phrase may have some allegorical significance. Open oysters are a prey to crabs and Neckham is quoted on the subject. The *Merchant's Tale*, ll. 1418–20, is held to reflect folk-lore rather than experience.

Frank Sullivan in his letter *Allusions to Chaucer* (*T.L.S.*, 19 Sept.) supplements Caroline Spurgeon's references to Chaucer by adding the following: '(1604) Abbott. *The Reasons.* (*S.T.C.* 37), page 26. (1598) Barclay. *A Discourse* (*S.T.C.* 1381), page 416. (1583) Charke. *An Answeare* (*S.T.C.* 5008), folio 41r. (1592) England. Appendix. *A Declaration* (*S.T.C.* 10005), p. 5. (1603) Parson. *Three Conversions* (*S.T.C.* 19416) I. 580.'

An addition is made to these by George R. Waggoner, (*T.L.S.*, 21 Nov.). In *The Duello or Single Combat* (1610: *S.T.C.* 22171),

John Selden relates the personal qualities of Chaucer's Knight, truth, honour, freedom, and courtesy, to the offences which result in extra-legal duels.

W. J. Olive in *A Chaucer Allusion in Jonson's 'Bartholomew Fair'* (*M.L.Q.*, Mar.), points out that an allusion to Chaucer's Doctor of Physic is found in Ursula's words to Edgeworth and Nightingale, 'Your friendship (Masters) is not now to beginne.' *B.F.* II. iv (Herford-Simpson, vi. 48–49). This is linked with a similar passage in *The Magnetic Lady* (III. iv. H.S. vi. 554) and the inference made that Jonson emended Chaucer's 'new' to 'now'. Both words are used together in Urry's edition of 1721: Their friendship n'as not new, now to beginne.

It is known that when he wrote *Lamia* in the summer months of 1819 Keats was reading Dryden's *Fables*. He possessed a 'black-letter Chaucer', and it is suggested by Alexander H. Sackton in *A Note on Keats and Chaucer* (*M.L.Q.*, Mar.), that he turned back to the original. The opening of *Lamia* he considers to be reminiscent in idea and feeling of the opening of the *Wife of Bath's Tale*.

H. B. Woolf, writing on *Chaucer and Vallins again* (*M.L.N.*, Nov.), lists a series of Chaucerian portraits by G. H. Vallins that have appeared in *Punch* from 1947–52, 'effective illustrations of Chaucer's continuing appeal'.

In *The Literary Form of the Prologue to the Canterbury Tales* (*Mod. Phil.*, Feb.) J. V. Cunningham finds that 'the technical features of the portraits in the Canterbury Tales Prologue have exact analogues in the portraits of the *Romance* (*of the Rose*)' and argues with some reason that Chaucer 'did not simply go to reality; he apprehended reality by the means he had learned and cultivated. He was original and traditional at the same time, and his originality lay in the application to fresh material of the old method.'

Structure and Intention in the first fragment of 'The Canterbury Tales', an article by William C. Stokoe, Jr. (*U.T.Q.*, Jan.), aims at discovering the artistic integrity of the group as a whole. The Miller's tale is dramatically constructed as a rebuttal to the Knight's by means of the more realistic characters and the machinery of the

plot. The contrast between the two gives the first fragment its essential structure, for the other tales in Fragment I, the Reeve's and the Cook's, grow out of this clash of attitudes between *gentil* and *cherl*.

The ME. lyric 'Lollai, litil child' from Harleian MS. 913, is suggested by Johnstone Parr in '*Life is a Pilgrimage*' *in Chaucer's* '*Knight's Tale*' *2847–49* (*M.L.N.*, May) as an analogue to the lines in the Knight's tale which speak of life as a pilgrimage ending in death.

As the source of the allusion in the Squire's tale to Gawain and his traditional courtesy, F. P. Magoun, Jr., in *Chaucer's Sir Gawain and the OFR.* '*Roman de la Rose*' (*M.L.N.*, Mar.) prefers the OFr. *Roman de la Rose*, with which Chaucer was evidently familiar, to the ME. *Sir Gawain and the Green Knight* as suggested in *Mediaeval Studies*, ix (Toronto, 1947).

R. T. Davies in *Chaucer's Madame Eglantine* (*M.L.N.*, June) contends that the reference in Mandeville to the use of eglantine in the crowning of Christ is no proof that the name of Chaucer's Prioress carried pious as well as romantic associations. The fictional name 'Eglantine' can be compared with the actual use for a nun of the name 'Idoine'.

In an article on *A Rare Use of Numerals in Chaucer* (*M.L.N.*, May) W. P. Lehmann considers that there is no reason to find any discrepancy between the reference to 'prestes three' in the Prologue line 164, and the fact that only one priest seems to have accompanied the Prioress. Chaucer, he argues, is using an 'additive construction' which may have been known to him from Germanic or Old French sources, and in line 164 'three' indicates, not the number of priests, but the total number of individuals in the group, which consists of the nun, her chaplain, and one priest, the plural form 'prestes' being 'probably introduced by attraction to the following numeral'.

Leo Spitzer in *And Prestes Three* (*M.L.N.*, Nov.) disagrees with the view expressed by W. P. Lehmann (*M.L.N.*, May) that 'prestes' is a plural form, and considers that the Old French passages he cites in support of his theory have been misinterpreted by him. Spitzer suggests that 'prestes' is not a nominative plural but a genitive singular, that phrase therefore meaning: 'and (the) priest's three', that is, 'and the three that is formed by the priest'.

Referring to Christ Church MS. 152, l. 362, Norman Nathan, writing on *The Number of the Canterbury Pilgrims* (*M.L.N.*, Dec.), suggests that Chaucer wrote 'webbe dyer' and that there are exactly twenty-nine pilgrims.

In an article, *Chaucer's Philosophical Knight*, contributed to *Tulane Studies in English*, vol. iii, R. M. Lumiansky maintains that 'Chaucer suited the Tale and the Knight by adding to the chivalric narrative, adapted from Boccaccio's *Teseide*, emphasis and meaning from the philosophical material he found in Boethius's *Consolation of Philosophy*'. The Tale would seem to represent a combination resulting from the two predominant aspects of the Knight's character—outstanding ability as fighting man, and courtesy and piety. A careful analysis establishes that the Boethian influence is far from confined to three speeches in the Tale, but 'is so pervasive as virtually to control the action'. The Knight's humility and piety suggest his familiarity with the Boethian ideas so prevalent in his Tale which is thus admirably adapted to its teller. In fact Chaucer in the Knight's Tale set forth in Boethian terms both the chain of events and the reactions of his three chief characters to them and 'by this blending of elements he furnished the Knight with a story suited to him not only by virtue of his profession, but also by virtue of his interest in man's role in a universe reflecting God's established order'.

Chaucer's Don Pedro and the Purpose of the 'Monk's Tale' (*M.L.Q.*, Mar.), by Haldeen Braddy, confutes Henry Savage's theories regarding the occasion of Chaucer's tragedy of King Pedro in the *Monk's Tale* (*Spec.* xxiv (1949), 357–75). Braddy considers that Sir Guichard D'Angle, who suggested and arranged the marriage between John of Gaunt and Constance of Castile, was Chaucer's most probable informant, and he disposes of the idea that the stanzas on Pedro contain a sequel to the *Book of the Duchess.*

It is plausibly suggested by Raymond Carter Sutherland in *A Note on Lines D 1645–1662 of Chaucer's 'Friar's Tale'* (*P.Q.*, Oct.) that the Friar's outline sermon with its monitory note is based on the main Office of Compline from the Breviary, a shortened form of the Office especially used by friars.

In the article *The Clerk's Endlink in the d Manuscripts* (*P.M.L.A.*, Dec.) Albert E. Hartung argues for the authenticity of the stanza designated ȝ by Manley and Rickert, beginning: 'I have a wyf though she pore be'. He is refuted by Germaine Dempster, who holds that the manuscript transmission of the pieces involved and the Chaucerian features of stanza ȝ seem to point to spuriousness.

R. B. Pearsall in *Chaucer's 'Panik'* (*Clerk's Tale, 590*) (*M.L.N.*, Dec.) points out that in the later Middle Ages the Counts of Panico were well known. 'The first Count assumed the title around 1050. He called himself a Panico after the name of the family castle . . . only 18 or 20 miles south of Bologna' where most of his descendants lived. Possibly through his Italian travels and his interest in commerce Chaucer was familiar with the name.

An article by T. A. Kirby, *A Twentieth-Century Wife of Bath* (*M.L.N.*, May), draws attention to a modern American parallel to the Wife of Bath.

Charles A. Owen, Jr., in *One Robyn or Two* (*M.L.N.*, May) rejects entirely the suggestion of identifying Osewold the Reeve and John, the carpenter in the *Miller's Tale*, and considers it was merely through coincidence that the carpenter's 'knave' should, like the Miller himself, be called 'Robyn'.

An article by G. R. Coffman on *The 'Miller's Tale' 3187–3215: Chaucer and the Seven Liberal Arts in Burlesque Vein* (*M.L.N.*, May) points out how Chaucer uses for purposes of burlesque the details about the education in the seven liberal arts of 'hende Nicholas', a 'poure scoler' who contrasts sharply with the Clerk of Oxenford.

In *Chaucer's Hende Nicholas* (*Mediaeval Studies*, vol. xiv), Paul E. Beichner notices that the epithet is conspicuous since it is used with Nicholas's name eleven times, and thinks it is intended to give the key to his character and action. The first meaning, 'near, at hand', applies to him because he is a boarder in Alisoun's house. This apparently original stroke of Chaucer's, the placing of the seducer in the house of the married couple, an opportunity for Chaucer's dramatic irony, gives Nicholas an advantage over

Absolon, and provides an extenuating circumstance which may diminish censure of Alisoun's conduct. Her resistance to him is vigorous, for he is also 'ready or skilful with the hand', as the writer next interprets the epithet, but when Alisoun threatens to call for help, Nicholas becomes 'hende' in the sense 'pleasant, gentle, courteous'. The word denotes that he was 'expert, skilful, clever' in planning the flood episode, and, although Chaucer does not describe his appearance, the epithet may also suggest that he was 'pleasing to the sight'. The climax of the tale occurs when Nicholas is 'hende' that is 'at hand' and 'clever', once too often, and 'he does "amenden al the jape", not in the way he had anticipated, but by bringing about crude and effective poetic justice'. Thus by using the epithet, Chaucer keeps the character of Nicholas always in his reader's mind, and 'no modern word has all the facets of *hende* which Chaucer utilized'.

An article by J. Burke Severs, *Is the 'Manciple's Tale' a Success?* (*J.E.G.P.*, Jan.), is a fresh essay in critical evaluation in face of conflicting judgements. The exact source for the *Manciple's Tale* is unknown, but Chaucer probably knew the *Ovide Moralisé* and Machaut's *Le Livre du Voir Dit* based on it and these he may have fused with some fabliau version. His changes from analogues are drastic; for instance, he blackens the character of Phebus's wife and accentuates her unworthiness by contrasting unfavourably the two men between whom she must choose. The essential evil in her nature is implied by a series of comparisons with animals and the objects of their desires, and she is further debased in the dramatically relevant speech of the Manciple which amounts to a condemnation of courtly love. Moreover, since it did not serve his artistic purpose, Chaucer has no allusion to the wife's pregnancy which, in the analogues, is a motive for the husband's sudden repentance. And, as he consistently debases the wife and her paramour, so, by omissions, he builds up sympathy for the bird.

It is by this heightening of character and the resultant contrasts that Chaucer drives home his central thesis, a warning against jangling. Apparent incongruities, Phebus's injustice to his bird and the moral interpretation of the tale, can be regarded as artistically appropriate if they are explained as the result of the crafty, practical Manciple's characteristically changing the basis of his judgement from morality to expediency. In fact there is no discrepancy

between tale and teller. Considered as a piece of 'practical advice for comfortable living in a world not operated altogether under reason and justice', an exemplum told to illustrate and enforce a thesis, the tale is artistically and dramatically satisfying.

A very interesting article, *Chaucer's Pardoner* by J. Swart (*Neophilologus*, Jan.), links up with Gerould's essay on 'The Vicious Pardoner'. Swart, in line with Gerould, holds that Chaucer gives a brilliant picture of an experienced orator who is a little drunk. By the Pardoner's use of the name *Samson* Chaucer gives us a clue to his condition and suggests 'the mental and spiritual state he wished to represent'. 'The whole thing, from the confession to the sale of pardons, is premeditated, and intended to be one huge joke—which falls very flat. Only in this way is it possible to understand Chaucer's picture of the Pardoner and the tension at the end of it.' Swart draws attention to the sustained irony of the whole passage. 'The Pardoner is as incapable of giving us a true picture of himself as he is of selling his pardons to the pilgrims. . . . He considers himself guilty especially of the sin of *Cupiditas*. But in reality his great sin is *Superbia*. The exposition of this sin and its branches in the Parson's tale reads like an inventory of the Pardoner's characteristic qualities . . . The Pardoner stands revealed as a bragging and slightly intoxicated crook. . . . The sermon is preached by the Pardoner, unknowingly, against himself. . . . He is himself a Rioter who sets out to seek Death. . . . At the end he finds himself punished, not in his cupidity. . . but in his pride.' The enforced reconciliation between the Pardoner and the Host at the instance of the Knight represents a humiliating punishment for a professional hypocrite.

A sympathetic re-examination by Bertrand H. Bronson of *The Book of the Duchess* in *The Book of the Duchess Re-Opened* (*P.M.L.A.*, Sept.) emphasizes Chaucer's artistry, his command of form and his remarkable psychological insight. Bronson maintains with conviction that the *naïveté* in the tone of the narrative 'is a simplicity and freshness of statement that continually tricks us into discounting the subtlety of perception and genuine human wisdom behind it'. The private grief of the Dreamer has been renounced to 'reappear externalised and projected upon the figure of the grieving Knight. . . . The Knight is the Dreamer's surrogate.'

This implied identification between the Dreamer and the Knight is confirmed by parallels of repetitive description. 'Each has a psychological and as it were biographical relation with Alcyone, and through her with each other. The story of Alcyone is thus a valuable unifying element in the poem as a whole.' Bronson holds that the fullest statement of the lesson of resignation comes at the end of the Alcyone episode 'where Chaucer conveys by anticipation the human lesson for his patron he was unable to express at the end directly. This is the most important function of the episode and that which effectually integrates the work when looked at from a formal point of view.'

A tentative suggestion is made for the interpretation of l. 723 'Thogh ye had lost *the ferses twelve*' that the solution must be sought outside the game of chess and perhaps in a corruption of *Doucepers* into *Doucefers*. Bronson with justice insists that 'to take the intelligence of the Dreamer for granted' is essential, 'for his intelligence and tact dictate his whole procedure', and he very wisely takes account of contemporary conditions in considering the relation in which Chaucer and the Dreamer stand to one another. According to his view, developed here with some subtlety, the *Book of the Duchess* reveals Chaucer as a mature artist capable of tackling and solving a problem of great difficulty, both human and artistic, and of handling his literary form with skill and effectiveness.

In an article on *Chaucer's House of Fame* (*Rivista di Letterature Moderne*, 5 Sept. 1951), Karl Brunner suggests that the descriptive details in the poem may be held to reflect a precise knowledge of the visual arts acquired during the poet's Italian travels.

P. W. Damon in '*The Parlement of Foules*' *and the* '*Pavo*' (*M.L.N.*, Dec.) suggests, as a possible source for Chaucer's treatment of the court of birds in *The Parlement of Foules*, the *Pavo*, a thirteenth-century Latin poem by Jordanus of Osnabruck, and cites extracts showing 'specific similarities of structure, phrase and meaning between it and the Parlement'.

J. E. Cross writing on *A Point of Chaucer's Syntax* (*N. and Q.*, 25 Oct.) points out two phrases in *Boece* which confirm by their form the use of the preposition 'of' together with a noun as the

equivalent of an adjective: Book II, Pr. iii, ll. 59–60, 'hir chayeres of dignytes' and Book II, Pr. i, l. 44, 'drynkes of medycines', where the phrases are declined in the plural as pure adjectives to agree with nouns they qualify. The first is an accurate translation of the Latin 'curules'; the second is a rendering of the Latin 'haustibus', NE. 'drinks of medicine', or 'medical drinks'.

Jackson I. Cope in *Chaucer, Venus and the 'Seventhe Spere'* (*M.L.N.*, April) gives his reasons for believing, with Skeat, that the correct reading in *Troilus and Criseyde*, v, l. 1809 is 'the seventhe spere' and not, as Root and Robinson contend, following the source passage in the *Teseide* 'the eighthe spere'. If the 'seventhe spere' reading is accepted, in accordance with the Dantean system which Chaucer appears to have followed in this poem, 'Troilus will be placed in the realm of Saturn, where those spirits dwell whose lives have been given wholly to divine devotion, and where he would learn from Benedict of the current corruption in holy orders'. But, it might be pointed out to Cope, we are not told by Chaucer that Troilus remained in either the seventh or eighth sphere:

> And forth he wente, shortly for to telle,
> Ther as Mercurye sorted hym to dwelle.

And his aerial flight is possibly an unconscious reminiscence of the Gnostic Soul Journey described by Morton W. Bloomfield in his book on the Seven Deadly Sins.[8]

Writing on *Troilus' Elegy and Criseyde's* (*Stud. Neoph.*, vol. xxiv, 1951/2), Claes Schaar examines the elegies of *Troilus and Criseyde*, the passages, that is, where the two give vent to 'Love's Melancholy', showing how they reveal the difference between the characters of the two. Although some of their elegiac passages are similar, Troilus's laments are more frequent than Criseyde's, and are generally more intense, for instance at the time of his passionate longing for her after her departure, and of his sheer despair when he realizes she will never return. Criseyde's melancholy, however, is often caused, not by Troilus's absence or some menace to their love, but by her contemplation of possible troubles this love can involve. Thus 'Troilus' elegies show him as one who conforms to

[8] Michigan State College Press. pp. xiv+482. See Chapter V, p. 71.

the courtly love code; those of Criseyde spring from a character capable of actions which do not'.

In *Chaucer and Dante* (*T.L.S.*, 29 Aug.) Coolidge Otis Chapman suggests that the beginning of Chaucer's *Legend of Dido* (*L.G.W.*, 924–7) refers to the *Purgatorio* 22, 64–69, in which the poet Statius addresses Virgil, acknowledging his leadership in poetry, rather than to *Purgatorio* 1, 43, part of Cato's address to Virgil and Dante as the poets emerge from hell.

The Envoy to Alison is a ballade of twenty-seven lines extant in two fifteenth-century manuscripts and in seven of the black-letter editions of Chaucer's works. *The Text of the 'Envoy to Alison'* by Harris Chewning (*Studies in Bibliography*, vol. v) is 'an attempt to work out the relationship among these nine texts and to limit the problem by studying the distributional and genealogical evidence that is available'.

Chewning establishes that Stow's edition and Speght's three derive from Thynne's undated edition which in turn derives from his edition of 1532. It appears that MS. Tanner 346 and Thynne's 1532 edition are more closely related to each other than either is related to MS. Fairfax 16: 'therefore the probable relation among the three texts is not simple radiation from an archetype'. MS. Tanner 346 must be regarded as an intermediary. The conclusion is that it is necessary to classify variants in texts according to minuteness 'so that appropriate evidential value may be assigned to them'; that a consideration of runs of identical readings is valuable as an auxiliary to statistics of agreements; that 'the case of "Alison" demonstrates the paucity of variation that is frequently encountered in short texts, even when they exist in a considerable number of versions'; and that the important principle for editors is that 'minor poems may not be edited safely in isolation from the larger units of text that contain them'.

V

MIDDLE ENGLISH II

BEFORE AND AFTER CHAUCER

By GLADYS D. WILLCOCK

IN 1952 an unusual number of substantial books and editions came forward in ME. studies. The need for condensation is, therefore, greater than ever. Writings, not necessarily unimportant, which are susceptible of brief treatment, can get no more than that, and background, cognate, and comparative studies must, once again, suffer enforced reduction to tabular form and brief notes. Geoffrey of Monmouth, however, will, as heretofore, receive separate treatment and will open the programme. After the cognate studies will come some comprehensive works covering most of the period; thereafter, books and articles will be grouped century by century; in each phase prose will precede verse and the religious the secular. It will be logical and historical, however, to consider late fourteenth- and fifteenth-century mystical and devotional prose works in sequence and the interests of brevity will require some grouping, in condensed form, of minor miscellaneous works.

Jacob Hammer has been working on the texts of the *Historia Regum Britanniae* for twenty years and has collated 135 manuscripts. A strictly limited fruit of this long labour was published in 1951 but was not available for notice last year—an edition[1] of two related manuscripts representing a version differing notably from the 'Vulgate' text. This is merely a sample of gigantic labours ahead.

Leslie F. Smith seeks to explain one of Geoffrey's 'visitations' by accurate geographical knowledge in the midst of much haziness (*Geoffrey of Monmouth and Orosius. At Third Hand? M.L.N.*, Dec.). Vague about the eastern Mediterranean, Geoffrey shows, as

[1] *Geoffrey of Monmouth: 'Historia Regum Britanniae'. A Variant Version edited from MSS.*, by Jacob Hammer. Cambridge, Mass.: The Mediaeval Academy of America. 1951. pp. x+292. $10 (for review by John J. Parry, see *J.E.G.P.*, Apr. 1952).

he brings Brutus to Albion, unexpected knowledge of the North African coast—to lapse into scrappiness again as Brutus sails up the coasts of Spain and France. Smith thinks that Geoffrey found a useful bit on North Africa in Nennius, who got it ultimately from Orosius, via the Irish *Lebor Gabale*.

A second article on Geoffrey plugs the one gap which Schafer Williams discovered in Tatlock's vast work on the *Historia*. In *Geoffrey of Monmouth and the Canon Law* (*Spec.*, Apr.) he finds it *a priori* unlikely that Geoffrey, living in the Anglo-Norman world, should take no interest in this subject. In the account of King Lucius there is found a curious description of the organization of the pagan British 'Church'. The vocabulary used has proved baffling, but once the keywords are grouped in relation to 'themes' of canon law, and the *collectio* used identified (Anselm's *Collectio Canonum*), the picture becomes clear. The number of lexical pointers assembled is not large and these are, of course, drawn from one context only in a multifarious book. They do not indicate a strong interest, but they can be said to leave Geoffrey neither unthinking nor unknowing as regards this constitutional preoccupation of his day.

Background studies and works of comparative interest will now be indicated in classified note-form:

(i) History and social background.

Daily Living in the Twelfth Century, by Urban Tigner Holmes. Madison: Univ. of Wisconsin Press. pp. ix+337. $3.85. A lively introduction to life, travel, houses, art, education, custom, &c., in twelfth-century England and France, presented by the device of following the travels and experiences of Alexander Neckam from Dunstable to Paris. Intended to bring their literature alive to students; will be more directly relevant to readers of Med. Lat. and OF., since the bulk of ME. literature is later. The book sometimes assumes a rather deceptive instructive simplicity; it is packed with much fresh and first-hand material, gathered from a wide range of sources.

English Society in the Early Middle Ages, by Doris Stenton, *Penguin History of England*, vol. iii, 1951. *England in the Later Middle Ages*, by A. R. Myers, same series, vol. iv. 1952. Intended for the 'general reader' but not popularizations. Authoritatively written for all concerned with medieval English studies who need, and can use, a perspective. Chapters or sections on literature, art and education are included; the history proper (political, economic, and social) will give admirable support and elucidation to the readers of ME. texts.

(ii) Medieval Latin, Scholarship, &c.

Quintilian in the Middle Ages, by Priscilla S. Boskoff (*Spec.*, Jan.). Approaches from a new angle—the evidence of medieval *florilegia*. Reopens question of 'credit' for discovery of complete text; leaves it with Poggio.

A Source for one of the 'Carmina Burana', by R. Doney (*Spec.*, Apr.), calls attention to hortatory crusade-songs. Deals especially with no. 50, Hilka and Schumann's *Carmina Burana*.

Mediaeval and Renaissance Studies, vol. ii, ed. by R. Hunt and R. Klibansky, Warburg Inst. Hunt completes series on Priscian in the twelfth century, described by a reviewer (*M.L.R.*, Jan. 1953) as the most significant contribution to study of medieval grammar since Thurot's. Ibid., article by Ruth J. Dean on Nicholas Trevet. Vol. ii appeared eight years after vol. i.

(iii) Anglo-Norman, Old French, &c.

Boethius' 'De Consolatione' by Jean de Meun, by V. L. Dedeck-Héry (*Med. St.*, xiv). Posthumously published by A. Denomy: list of manuscripts, de Meun's text, collation, notes.

The Mirror of Love: a Reinterpretation of the 'Roman de la Rose', by Alan M. F. Gunn. Lubbock, Univ. of Texas Press. pp. xi+592. Related to recent radical reinterpretations of literature of 'courtly love'.

(iv) Comparative studies of romance, works of reference in romance.

Formprobleme des Artusromans und der Graldichtung, by Hildegarde Emmel, Bern. A. Francke. pp. 184. Sw.Fr. 18.80. Sweepingly 'literary' in view of origins of romance (reviewed by R. S. Loomis, *Spec.*, Jan. 1953).

'Parzival' by Wolfram von Eschenbach. Translated into English verse, with introduction, notes and connecting summaries, by Edwin H. Zeydel in collaboration with Bayard Quincy Morgan. Chapel Hill. 1951. pp. ix+390. n.p.

'Brut y Tywysogyon' or *'The Chronicle of the Princes'*, ed. and trans. by Thomas Jones. Cardiff. Univ. of Wales Press. pp. lxxvii+272. 30*s.*

The Fisher King and the Grail in Retrospect, by W. A. Nitze (*Rom. Phil.*, Aug.).

An Index of the Arthurian Names in Middle English, by R. W. Ackerman. Stanford Univ. Press. Paper. pp. xxv+250. $3.50.

(v) The Arts, MSS., Bibliography, &c.

The Arts in the Middle English Romances, by M. A. Owings. N.Y.: Bookman Associates. $3.50 (not available for further notice).

Mediaeval Carols (*Musica Britannica: A National Collection of Music IV*, ed. by John Stevens. Published for the Royal Musical Ass., Stainer and Bell. Paper. pp. xx+145.

The Re-constructed Carmelite Missal. An English MS. of the Fourteenth Century in the British Museum (*Addit. 29704–5*), by Margaret Rickert. Univ. of Chicago Press. pp. 150. $10.

Fifteenth-Century Books and the Twentieth Century: an Address by

Curt F. Bühler and a Catalogue of an Exhibition of Fifteenth-Century Books held at the Grolier Club, April 15th to June 1st 1952. N.Y.: The Grolier Club. pp. 57. 8 plates.

On the threshold of ME. proper can be placed four comprehensive works. One, R. M. Wilson's *The Lost Literature of Medieval England*,[2] since it recovers, or uncovers, losses from Anglo-Saxon literature, might be held to be only in part the concern of this chapter. No reader can fail to note, however, how frequently the 'pointers' to the loss are found in twelfth and thirteenth-century sources—sometimes later still. The 'continuity' of pre- and post-conquest literature (English and Latin) thus works itself out before the student as he reads. From ch. vi ('Romance') onwards, Wilson gleans in post-conquest fields.

Wilson has, of course, made a corner in 'lost' literature; in this closely-packed book he has greatly extended his explorations into what is no longer there. The investigation is not merely curious; it is inspired by the belief that it is essential for a true picture of the 'extent, growth and development of Old and Middle English literature'. Only a few samples can be given of the way in which the 'lost' is made to shed light upon the known. Those who take a negative, or very cautious, attitude towards pre-Geoffrey circulation of the Matter of Britain will be strengthened. The cyclic romances are French and 'literary'—therefore equipped for survival; 'native' romance, on the other hand, has only fractionally survived. Fragments of lyric are frequently recovered from odd corners in manuscripts; Wilson believes he has found enough bits and pieces to postulate a flourishing lyrical literature in the twelfth century. In his Conclusion he makes the point that the quite enormous losses have seriously distorted literary history. Perhaps the most interesting of Wilson's points are those where, working back over the great divide of the Conquest, he amplifies or corrects commonly received opinions about the relation of heroic and romantic, the place of the historical narrative and the importance (exaggerated) of the Christian epic.

Fernand Mossé's most valuable *Handbook of Middle English* has appeared in English dress.[3] The French original received notice

[2] *Methuen's Old English Library*. pp. xiv+272. 15*s*.

[3] *A Handbook of Middle English*, by Fernand Mossé. Translated by J. A. Walker. Baltimore: Johns Hopkins Press. pp. xxiv+495. $5.50.

in *Y.W.* xxx. 57, and it is only necessary now to welcome the translation on behalf of English-speaking teachers and students whose French is that of Stratford-atte-Bow. There are several advantages in format over the original French two volumes.

Morton W. Bloomfield's *Seven Deadly Sins*[4] might easily have been a more unwieldy book than it is. It digs for origins in the pagan and Jewish worlds and carries the story of literary appearances down to the *Faerie Queene*. Organization and rationing have kept the pages of actual exposition down to 243. Then follow three Appendixes, a quite vast Bibliography (pp. 257–306), 135 pages of notes and five indexes aiming at 'reasonable completeness'. The apparatus roughly equals the exposition. It follows that in Part II (the literary pageant of the Sins) they are put through their paces pretty smartly. In the copy seen, by a curious lapse in the printing house, the notes are only continuous to p. 387; then, on the *verso* of 387, they return to 346, which is not the end of the matter.

Wells's fine work in his *Manual* (with Supplements) was posthumously continued in a ninth Supplement[5] by three 'literary executors', Beatrice Daw Brown, Eleanor K. Heningham, and F. L. Utley. The modifications made in Wells's original method are set out in the Preface. In one way, the publication of various bibliographical aids has simplified the task; in another it has made it more difficult, because a heavier burden of decision is laid upon continuators. The present team has felt the need to 'change direction', but on the whole piety has prevailed.

The E.E.T.S. is proceeding steadily with its project to print all the versions—English, Latin, and French—of the *Ancrene Riwle*. The Latin text (ed. by C. D'Evelyn) appeared in 1941, one French text (ed. by J. A. Herbert) in 1943, and in 1952 the English text of MS. Cotton Nero A XIV, edited by Mabel Day.[6] Other English

[4] *The Seven Deadly Sins. An Introduction to the History of a Religious Concept, with Special Reference to Medieval English Literature*, by Morton W. Bloomfield. Mich. State Coll. Press. pp. xiv+482. $7.50.

[5] *Ninth Supplement to 'A Manual of the Writings in Middle English, 1050–1400'*. Additions and Modifications to Dec. 1945. Yale Univ. Press and O.U.P. pp. 1769 to 1938. 25*s*.

[6] *The English Text of the 'Ancrene Riwle'*, ed. from Cotton MS. Nero A XIV, by Mabel Day on the basis of a transcript by J. A. Herbert. O.U.P. for E.E.T.S. pp. xxiv+196. 25*s*.

versions are at press. These E.E.T.S. *Riwle*-texts are reproduced according to a common plan—without emendation and with a minimum of interference with the manuscript forms. Introductions are limited to descriptions and history of the relevant manuscripts. When it is possible to assemble accurate texts of all the versions, there may be a revolution in *Riwle* studies. In the meanwhile, thanks are due to every editor who pushes on with this exacting task.

R. W. Burchfield in *Two Misreadings of the 'Ormulum' MS.* (*Med. Aev.*) calls attention to two errors made by R. M. White in 1852 and not corrected or noted by Holt (1878) or Kölbing and Holm (1922). In l. 1399 editors read 'unntill' for manuscript 'inntill'. This has some importance because l. 1399 supplies the *O.E.D.*'s first recorded 'until'. Orm nowhere uses this form, which does not appear until the *Cursor Mundi*, a century later. In l. 4720 editors print the nonce-word 'awwerrmod' for manuscript 'aþþermod', which Burchfield connects with Germanic cognates meaning 'sorrel'; 'bitterrmod' would have done just as well.

T. A. Stroud in *Scribal Editing in Lawman's 'Brut'* (*J.E.G.P.*, Jan.) finds evidence of an interesting attitude on the part of the revising scribe B. He is not merely a lexical modernizer or a prosaic pruner of redundancies. He does retrench throughout, but selectively. Retrenchment proceeds at a minimum in the opening sections of Brutus and his immediate successors (clearly felt to be fundamental to a *Brut*-poem), increases drastically, and then falls again when the story of Arthur is reached. Later, so far as the state of the manuscripts allows comparison, he excises drastically all 'amplifications and swellings of speech', reducing epic amplitude to something more like the chronicle method and scale. It appears that the Arthur-theme made, to Scribe B, the meat of the poem. Here he left epic grandeur (as Lawman interpreted it) comparatively intact.

The textual problems presented by the hundred-odd manuscripts of the vast *Pricke of Conscience* offer another occupation for the academic leisure that so seldom materializes. In 1950 two manuscripts were acquired by the Brotherton Collection in Leeds, and K. W. Humphreys and J. Lightbown have published[7] full descrip-

[7] *Leeds Studies in English and Kindred Languages*, Nos. 7 and 8 (one volume), hereinafter to be referred to as *Leeds Studies*.

tions of these manuscripts now known as Brotherton Collection 500 and 501. Andreae (1888) and Bülbring (1888–97) made groupings based on a limited number of manuscripts. Humphreys and Lightbown have tried out the earlier criteria on their manuscripts; the effort underlines the necessity for completer knowledge of all the variants.

D. C. Fowler was the chief exponent of *Piers Plowman* activities in 1952. In *M.L.N.* (Dec.) he published a brief Note, *The Forgotten Pilgrimage in 'Piers the Plowman'*, to point out that to canvass reasons for the dropping of the projected pilgrimage (Passus VII, A-text) is superfluous. The pilgrimage is not forgotten, but given up at the bidding of Truth who, hearing 'Satournes' warning of imminent famine, bids Piers 'holde hym at hom' and plough his fields.

But Fowler's major enterprise was publishing,[8] partly on the basis of the late Thomas Knott's text and commentary, a critical text of the A-version. Fowler has, explicitly, compromised between a critical and a reading edition. The 'reader', or ordinary student, is catered for by most of the Introduction, by a finely-printed text with no fussy interruptions, by Explanatory Notes and a Glossary. The textual critic has Section V of the Introduction and a separate series of textual Notes. There are illustrations—modern woodcuts of the Seven Deadly Sins—definitely for the 'reader'. Whether one edition can be successfully aimed at these two addresses is open to some doubt. The 'reader' is well enough provided for, though his share of the Introduction does not altogether observe proportion: the guidance given on the ecclesiastical background is overfull at the expense of other matters. Inevitably the space available for textual discussion is cramped, though it might be argued that the effort to force the trees to make a wood is commendable. For a fuller discussion of the textual aspect than can be attempted here, readers can consult the review by Gerould, *Spec.*, Jan. 1953. Those who are interested in the *Piers Plowman* 'question' should also read Fowler's article, *The Relationship of the Three Texts of 'Piers the Plowman'* (*M.P.*, Aug.), which supplements the necessarily brief treatment authorship and the problem of the three versions could

[8] *'Piers the Plowman': A Critical Edition of the A-version*, ed. with Introduction, Notes, and Glossary by T. A. Knott and D. C. Fowler. Baltimore: Johns Hopkins Press and O.U.P. pp. x+302. 30*s*.

receive in his edition of the A-text only. This article is not actually a reconsideration of authorship, but Fowler makes it clear that there will be a correspondence between views of textual relation and views of authorship. He divides recent and current views into two bodies of opinion: (1) the theory of the Corrupt Original (multiple authorship), and (2) the theory of the Pure Original (single authorship). He traces first the types of corruption in the A version, and then in B and C—not in individual manuscripts, but in the archetypes. The emphasis is on corruption. Thus a door which appeared to be closing may be opened again.

It will be convenient to place here a Note by G. F. Jones (*M.L.N.*, Dec.) in which he annotates, from a social and literary, rather than linguistic, point of view the reference in *Pierce the Plowmans Crede* (l. 428) to *Twey Mytenes as Mete*. He takes 'mete' as meaning 'suitable' and believes that to a contemporary there would be an obvious connexion between mittens and the ploughman's social class. It is true enough that gloves can easily be shown to have much social significance (pontifical gloves, wearing of favours, gauntlets in challenge, &c.) but the English evidence brought forward to show the lower social standing of mittens (likely enough in itself) is not substantial.

We can move towards fourteenth-century secular verse, with romance in the first place, via Mrs. Loomis's article (*P.M.L.A.*, June) *The Athelstan Gift Story: its Influence on English Chronicles and Carolingian Romances*. This traces the various references to the relics said to have been collected by Charlemagne and King Athelstan and the ways in which they were added to romantic stock-in-trade. There is no extant document for the Carolingian relics earlier than the twelfth century. For Athelstan's there was an Anglo-Latin poem, composed soon after 939, quoted and summarized by William of Malmesbury (1125). It was in and through the *English* Carolingian romances that the tradition of Charlemagne's possession of the Passion Lance was fixed and disseminated. The bulk of the article hunts down references to the relics in ME., French, and Latin sources and traces the comings and goings of the Lance in romance. Further light is shed on methods and materials in the 'Auchinleck bookshop'.

A. J. Denomy in *The Round Table and the Council of Rheims*

(*Med. St.*, XIV) considers whether the Round Table device to settle or evade questions of precedence can be usefully linked with a similar device employed on a historical occasion. At the Council of Rheims 1049, Pope Leo IX used, not a table, but a circular seating arrangement, for the same purpose. Denomy recalls that Wace and Lawman both assert that tales about the Round Table were current among the Bretons (*Dunt Bretons dient mainte fable*) and that quarrels over precedence were prominent in Celtic stories. Was, then, Pope Leo's device inspired by common sense or by some percolation to him of Celtic Round Table stories?

One of the strenuous undertakings which the E.E.T.S. has on hand is a complete text (with commentary) of *Kyng Alisaunder*; this is in the hands of G. V. Smithers, who published the text[9] in 1952. Vol. II, with Introduction, Notes, and Glossary, is at press. In Vol. I the Laud MS. is printed on the right as the basic text and the Lincoln's Inn MS. on the left as it stands (apart from capitalization). It is, indeed, so corrupt that editorial tinkering would be futile. Its 'spectacular corruptions' have their interest as pointing to some form of oral transmission. The Auchinleck and other fragments are printed where they fit in (on and after p. 364) at the bottoms of the pages. Apart from the necessary textual indications and a Summary of the story, there is no prefatory material. The romance runs to 8,015 lines: the commentary when it appears will represent no light task.

There are two articles on *Sir Gawayne and the Grene Knight*. Haldeen Braddy in *Sir Gawain and Ralph Holmes, the Green Knight* (*M.L.N.*, Apr.) looks for a topical original for the Green Knight and finds him in Sir Ralph Holmes, a Captain of the White Companies, who was assassinated (by decapitation) together with King Pedro in 1369. Decapitation is not the only link; Froissart calls Holmes the 'Green Squire'; he would, therefore, become a Green Knight in due course. The epithet derives, of course, from the chivalric use of colours. This is an identification that leaves out more than it explains.

Henry L. Savage's *The Feast of Fools in 'Sir Gawain and the*

[9] *Kyng Alisaunder*, ed. by G. V. Smithers. Vol. i, Text. Published for the E.E.T.S. by O.U.P. pp. xx+444. 35*s*.

Green Knight' (*J.E.G.P.*, Oct.) has a broader topical reference. Editors, he says, have failed to note in ll. 62–65, ending with

Nowel nayted o-newe, neuened ful ofte,

a reference to the *festum sub-diacanorum*, or *fatuorum* held during the first week of the new year. He notes that the poet of *Gawayne* punctiliously followed the Church's year and always meant something definite by his words and allusions. 'Loude crye of Clerkeȝ' refers to the hilarious noises which the minor orders were licensed to make at this particular mass. 'Nowel' has nothing to do with Christmas but (following Ducange) is an *acclamatio . . . in laetitia publica*. The disorderly excesses accompanying the *festum* in France (the country of its origin) became a grave scandal to the Church, but were, it seems, more easily restrained in England; there is nothing, anyhow, which requires us to believe that the licensed 'loude crye' in Camelot passed beyond joyous hoots and catcalls.

C. E. Luttrell's Note, *Baiting of Bulls and Boars in the ME. 'Cleanness'* (*N. and Q.*, 19 Jan.) is included here since the allusion is brutally secular. Luttrell believes that in the line

For my boleȝ and my boreȝ arn bayted and slayne

we are to take 'bayted' as meaning 'worried by dogs', not 'fattened' (contrast Gollancz and Menner). The effort and agony were supposed to make the flesh tenderer. Evidence of the application of the word to denote preparation for eating as well as sport is late—from the Elizabethan period onward; if Luttrell is right, the line in question would be a so far unsupported example of a similar fourteenth-century use.

There is only one brief Note to record on Gower. Marie Neville (*N. and Q.*, 24 May) inquires into *Gower's Serpent and the Carbuncle*. An *exemplum* in *Confessio Amantis* asserts two things about the serpent *Aspidis*: it carries a carbuncle in its head and 'þourgh his Ere is noght deceived'. Sources so far quoted do not explain the carbuncle. Brunetto Latini's *Li Livres dou Trésor* (i. ch. 38) is probably Gower's immediate source; here the two attributes are already combined.

ME. lyric was well done by in 1952. Controversy has been in full blast over the tantalizing 'Maide in the mor lay'; some find in it depths of spiritual allegory, others a wisp of profane love, with,

maybe, a hint of magic (see *Y.W.* xxxi. 72, and *T.L.S.*, 8 June 1951, 25 July 1952). R. L. Greene in '*The Maid of the Moor*' *in the Red Book of Ossory* (*Spec.*, Oct.) brings his authority and a neat piece of detection down on the secular side. Bishop Richard de Ledrede, who held the See of Ossory from 1317 to 1360, shocked by the popularity of worldly songs, was impelled to compose in Latin godly alternatives. These were to be sung to the same tunes; it was necessary to indicate against the Latin song the secular tune. The good bishop's *Peperit virgo* (printed in this article) has the indication: [M] ayde [y]n the moore [l]ay—a convincing piece of reconstruction. There is no doubt then, that to contemporaries the song was profane. It was known on both sides of the Irish sea and it is, perhaps, not without significance that the preceding poem in the Rawlinson fragment is 'icham of Irlaunde'.

Carleton Brown's anthologies of religious lyrics have been of immense service to students and readers. But text and vocabulary offer many difficulties, and as new knowledge comes forward, information needs to be kept up to date. A revision[10] of Brown's *Religious Lyrics of the Fourteenth Century* by G. V. Smithers is therefore to be warmly welcomed. Some changes and additions have been made in the Notes and the Glossary has been thoroughly overhauled.

Brown's work has also partly inspired Rossell Hope Robbins's *Secular Lyrics of the XIV and XVth Centuries*.[11] It is also partly an offspring of *The Index of Middle English Verse*. Brown's exclusion of poems by well-known authors is not perpetuated; this adds greatly to the comprehensiveness of the anthology. If the student is to get more than a superficial response to the lyric *élan* of the best ME. songs, he must have a good text, good notes, a full glossary and a helpful Introduction. It has been the object of this series to provide all these.

Robbins's Introduction is admirably lucid and firm. There has been a good deal of inconclusive writing about French influence and some exaggerated claims. Under a heading: *Unimportance of French Influence*, Robbins asks (having conceded the influence on thirteenth-century lyric as in Harleian 2253): 'Where is the French influence in the big collections of the fourteenth century?' He

[10] O.U.P. pp. xxii+365. 15*s*.

[11] O.U.P. pp. iv+331. 18*s*.

follows Brown's open definition of lyric as 'any short poem' and a good many reflective pieces by polite authors are accordingly included. A survey of these pieces prompts the reflection that singing-power seems generally to have been at its maximum in the fugitive pieces and to have been often with the wicked rather than the good. It is interesting to note that Robbins has no doubts about 'Maide in the mor lay'. He includes it; therefore it is, to him, secular; he classifies it as 'popular'.

There are a number of articles on mystical and devotional prose. *A Talkyng of the Love of God* makes the subject of two interesting articles by Margery Morgan. In the first, '*A Talking of the Love of God' and the Continuity of ME. Prose Meditations* (*R.E.S.*, Apr.), we are made to feel the tensile strength of the mesh of association and tradition binding together devotional work in this kind. It is a close, mutually dependent tradition; the 'meditative mind burrows deep instead of ranging'. From *A Talkyng* (Vernon MS.; late fourteenth century) lines lead back to the *Ureisun of oure Louerde*, the *Wohunge of oure Lauerd*, the *Lofsung of ure Louerde* and also, less distinctly, to Rolle's *Meditations on the Passion*. So extensive is the common material that only close stylistic analysis will provide criteria for determining the relationship between the texts forming the group. Most of the latter part of the article consists, accordingly, of analysis of rhetorical figures in *A Talkyng*, *An Ureisun*, and *The Wohunge*. The latest text (*A Talkyng*) shows increased influence of later Latin models and fashions, particularly of *dictamen*.

This question of *dictamen* is taken up in the second article, *A Treatise in Cadence* (*M.L.R.*, Apr.). While there has been increasing interest in the techniques of later ME. prose, and the importance of *dictamen*, with its characteristic feature of *cursus*, is, of course, recognized, the study of this topic seems to have marked time since the early twentieth-century work of Croll and N. Denholm-Young's 'The *Cursus* in England' (*Oxford Essays in Mediaeval History Presented to H. E. Salter*, 1934). In the Vernon MS. readers of *A Talkyng* are told: 'Men schul fynden lihtliche þis tretys in Cadence . . . ȝif hit beo riht poynted'. There are obscurities in later uses of 'cadence', but it is clear that here the reference is to rhythmical modulations in *clausulae* conforming to *cursus*. The punctuation of the Vernon MS. in this treatise indicates, not the

usual syntactical divisions, but the manner of reading—rhythmical pauses and places for raising or lowering the voice.

A Talkyng is a most elaborately written piece, full of tropes and schemes as well as the standard 'cadences'. In this article these cadences are analysed and distinguished according to the technical terms of *dictamen*. The kind of composition taught by the *ars dictandi* was by no means limited to official documents.

These are both closely-worked articles, sensitive also to the manner in which these devotional writers made scheme, trope, and *clausula* into offerings for the shrine.

Anna Maria Reynolds in *Some Literary Influences in the 'Revelations' of Julian of Norwich* (*Leeds Studies*) is at pains to stress the originality and profundity of the *Revelations*. She finds little in common with Rolle, Hilton, the *Cloud of Unknowing*, and Margery Kempe—though Margery paid Julian a visit. The Bible has pre-eminence over any other source; there is also evidence of a knowledge of St. Augustine, pseudo-Dionysius, and the *Ancrene Riwle*. There are not many signs of contact with continental women mystics; there is more to link her with Flemish and German male mystics—Ruysbroek and (particularly) Eckhart, among others. This article is warmly appreciative; it finds in Julian the fervour of the continental women, the speculativeness of the men and a 'sanity', 'balance', and 'sobriety' which are claimed as English. The article also includes a useful summary of work so far done on the *Revelations* and announces a critical edition in progress.

Some of Ruysbroek's writings provide the theme of Eric Colledge's *The 'Treatise of Perfection of the Sons of God': a Fifteenth-Century English Ruysbroek Translation* (*Eng. Stud.*, Apr.). Copying and translation of the writings of Blessed Jan van Ruysbroek was a Continental activity at the end of the fourteenth century and it is from Latin translations by Jordaens that the two known English Ruysbroek treatises are derived. These are *The Chastising of Gods Children* and the *Treatyse* which is the subject of this article. This survives in a unique manuscript (B.M. MS. Addit. 37790) and has never been edited. The point of the present article is to show the Carthusian *provenance* of the English *Treatyse*. A forthcoming edition, by Colledge in collaboration with Joyce Bazire, is announced.

Of other religious 'kinds', the homily and the Saint's Life are responsible for one item each. G. R. Owst, after a long interval, has followed up his *Literature and the Pulpit*, 1933, by publishing a lecture expanded into a pamphlet on the *Destructorium Viciorum* of Alexander Carpenter,[12] a vast compilation in the *Manuel des Péchés* tradition for the use of preachers. Owst is quite clear that the work is directed not to the confessional, but to the pulpit.

Sister Mary Jeremy adds to her studies of Caxton's handling of the *Legenda Aurea* a Note, *Caxton's Life of St. Rocke* (*M.L.N.*, May), where reason is shown to believe that his *Life* represents one of the few cases where Caxton was working directly from the Latin and where, accordingly, his capacity to do this can be estimated. (See p. 94 for further notice.)

Secular fifteenth-century prose is represented by two articles on Malory. Both arise, though from different *stimuli*, out of Vinaver's edition. D. S. Brewer in *Form in the 'Morte Darthur'* (*Med. Aev.*) urges that when we are dealing with an author of Malory's calibre, literary criticism is as important as literary scholarship. His standpoint is that of one who acknowledges the weight of the testimony of the Winchester MS. and of Vinaver's arguments, but who, as he reads *qua* critic, finds the sense of unity growing. He sees that Vinaver's divisions are more logical than Caxton's, but 'the pauses are all stages on one journey, not *termini* of different lines'. As others have done, he notes that division into eight romances does not eliminate all the inconsistencies and is bold enough to assert: 'We can be led astray by knowledge of sources.' There is plenty of the kind of detail we have come to look for in these post-Vinaver studies—reviews of the beginnings and ends of the larger sections, tracing of forward and backward references, unravelling of strands, but all is made to serve the critical evaluation. Representative assertions are: 'In structure the *Morte Darthur* is superior to *Pickwick Papers*' (no very great claim, but the point becomes clear in the context); whatever the reliance on sources, no 'form' lay ready to Malory's hand—'the *Morte Darthur* remains *sui generis*'; it is, 'if not the first tragedy in English, one of the most moving'. Finally,

[12] *The 'Destructorium Viciorum' of Alexander Carpenter: A Fifteenth Century Sequel to 'Literature and the Pulpit in Medieval England'. An Expansion of a Lecture given in the University of Durham*, by G. R. Owst. S.P.C.K. pp. 40. 5*s*.

Caxton and Vinaver are both handed bouquets: 'Malory has been fortunate in both his earliest editor and his latest'.

R. H. Wilson's article, *The Rebellion of the Kings in Malory and in the 'Suite du Merlin'* (*Univ. of Texas Studies in English*, vol. xxxi), is a source-study. It was Vinaver's recognition of its importance that led to the purchase by the Cambridge University Library of a manuscript of the *Suite* which sheds fresh light on Malory's source for the Rebellion of the Kings. It is Wilson's object to show that Malory's form of the story is his own modification of 'the Cambridge state of the text' and that this, in turn, makes an addition to the account in the *Suite* as first written. A good deal of space is devoted to the interrelation of the background versions, and it makes a very complicated story. Wilson admits the conclusions to be 'disappointing'; the origins of the *Suite*, indeed, remain little more than darkness visible. What emerges is the interest attaching to medieval redactors at work, showing, in Wilson's view, 'more originality and ingenuity' than they are generally credited with.

The unplaceable ballad may best be fitted in here, to mark the turn to fifteenth-century verse. Paul Christophersen's *The Ballad of Sir Aldingar*[13] represents a type of intensive (and extensive) ballad-study which has so far been more ardently pursued in Denmark than in this country. After a reasonably brief summary of ballad-history and an account of the versions, we are swept back from Scott and the Percy folio to the tale—a ballad by all the signs—underlying William of Malmesbury's story of Gunnild. Thence we move in widening circles—touching romances, the Scandinavian tradition, the names and so on, until we reach the 'Motif' in general, where links are found (or considered) with the Constance and the Crescentia stories, with *The Erle of Toulouse*, *Hirlande*, *Joufrois*, and other tales. In Appendixes, the British, Danish, Faroese, and Norwegian versions are given with translations.

The outlook and scope of this patient, erudite study reveal (explicitly) the stimulus of Entwistle's *European Balladry*. By unwinding clues from 'Sir Aldingar', Christophersen aims to get closer to the still-vexed question of origins, to the more specific question of the relations between British and Scandinavian ballads and to the debt of balladry to romance. 'Sir Aldingar' and its history have some

[13] *The Ballad of Sir Aldingar. Its Origins and Analogues*, by Paul Christophersen. Oxford: O.U.P. pp. x+258. 30*s*.

unique features but are sufficiently representative to serve the investigator well.

Before dealing with major fifteenth-century verse it will be convenient to group here in condensed form Notes on minor poems, fragments, discoveries, &c.

J. Lightbown (*Leeds Studies*) writes on *A Shorter Metrical Version of the 'Gast of Gy'*. He recalls the wide distribution in Europe of accounts of the Ghost of Gy, a native of Alais, and describes the ME. versions, of which some have been printed. This *Gast of Gy* is item 8 in the Brotherton MS. (501) mentioned above under *Pricke of Conscience*. Lightbown prints an illustrative passage in four versions—Brotherton, Pepys, Bodleian, and B.M.

R. H. Bowers makes accessible (*J.E.G.P.*, July) a hitherto unprinted poem *The ME. 'The Fox and the Goose'*. The poem, consisting of six quatrains *plus* burden is preserved uniquely in a fifteenth-century fair copy (B.M. MS. Royal 19. 13. iv. fol. 97^{v}). The poem is printed in a diplomatic transcription and is provided with Notes. It is a simple, lively little tale, the spirit of which can be judged from the opening line:

pax vobis quod the ffox for I am comyn to towne.

Bowers in another article—*A ME. Poem on Lovedays* (*M.L.R.*, July) reminds us that lovedays had nothing to do with love. He wants to know what was the procedure for holding lovedays. No answer is provided by an unpublished poem in Camb. Univ. Lib. MS. Dd. 1. 1. fol. 300^{v}–302^{v}, which merely moralizes on justice.

A third article by Bowers, *Hichecoke's 'This world is but a Vanyte'* (*M.L.N.*, May) prints the poem of which this is the first line and under the last line of which is written '*quod* Hichecoke'. These reprintings are part of a series designed to present hitherto unpublished ME. didactic and religious verse (cf. also 'Mydwyntir'; see *Y.W.* xxx. 84). The poem comes from a kind of scrap book (Hunt. MS. 183) in which leaves from fifteenth-century and later manuscripts have been pasted in.

J. L. Cutler in *The Versification of the 'Gawain Epigone' in Humfrey Newton's Poems* (*J.E.G.P.*, Oct.) supplements and modifies Robbins's comments on the metre of this poem, which is distinguished by its technique and vigour from the mediocre stuff by Newton in the midst of which it has (presumably) been copied in. There are some uncommon features in the 3-stave lines and in the rhymes with recurrent consonant-patterns but vowel-differentiation, e.g. 'knetered'-'knatered', 'betered'-'batered'—maintained for eleven lines. By spotting 'with cragge' (printed by Robbins as the opening of an otherwise lost line) as in reality a 'bob' introducing a 'wheel', Cutler has ingeniously reconstructed the poem so as to consist of one 17-line bob-wheel stanza and one 37-line wheel stanza. The author seems to have known his *Gawayne*, yet his technique is not very close. Cutler has found two other poems, one at least of which offers a pretty close approximation. What is clear is that the alliterative tradition offered a clever poet every chance to vary the bravura of *rym, ram, ruf*.

R. W. Ackerman has two articles on Henry Lovelich, included here though his two vast romance-translations are not, quantitatively, 'minor': (1) *Henry Lovelich's Name* (*M.L.N.*, Dec.) recalls earlier uncertainty as to whether the surname is Lovelich or Lonelich. Near the end of his *Merlin* the author 'signs' his name in an anagram: *Gallina* (hen), *Ciligo* (rye), *Amo* (love), *Similis* (like) —which puts the matter beyond a doubt. (2) *Henry Lovelich's 'Merlin'* (*P.M.L.A.*, June) defends Lovelich against the imputation of hack-translation. A member of the Skinners' Company, he found in romance-translation a hobby for his leisure. He is the amateur, who did not have to bother if he was tired or had only a confused inferior copy—hence the sad state of his *Merlin*. Ackerman does not bring forward here any evidence that Lovelich was a prosperous Skinner; there was at least one later member of that Guild who was glad enough to turn to hack-work.

The great event of 1952 in fifteenth-century literary history was the appearance of W. F. Schirmer's *John Lydgate*.[14] At last the prolific Monk of Bury has received treatment roughly commensurate with his activity—this is not to say that the book is excessively long, but it is closely packed.

The sub-title, *Kulturbild*, shows that it is Schirmer's object to keep the study of Lydgate close to the developments, political, social, and cultural, of his age. Accordingly sections on the reigns of the three relevant Henries are intercalated; by the end, such is the profusion of Lydgate's occasional, memorial, and complimentary verse, the historical and social fuse pretty completely with the literary. There is a full account, complete with plan, of the Bury St. Edmund's foundation, and the workings of patronage, by which Lydgate was linked to the highest in the land—Prince Hal, Lady Margaret Talbot, Richard Beauchamp, and others—are minutely traced. A chapter (i. 7) is devoted to Lydgate and the Chaucer family.

Some question might be raised about the proportions. There is room for only one brief chapter (concluding Part I) on Lydgate's metre and style. To this question there are, perhaps, two answers: something (cumulatively a great deal) has to be said about method and effect under the various headings, and the book is cultural history; technical criticism can claim only a modest place. Again, though there is, of course, illustration, actual quotation from the poems has had to be strictly rationed. Perhaps the most interesting portion from the point of view of literature and tradition is the

[14] *John Lydgate: ein Kulturbild aus dem 15 Jahrhundert*, by Walter F. Schirmer. Tübingen: Niemeyer. pp. xi+255. D.M. 27. Paper.

chapter on *The Fall of Princes*. Also interesting is the correlation between shifts in the nature and tone of poems and changes in patronage.

There are two articles on smaller Lydgate matters. Johnston Parr (*Astronomical Dating for some of Lydgate's Poems*, *P.M.L.A.*, Mar.) reminds us that dates for the majority of Lydgate's poems have not yet been ascertained. Astronomical indications in four poems (*Temple of Glas*, *Troy Book*, *Siege of Thebes*, and *Title and Pedigree of Henry VI*) supply clues. These have not been overlooked, but deductions have not been without error which, in some cases at least, arises from failure to allow for Lydgate's errors. These suggest that he may not have used the authoritative (Alphonsine) tables, but may have played with an astrolabe on his own account. This is merely a tentative suggestion and the actual differences do not amount to much.

R. H. Bowers points out in a Note, *Lydgate's 'The Order of Fools' in Harley MS. 374* (*M.L.N.*, Dec.) that an item catalogued by Brown and Robbins as an unprinted anonymous poem is a copy of five stanzas of Lydgate's 'The Order of Fools'. Harley 374 is a collection of odd antiquarian pieces made by Sir Simonds D'Ewes; these stanzas are written on the back of a letter to Stow (*c.* 1595). The variants, if not 'improvements', indicate a version not represented in the manuscripts used for MacCracken's *Minor Poems* of Lydgate, 1934.

A Note on the MS. Source of the Alliterative Destruction of Troy (*M.L.N.*, Mar.) by R. Gordon Wood sets out from the eccentric spellings and confusions, especially of names, which led the E.E.T.S. editors (Panton and Donaldson: *The Gest Hystoriale*, 1869, 1874) to suggest that the manuscript was written from dictation. Wood finds that there are similarities in the spellings in one manuscript of Guido's *Historia* and he has convinced himself that the English translator used no other source than Guido, whom he knew in a version closely following one used by Griffin in his edition of the *Historia Destructionis Troiae*, 1936.

A late Scottish Chaucerian winds up the story of ME. verse. Bruce Dearing, in *Gavin Douglas's 'Eneados': a Re-interpretation*

(*P.M.L.A.*, Sept.) breaks a lance in defence of his poet. Douglas, he complains, has been 'hustled into a dusty place of honour', which amounts to little more than the acquisition of the traditional label, 'Chaucerian'. He seeks to explode the notion that Douglas still nursed the idea of 'Virgil the wizard'. At the same time he believes that the denigration of Douglas (so far as there is any) is a reaction against uncritical laudation as a 'humanist'. The truth of the matter is that, while most writers of any scope are seen, when closely looked at, to be 'transitional', Douglas is more obviously so than many and has accordingly suffered from the desire, indeed the necessity, of literary historians to periodize and categorize. This article shows up the kind of vain repetition (and equally vain denial) that a minor transitional figure is always likely to elicit. There is no denying Douglas's mental and lexical vigour; he is well worth closer and more realistic study than he generally gets. Dearing, though he rejects 'uncritical' linking with humanism, devotes a great part of this article to showing that the *Eneados* designedly offers Aeneas as the type of Renaissance ideal prince, that the translator's expansions reveal political preoccupations, and that the status of the *Eneados* as a political document is proved by the 1553 or 'Protestant' edition.

The final, dramatic, section of this chapter is opened by A. C. Cawley's full and detailed article (*Leeds Studies*), *The Sykes MS. of the York Scriveners' Play*. The MS. (S) is described and its version (late in transcription, *c.* 1525–50) compared with the B.M. MS. (A). Its *raison d'être* and its pedigree are investigated and its spellings, original dialect, metre, and other technical features are discussed and illustrated. Cawley also compares the York and Towneley versions of the play ('The Incredulity of Thomas') and shows additional grounds for supporting the superiority of York. Finally, the text of S is printed, with textual footnotes.

John Speirs concluded in *Scrutiny* (July) a sustained study, *The Mystery Cycle: Some Towneley Cycle Plays, I and II*, which he opened in *Scrutiny*, autumn 1951. To this he brought the convictions which activated his article on *Gawayne* (see *Y.W.* xxx. 79). The approach, that is, is primitivistic and is guided by the belief that through much of medieval literature the ancient, pagan energies continued to flow. The drama, in particular, springing from ritual,

still fed a need for ritual sharing, closer than its explicit motives and themes, to what may be called, for short, 'nature'. The Christian drama, by this line of argument, cannot, even at the late date of the fifteenth century, be summed up as 'visual education' of an unlettered populace by ecclesiastics. Speirs admits that in the Mystery plays we have come to a transition; in some plays the *dramatic* actor/spectator relationship has been established; in others, it is contended, we must postulate the participation of a 'congregation', not an audience. If the Mystery cycle enacted a 'history, it was a history that had to be continually remade for the well-being of each and all of the community'. Since these plays present the Christian mysteries, there may seem nothing startling in this; it is important, however, to face what we are to envisage as going on at a relatively advanced level of literary composition. In the field of romance-motives the comparative mythologist establishes his 'analogues', but when he says, for example, that the Green Knight 'is' a Fomorian-figure or Hades-demon, he is making no assertion as to what he was, or meant, to a late, cultivated romancer. Again, we are aware of the huge *detritus* of myths, rituals, beliefs, customs surviving as 'superstitions' from age to age with the evergreenness of the holly and the ivy; for the medieval period these have been collected and studied in their bearing on the folk and mumming-plays. But when, dealing with the best-known episode by the Wakefield Master in which the shepherds find a 'hornyd lad' in the cradle, Speirs comments: '*he can be no other* than the "horned god"' (with a reference to Margaret Murray's *God of the Witches*) we are given a good deal to think about. It is almost as if there was something compulsive shaping the work of a (presumably) clerical dramatist. Speirs, indeed, finds it difficult to accept completely clerical authorship or origination, of the Mystery plays.

Many will find fascination in this line of approach. It should be added that here, no more than in the *Gawayne* essay, does anthropology withhold Speirs from acute and sensitive literary criticism. Language-texture and dramatic ordonnance gain from his watchfulness.

From a diametrically opposed standpoint more than one recent study has shown us highly competent theologians at work in Mystery as well as Morality plays (see *Y.W.* xxvi. 72, xxxii. 99).

In 1952 the theology of the Moral play *Wisdom* made the subject of a published dissertation by J. J. Molloy.[15] His thesis is that this Morality offers exceedingly well-informed theology, conveyed by abstractions 'theologically precise'. He aims also to refute Sir E. K. Chambers, A. W. Pollard, and W. S. Smart as to the type of religious content and the audience addressed. It is, we are told, theologically and pedagogically 'unsound' to interpret the play as directed to a specialized audience of religious; it is the soul of mankind at large which is the centre of spiritual conflict. The bulk of the book consists of close exegesis—virtually sentence by sentence. As the text is not reprinted, the reader must follow from a separate copy. Some of the most interesting points are: the affinities of the piece are with Quinquagesima sermons in the Lenten tradition; the message is not negative: 'avoid the deadly sins', but positive: 'maintain the state of sanctifying grace'; it may be an Inns of Court play on the evidence of a reference to Holborn and some slighter indications.

Drama at the Inns of Court also provides the topic for the next, and last, item—D. S. Bland's *Fifteenth-century Revels at Furnivall's Inn* (*R.E.S.*, July). This article quotes extracts from the records at Furnivall's Inn shedding some light on dramatic performances there. One entry provides an additional early example of the word 'interlude'. The brief records do not actually tell us much—particularly as to amateur productions. The 'revels' included a good deal of music and mixed 'fun and games'. *Lusores* were employed as early as 1416, but the word was vague (like 'interlude') and could cover any entertainer. Bland is rightly doubtful whether we can attach a 'definition' to 'interlude'.

[15] *A Theological Interpretation of the Moral Play, 'Wisdom which is Christ'*, by Rev. J. J. Molloy. O.P. Washington, D.C.: Catholic Univ. of Am. Press. pp. xviii+225. n.p.

VI

THE RENAISSANCE

By WILLIAM A. ARMSTRONG

THE year was more notable for general surveys than for studies of particular authors of the period covered by this chapter. An important reissue, containing a valuable essay on *Martyrs of the Reformation: More and Tyndale*, was R. W. Chambers's *Man's Unconquerable Mind: Studies of English Writers from Bede to A. E. Housman and W. P. Ker*, published at 15*s.* by Jonathan Cape in 1939 and noticed in *Y.W.* xxi. The new edition costs 25*s.* Following the practice of previous years, this chapter deals first with general works then with books, articles, and notes about specific writers of prose, poetry, and drama.

In a wide but well-balanced survey,[1] H. S. Bennett discusses the aims of printers, the subjects of their publications, and the tastes of readers from the time of Caxton until the incorporation of the Stationers' Company. After interpreting Caxton's work as 'a bridge between the manuscript era and the age of print', he shows how a steady increase in the number of readers between 1475 and 1557 can be inferred from the increase in the number of printers, from the activity of new schools and provincial booksellers, and from the Act of 1543 which forbade the reading of the Bible in English to women, artificers, apprentices, journeymen, yeomen, husbandmen, and labourers. According to his careful estimates, some 6,000 volumes containing separate editions of works in English were published before 1557. About one-half of this output consisted of works of a religious or devotional character. Legal and educational works also ranked high, for statutes, year books, Latin grammars, and dictionaries were continuously printed. Popular education was provided by works ranging from folio histories to slim octavos on how to graft trees or how to cure sick horses. Most of the translators wrote with an 'unclerkly' audience in mind, and among the literary publications, humorous tales, prose romances,

[1] *English Books and Readers 1475–1557*, by H. S. Bennett. C.U.P. pp. xiv+ 337. 35*s.*

and ballads were especially popular. Medieval as well as modern poetry received attention; four editions of the collected works of Chaucer and three of Langland were printed, and Lydgate was even more popular. Compared with Caxton, who printed handsome folios for leisured readers, his successors were more concerned with material than aesthetic ends. De Worde specialized in quartos, particularly grammars and homiletic works. Two-thirds of Pynson's output was legal or religious in subject-matter; Wyer specialized in popular science manuals and Copland in ballads and romances. Apart from religious and educational works, few editions ran to more than 700 copies each. The rate of production was about one sheet per day. Certain practices—the use of two compositors on the same work, the use of hastily written copy, and the use of false colophons to conceal the identity of the printer—have created special problems for the bibliographer.

Charles C. Mish's note on the *Comparative Popularity of Early Fiction and Drama* (*N. and Q.*, 21 June) shows that between 1475 and 1642 the number of editions of works of fiction (717) was almost as large as that of plays (881).

H. W. Janson's sumptuously illustrated study of the iconography of the ape in medieval and Renaissance art[2] will be of service to students of English literature because it explains references to apes in the work of Alexander Neckam, Bartolomaeus Anglicanus, Nashe, Shakespeare, Donne, Peacham, and Fludd. In early Christian art, the ape often symbolizes characteristics of the devil, but many medieval artists use the ape-image to indicate the sinful or bestial characteristics of man, particularly his inability to resist temptation and his enslavement by his appetites. The motif of the prurient ape is common in sixteenth-century art. A less censorious attitude is shown by Albertus Magnus, who sets the intelligence of the ape far above that of other animals, and by those medieval and Renaissance artists who lightheartedly use the ape to image the fool, the inebriated man of sanguine humour, and typical activities of various classes of men. The increasingly tolerant attitude of the later Middle Ages and the Renaissance is evident in the choice of the ape to represent the sense of taste in groups of animals portraying the five senses, and still more in a motif deriving from Boccaccio

[2] *Apes and Ape Lore in the Middle Ages and the Renaissance*, by H. W. Janson. Warburg Institute. pp. 384. 63*s*.

which exalts the ape's powers of imitation and makes him the prototype of the sculptor and the painter.

Within its acknowledged limits, E. M. W. Tillyard's *The English Renaissance: Fact or Fiction?*[3] is a shrewdly-illustrated attempt to answer a crucial question. Consisting of four lectures, it endeavours to prove that there were 'certain large differences between medieval and Renaissance habits of thought in England'. Tillyard argues, in particular, that 'the conception of man's position changed from the Middle Ages to the Renaissance', that 'by the Elizabethan age men had options of free and novel speculations denied to the Middle Ages', and that the sixteenth-century ideal of courtesy stimulated 'a new faculty of sympathy, of entering imaginatively the other person's place'. He illustrates these three theses by referring to significant developments in the lyric, literary criticism, and the epic. The Renaissance spirit was infused into English poetry by Wyatt, whose best lyrics exhibit a dramatic awareness of 'the intimately human, of the here-and-now' and sometimes one of the characteristics of Renaissance humanism—'the turning of the speculative faculty on to the human mind' itself. A new conception of the status of man is exemplified by Puttenham's justification of poetry as 'a great means of health to the soul in its normal activities' and by Sidney's claim that man's 'erected wit' makes him capable of a knowledge of perfection. Comparing Langland and Spenser as epic poets, Tillyard acutely observes that Spenser's Holiness ranks as one of a number of desirable attributes and does not dwarf man as Langland's does.

Douglas Bush's *Classical Influences in Renaissance Literature*[4] is a brief but expert survey. Eschewing simplifications, he makes plain the manysidedness of his subject. He shows, for example, how the classics influenced the science and history as well as the philosophy and imaginative literature of the Renaissance. Moreover, though Renaissance scholars transformed Aristotle's theories into set rules of writing, contemporary authors could invoke the creative freedom endorsed by Plato and Longinus, and the greatest writers of the Renaissance were those for whom the ancients were

[3] *The English Renaissance: Fact or Fiction?* by E. M. W. Tillyard. Hogarth Press. pp. 103. 6*s*.

[4] *Classical Influences in Renaissance Literature*, by Douglas Bush. Cambridge (Mass.): Harvard Univ. Press and O.U.P. pp. viii+60. 12*s*.

'Guides, not Commanders'. Bush's most interesting passages are those in which he illustrates this creative freedom by showing, for instance, how the medieval 'Matter of Troy' persists in Renaissance writings, and how classical allusions in Renaissance poetry often owe their peculiar poignancy to their crystallization of the conflict between paganism and medieval Christianity. Another aspect of the complex classical influence is shown by the conflict between Christian humanism and the forces of scepticism and materialism. The Christian humanists owed much to Plato and the Stoics, whereas their opponents were especially indebted to Lucretius, Pliny, Lucian, and Sextus Empiricus. Hence Bush justly concludes by picturing the classical influence in Renaissance literature, not as 'a well quietly filling up with literary culture', but as 'many vigorous currents and whirlpools, literary and philosophical, scientific and religious'.

In a comprehensive article on *Ficino and the Platonism of the English Renaissance* (*Comparative Literature*, Summer), Sears Jayne points out that several different kinds of Platonism influenced English literature during the Renaissance and that it is wrong to assume that they all derived from the work of the Florentine humanist, Marsilio Ficino. No recorded English edition of Ficino's writings appeared during the Renaissance, and Colet, Raleigh, Burton, Spenser, and Chapman seem to have been the only English authors of the period who had a detailed first-hand knowledge of his work. The particular kind of neoplatonism made popular by Ficino derives from Plato's *Symposium* and justifies physical love by identifying it with a cosmic process which strives to create the likeness of Divine Beauty in the physical world. English writers of the Renaissance derived their knowledge of Plato's cosmology and politics from sources other than Ficino. Spenser and Chapman deal directly and philosophically with Ficinian ideas of love and beauty, but such poets as Lodge, Wilson, and Barnes acquired these ideas at third hand from French poets who had adapted them to the purposes of Petrarchan poetry. Moreover, the theory of Platonic love employed by Court dramatists of the Caroline period derives, not from Ficino, but from d'Urfé's pastoral extravaganza, *Astrée*.

Critics and Criticism[5] is a weighty contribution by the so-called

[5] *Critics and Criticism Ancient and Modern*, by R. S. Crane, W. R. Keast, Richard McKeon, Elder Olson, Norman Maclean, Bernard Weinberg. Chicago Univ. Press and C.U.P. pp. v+647. 45*s*.

'Chicago school' to their controversy with the 'new critics' in the United States. Expounding the credo of the six contributors in his introduction, R. S. Crane states that one of their chief aims is to show 'the capacities for the modern development and use of Aristotle's poetic method' in order to correct the bias of those modern critics who are concerned rather with theories about poetry and poets than with poems as 'concrete artistic wholes'. Of the essays which follow, the two by Bernard Weinberg are relevant to this chapter because they discuss the false interpretations of the *Poetics* made current by Robortello and Castelvetro during the Renaissance. Robortello's modifications of Aristotle are chiefly due to his assumption that the essential aim of poetry is moral persuasion to action or inaction. He also argues more dogmatically than Aristotle that the protagonists of tragedy should be persons of high social rank and arbitrarily claims that the pity and fear of tragedy must be 'accompanied by the marvellous, which produces admiration in the spectators and results from recognition and reversal'. Castelvetro, the inventor of the pseudo-Aristotelian doctrine of the three unities, uses the *Poetics* chiefly as a starting-point for the development of his own theories, which are mainly shaped by the needs of the unimaginative audience postulated by his commentary. As all the alterations of the *Poetics* outlined above influenced Sir Philip Sidney to some extent, Weinberg's two essays provide a useful introduction to the neo-classical assumptions at work in *An Apologie for Poetry*.

The title of R. C. Simonini's[6] monograph is somewhat misleading, for it is chiefly concerned with one aspect of its subject; namely, Renaissance manuals and dictionaries for the study of the Italian language. Surveying the publications of such teachers as William Thomas, Henry Granthan, Claudius Hollyband, John Florio, John Sanford, Benvenuto Italiano, and Giovanni Torriano, Simonini shows how the dialogue manual developed from the medieval debate, the Latin *colloquia*, and the French 'manière de langage'. During the Elizabethan period aristocrats preferred Italian to French, but in Stuart times fewer took the trouble to acquire a sound knowledge of it. Some of Simonini's generalizations about

[6] *Italian Scholarship in Renaissance England*, by R. C. Simonini, Jr. Chapel Hill: Univ. of North Carolina Studies in Comparative Literature. pp. viii+125. $3.50.

the English Renaissance are untenable (e.g. 'the tyranny and religious persecution of Henry Tudor destroyed English humanism'), and most of his parallels between the language manuals and Shakespeare's plays seem forced.

In *The Teaching of English in Tudor Grammar Schools* (*S. in Ph.*, Apr.) William Nelson argues 'that the grammar masters of the sixteenth century conceived it an essential part of their duty to train their students in the correct and comely use of the vernacular'. Analysing the comments of the various schoolmasters who wrote *Vulgaria* or translations or textbooks of rhetoric, or made use of the method of double translation, Nelson shows that they strove to teach accurate expression in English as well as Latin. These endeavours have not been fully appreciated because English was taught as an integral part of lessons in Latin and so does not figure in statements of curricula.

Professor Orhan Burian was a member of the English Association and it is with regret that we record his death in Ankara in May 1953. His article on *Interest of the English in Turkey as reflected in English Literature of the Renaissance* (*Oriens*, Dec.) exhibits the idiomatic purity of his English as well as the range of his knowledge. During the Renaissance, travellers' diaries and histories adapted from foreign works were the main sources of English opinions about the Turks. Though some writers praised their sobriety, religious tolerance, and military discipline, most regarded them as formidable enemies to Christianity and emphasized above all their cruelty, rapacity, and alien customs. This bias is very marked in Elizabethan and Jacobean plays dealing with Turks, which are listed in a useful appendix to the article.

A less hostile attitude towards the Turks is revealed by Terence Spencer's well-documented note on *Turks and Trojans in the Renaissance* (*M.L.R.*, July), in which he shows that some educated men of the period identified the Turks with the Trojans and interpreted their invasion of Greece as an act of revenge for the sacking of Troy.

The compilation of anthologies is more assiduously practised in the United States than in England, and *Prose of the English Renaissance*[7] is one of the happiest instances of this industry because it is

[7] *Prose of the English Renaissance*, selected and edited by J. William Hebel, Hoyt T. Hudson, Francis R. Johnson, A. Wigfall Green. New York: Appleton-Century-Crofts, Inc. pp. xiii+882. $5.50.

skilfully adapted to the needs of the student who is not a specialist and because it fulfils the editors' attempt to illustrate 'the thought of the Tudor-Stuart period in its manifold complexity' as well as 'the artistic quality of its prose'. The texts of the selections are based upon the most accurate of the early editions of the chosen works, and whenever punctuation and spelling have been in any degree modernized the practices adopted are made clear in the introductions to the chosen authors. Most of these introductions could have profitably devoted more attention to the style and substance of the works and less to the biographies of the writers, particularly as no general survey of the prose is provided. The detailed bibliographies and informative notes compensate to some extent for this deficiency, however. The most important writers, moreover, are very generously represented, either by entire works or by 'unified major sections of works', and the shrewdly chosen selections from such lesser-known authors as Simon Fish, Robert Recorde, Robert Ashley, Edward Grimeston, and John Stevens help to make this the best one-volume anthology of the subject as yet published.

Sister Mary Jeremy in her note on *Caxton's Life of S. Rocke* (*M.L.N.*, May) claims that the source of this tale in *The Golden Legend* is the anonymous *Acta Breviora*, first printed in *Acta Sanctorum*, ed. Socii Bollandiani (Paris and Brussels, 1863 sqq., August III, 407 sqq.). Caxton's most interesting alterations are the substitution of literal for figurative terms, the use of two synonyms joined by *and* for a single word, and the occasional insertion of brief passages invented by himself. (See p. 80.)

Paul N. Siegel's article, *English Humanism and the New Tudor Aristocracy* (*Journal of the History of Ideas*, Oct.), is designed 'to show how the ideas of the humanists concerning man, society, and the universe arose from their social position and their relation to the members of the new Tudor aristocracy, who were their principal patrons'. Though the general application of this assumption is questionable, the article contains interesting passages on the middle-class origins of the leading humanists, on their elevation of the monarch in the social hierarchy, on their conception of the duties of kings and their counsellors, and on their interpretation of natural law to justify obedience to the state, the sanctity of private property, and the activities of tradesmen and merchants.

The main theses advanced by Pierre Mesnard in his detailed

study of the political thought of the sixteenth century[8] are that the idealists, such as Erasmus and Postel, are more significant than realists like Machiavelli, and that the valuable theories of sovereignty, the State, and international collaboration formulated during this period owe much to jurists like Bodin and Suarez, whose professional training fitted them to strike a balance between the ideal and the attainable. Sir Thomas More is the only English author discussed in detail in this book, but his writings play an important part in Mesnard's development of his basic argument. Like Erasmus, More was a Christian humanist, but he was a more concrete and practical thinker because he was also an Englishman and a jurist. More's nationalism is apparent in his treatment of the current problems of enclosures and monarchical power in *Utopia*. His juristic ability is shown in the practical and comprehensive laws of Utopia. Mesnard's praise of Utopia is qualified, however, by his opinion of its foreign policy, which he somewhat drastically stigmatizes as 'le machiavélisme le plus bas et le plus cynique'. He thus places More as a political thinker between Erasmus and Machiavelli because he believes that his Christian ideas of justice and social equality are curiously linked to pagan notions of imperialism and the supremacy of the State.

The most important of the year's contributions to the study of Sir Thomas More is J. H. Hexter's attempt[9] to relate the composition and ideas of *Utopia* to More's political activities and personal problems between the summer of 1515 and the autumn of 1516. Hexter's argument that certain parts of the work were composed in the Netherlands and others after More's return to England may be summarized as follows; Book I: Preface (England), Introduction (Netherlands), Dialogue and End Link (England); Book II: Discourse (Netherlands), Conclusion (England). Hexter contends that as the religion and philosophy of Utopia are the product of natural reason, not Christianity, they cannot be regarded as More's own, though he believes that More approved of the Utopian community of property because he had a first-hand knowledge of the economic evils of his time and believed that they were the result

[8] *L'Essor de la philosophie politique au XVI^e siècle*, by Pierre Mesnard. Paris: Librairie Philosophique J. Vrin. pp. viii+711. Fr. 2,400.

[9] *More's 'Utopia': The Biography of an Idea*, by J. H. Hexter. Princeton Univ. Press, History of Ideas Series, No. 5. pp. xii+171. $3.00.

of Sloth, Greed, and Pride. Quoting opinions expressed by More's fellow humanists, Erasmus, Budé, and Busleyden, Hexter argues that they, too, approved of the Utopian form of communism. He also points out curious resemblances between More's Utopia and Calvin's Geneva. After his return from the Netherlands More had to decide whether or not he would enter the king's service, a dilemma which inspired the debate on counsel in *Utopia*. These brief hints do not do justice to Hexter's circumstantial and closely-reasoned arguments, which merit thorough consideration.

The debt of Greece to earlier civilizations was discussed more thoroughly during the Renaissance than in medieval times. The writings of Sir Thomas More provide evidence of this fact, for, according to Karl H. Dannenfeldt's article, *The Renaissance and the Pre-Classical Civilisations* (*Journal of the History of Ideas*, Oct.), he appreciated ancient Egyptian civilization and believed 'in an ancient tradition of religious philosophy which began with Moses and Zoroaster and of which Socrates, Christ, Hermes Trismegistus and others were a part'.

Margaret Hastings's article on *Sir Thomas More's Ancestry* (*T.L.S.*, 12 Sept.) shows that various legal documents provide reasons for believing that Sir Thomas More's great-grandmother was a certain Jane Leicester and that his grandfather, William More, was a London baker. In a note on *Anthony Bonvisi, the Heywoods and the Ropers* (*N and Q.*, 26 Apr.), R. J. Schoeck gives some details of Anthony Bonvisi, More's Italian friend, and in another on *William Rastell and the Prothonotaries: A Link in the Story of the Rastells, Ropers, and Heywoods* (*N. and Q.*, 13 Sept.), he proves that William Rastell received valuable aid in the compilation of his book of Entries from three other legal experts who were members of More's circle.

In his essay, *Sir John Cheke and the Translation of the Bible*[10] Hugh Sykes Davies compares the vocabulary and style of Cheke's translation of the Gospel according to St. Matthew with those of Wiclif, Tyndale, and the Authorized Version in order to show how scrupulously Cheke avoided borrowed words and how closely his version approximated 'to the actual speech of the common people'.

[10] In *Essays and Studies 1952*, collected for the English Association by Arundell Esdaile. Murray. pp. 89. 8*s*. 6*d*.

Denys Hay's well-documented study[11] is the first to be devoted to the works of Polydore Vergil (1470–1555). Vergil came to England as a collector of Peter's Pence in 1502, but he enjoyed the favour of the first three Tudors because his *Anglica Historia* was designed to justify their dynasty to the scholars of Europe. Writing for this critical audience, Vergil rejected the legends of Brut and Arthur as of no historical consequence. Though patriots censured his history, it provided the basis of such important works as Hall's Chronicle and Bacon's biography of Henry VII. Vergil interprets history as the actions of kings who are subject sometimes to the vagaries of fortune and sometimes to a divine law of rewards and punishments. His later books frequently illustrate this divine law; Edward II and Richard II suffer because they accept bad counsel: Henry V prospers because of his virtues, but Henry IV's sin in seizing the crown is visited in talionic fashion upon his grandson, Henry VI. The chastisement of Edward IV and Richard III is succeeded by the peace and unity of Tudor rule. In his treatment of the events of the fifteenth century Hall imitated this moral interpretation and transmitted it to many Tudor poets and dramatists, notably Shakespeare.

The beneficial contributions of two other Italian humanists to English historiography are discussed by Jean Jacquot in *Les Idées de Francesco Patrizzi sur l'histoire et le rôle d'Acontius dans leur diffusion en Angleterre* (*Rev. de Litt. Comp.*, July). An Italian Protestant, Acontius made England his home after the accession of Queen Elizabeth. His admiration for the clear definitions and Socratic methods of reasoning employed by Patrizzi in *Della historia* (1560) and *Della retorica* (1562) prompted him to write his *Delle osservationi* on the art of reading history, composed between 1562 and 1564. Patrizzi stresses the importance of the critical comparison of documents, classifies the causes of historical events, and demonstrates the value of historical study to men in official positions. Acontius reiterates these ideas, though his Protestant faith leads him to add that nothing happens by chance and that history reveals a pattern of divine justice. Thomas Blundeville, a friend of Acontius, gave currency to these theories in England in his *The True order and Methode of wryting and reading Hystories* (1574).

[11] *Polydore Vergil: Renaissance Historian and Man of Letters*, by Denys Hay. O.U.P. pp. xiii+223. 25*s*.

In *The Ciceronianism of Gabriel Harvey* (*S. in Ph.*, Apr.), P. Albert Duhamel finds that Harvey's two academic orations, *Rhetor* (1575) and *Ciceronianus* (1576), show a development from a close verbal imitation of Cicero to a simpler but still imitative style. Hence the satire of Harvey's eclecticism to be found in the academic comedy, *Pedantius*, and probably in Nashe's *The Unfortunate Traveller*, is justifiable.

Copies of William James's translation[12] (1598) of Guillaume du Vair's *La Philosophie morale des stoiques* (1585) are very rare. Rudolf Kirk prefaces his carefully-edited text of this work with a brief introduction in which he assesses its importance in the development of neo-stoic philosophy during the Renaissance. Du Vair's 'summarie treatise' is a Christian adaptation of the stoic ideas of Cicero, Seneca, Plutarch, and Epictetus. Specifying the master passions as hope, despair, grief, and anger, Du Vair endorses the stoic ideal of a passionless existence, and even warns his readers against pity as a form of moral weakness. A Christian impulse in his thinking is apparent, however, in his discussion of such topics as the Chain of Being, man's dependence upon God, and the subservience of Fortune to God. Du Vair can thus be ranked with Montaigne, Lipsius, and Joseph Hall as a persuasive exponent of a form of philosophy which attracted many poets and dramatists of the Elizabethan and Jacobean periods.

A. Wigfall Green's study of Francis Bacon,[13] which arrived too late for inclusion in Chapter IX, may fittingly be noticed here. It pays tribute to Bacon's manifold activities as a philosopher, scientist, moralist, essayist, poet, critic, lawyer, and statesman, but it lacks unity and will probably be valued more for its detailed survey of Bacon's life than for its discussion of his writings. Though he has compiled a useful bibliography, Green frequently quotes passages without providing references. On occasion, he forges a telling phrase, as when he describes the *Essays* as 'the reflections, often the machinations, of a man endowed, or cursed, with an avidity for

[12] *The Moral Philosophie of the Stoicks*, by Guillaume du Vair, tr. from the French by Thomas James, ed. with introduction and notes by Rudolf Kirk. New Brunswick: Rutgers Univ. Press. pp. ix+134. $3.50.

[13] *Sir Francis Bacon: His Life and Works*, by A. Wigfall Green. Denver: Alan Swallow. pp. xv+296. $4.00.

success', but he offers no close or continuous analyses of the works and is often content with flat summaries or highly metaphorical descriptions (e.g. 'the sentences of the *Advancement of Learning* are like the tolling of a bell buoy over a dark sea . . .').

In his note on '*Go Little Book*'—*A Conceit from Chaucer to William Meredith* (*N. and Q.*, 16 Aug.), R. J. Schoeck traces 'the convention of the address of the author to his book and his sending it forth with his blessings' from Ovid to Caxton. Hawes's *Pastime of Pleasure*, Skelton's *Garlande of Laurell*, and Spenser's *Shepheardes Calender* show the continuity of the tradition with 'much the same tone and level of treatment as in Chaucer'.

Maurice Pollet argues in *Skelton et le Yorkshire* (*Étud. ang.*, Fév.) that John Skelton had much closer connexions with Yorkshire than with the Skeltons of Cumberland. The evidence of archives from about 1300 to 1530 suggests that there were more Skeltons in Yorkshire than in any other county. Various poems by Skelton reveal his contacts with such Yorkshiremen as William Ruckshaw and with such families as the Scropes and the Percies, whose permanent residence was in Yorkshire. Skelton's early success at court may have been partly due to the royal favour enjoyed by the Percies at that time, and his subsequent transference of his sympathies from the Percies to the Howards may have been due to the fact that a Howard displaced a Percy as lieutenant-general of Yorkshire in 1489.

The ninth line of Wyatt's sonnet beginning 'You that in love . . .' refers to an astrologer named 'Sephame'. In his note on *Sir Thomas Wyatt and 'Sephame'* (*N. and Q.*, 7 June), William H. Wiatt identifies this person as the Edward Sepham who became a Master of Arts at Oxford in 1528, lectured at Cardinal's College in 1530, took orders in 1539, and died in 1554. To support this thesis, he notes that the sonnet was written in the mid-fifteen-thirties, that Sepham may have been one of the astrologers consulted at court in 1533, and that 'Sepham' is a name rarely found in public records.

In his article, *The Design of Wyatt's 'They fle from me'* (*Anglia*, Jan.), Arthur K. Moore suggests that Wyatt consciously or unconsciously employed several of the rhetorical devices of the 'oration judicial' when he shaped this poem, and claims that the extended

metaphor in the first stanza refers, not to a doe, but to a falcon. His most convincing argument is that the lady described in the second stanza is not a personification of Fortune, as has been frequently assumed, but a flesh-and-blood woman whose temporary affection throws into ironic relief her subsequent perfidy.

An unpublished poem of the mid-Tudor period is described in detail by A. G. Dickens in his article, *Robert Parkyn's Life of Christ* (*The Bodleian Library Record*, Aug.). Robert Parkyn was curate of Adwick-le-Street in Yorkshire and the manuscript of his metrical *Life of Christ*, composed between 1548 and 1554, was acquired by the Bodleian Library in 1949. Written in seven-line stanzas, the poem runs to over 10,000 lines and takes the form of a prologue, thirteen chapters, and a valediction. It recounts the life of Christ from His birth to the crucifixion, and the visit to Limbo, the Appearances, and the Ascension. Parkyn's sources were the Vulgate and apocryphal legends taken from patristic and medieval works. The poem was evidently designed to be heard as well as read, for each chapter is designed as a reading-session for a church congregation. It will therefore be of interest to the social historian. Moreover, though it has little imaginative appeal, it contains important examples of dialect-forms 'at a period when, as a literary phenomenon, they were very much on the wane'.

The text of *Respublica* (1553)[14] prepared by Sir Walter W. Greg is a careful revision of that published by the Early English Text Society in 1905, which he has collated with the collotype facsimile issued by J. S. Farmer in 1908 and with Alois Brandl's edition in his *Quellen des Weltlichen Dramas in England* (1898). In addition, he has consulted the owner of the Macro manuscript of the play, Mr. Carl H. Pforzheimer of New York. The result is an admirably accurate text. The only silent emendations are minor additions to the scanty punctuation of the original. Most of Greg's introduction is concerned with the problem of the authorship of this pungent political interlude. In his discussion of external evidence, he queries Feuillerat's belief that *Genus Humanum* was the only play performed at court in the first year of Queen Mary's reign, pointing out that a royal warrant of 13 December 1554 proves that Nicholas Udall had already produced a play at court, and that another royal

[14] *Respublica: an Interlude for Christmas 1553, attributed to Nicholas Udall*, re-edited by W. W. Greg. O.U.P. for E.E.T.S. pp. xxi+83. 18*s.* 6*d.*

warrant of 26 September 1553 indicates that a play for the following Christmas was prepared by members of the Chapel Royal. This play may well have been *Respublica*, which was written in 1553 to be performed by a company of children as a Christmas entertainment. Internal evidence supplies further reasons for attributing the play to Udall. To the verbal and metrical resemblances between *Respublica* and Udall's *Ralph Roister Doister* noted by earlier investigators, Greg adds other likenesses. He points out that both plays employ similar devices to facilitate exits and entrances and frequently use songs to close scenes. In both plays one finds the same word repeated instead of a rime, the use of the same dialect-forms, and a fondness for proverbs. The most striking resemblances, however, occur in matters of vocabulary and verbal usage. In following this line of inquiry, Greg makes effective use of Udall's translation of *Apopthegms first gathered by Erasmus* (1542) and his contribution to *The First Tome of the Paraphrase of Erasmus upon the New Testament* (1548). Greg's valuable glossary contains 'for the sake of record' a number of proverbial sayings and expressions 'not strictly glossarial'. Words and phrases peculiar to the role of *People* are starred in the glossary because they exemplify a mixture of 'would-be comic perversions and conventional stage-dialect of a south-western type'.

Edward Pine's note on *The Westminster Singing Boys* (*T.L.S.*, 12 Dec.) reveals that after being appointed as a special master to teach the boys in 1479–80, William Cornysh remained in that position until 1490–1. The Chapter Acts and Muniments of Westminster Abbey provide this information.

In *The Elizabethan Stage* (ii. 17–18), Sir E. K. Chambers quotes the royal commission given in 1589 to Thomas Giles, Master of the Children of St. Paul's, empowering him to 'take up' boys from other collegiate and cathedral churches for service at St. Paul's. In a note on *Sebastian Westcott at York* (*M.L.R.*, Jan.) Arthur Brown quotes a document from the Minutes of the City Council of York which reveals that nearly thirty years earlier a similar privilege was given to Sebastian Westcott, Almoner and Master of the Choristers of St. Paul's. In 1559 Westcott was given permission to assign his duties at St. Paul's to deputies, no doubt in order that he might carry out this commission. When he went to York he very probably met John Thorne, the organist at the Minster. The likelihood of

this connexion leads Brown to identify this organist with the John Thorne who wrote some of the lyrics in a manuscript collection at St. Paul's (now *British Museum Additional MS. 15233*).

A. Bronson Feldman discusses the influence of the *comedia sacra* of the Netherlands upon Tudor Drama in *Dutch Humanism and the Tudor Dramatic Tradition* (*N. and Q.*, 16 Aug.). Influenced by the classics the writers of *comedia sacra* set biblical themes against a social background suggested by Terence and Plautus. One of the most popular plays of this kind was *Acolastus*, a comedy in Latin about the Prodigal Son by Gnaphaeus (Willem de Volder). It was translated into English by John Palsgrave in 1540, acted at Cambridge in 1560 or 1561, and a species of sequel to it, *Acolastus his After-Witte* (1600), was written by Samuel Nicholson. The Flemish dramatist, Christopher Stymmelius, also used the methods of Gnaphaeus in *Studentes* (1549), which influenced Thomas Ingelend's *The Disobedient Child* (S. R. 1569). *Rebelles* (1535), a comedy about schoolboys and their masters by Macropedius (Joris van Langveldt), was the basis of *Nice Wanton* by T. R. (S.R. 1560). The supreme English effort in *comedia sacra*, however, is George Gascoigne's *The Glasse of Government* (1575), which shows 'from beginning to end . . . all the marks of an affectionate acquaintance with *Acolastus* and *Rebelles*' and is probably an adaptation of a play by a Catholic dramatist of Brabant.

Another note by A. Bronson Feldman, *Gnaphaeus in England* (*M.L.N.*, May), describes how Gnaphaeus visited England in 1562 and 1563 in the service of the Countess of East Friesland. He was questioned about religious and educational conditions in East Friesland, and about the immorality of Antwerp, which was later portrayed in Gascoigne's *The Glasse of Government*, 'a play of obvious Dutch provenance'.

VII

SHAKESPEARE

By MURIEL C. BRADBROOK

THE year 1952 was less crowded for Shakespearian scholars than 1951. Not that the ordinary flow of books and articles showed any diminution, but there were fewer really large-scale works. Among editorial tasks the three volumes of the *Henry VI* trilogy in the *New Cambridge Shakespeare* must take pride of place.[1] The problems raised by these difficult texts are among the most acute in the Shakespearian field, and Dover Wilson boldly proclaims himself a 'moderate disintegrator', ascribing the source plays to Greene and Nashe and rejecting *1 Henry VI* except for traces of revision and collaboration. This play he would put after the other two parts, in the spring of 1592, and he sees in it a reflection of the interest in Essex's expedition to France of the previous year. Dover Wilson's general theory is based upon his return to Malone's interpretation of Greene's remarks about the upstart Crow, and directly contradicts the theories of Peter Alexander on the origin of these plays. *The First Part of the Contention* and *The True Tragedie of Richard Duke of York* Dover Wilson, like Alexander, would regard as deriving from *Henry VI*; the whole tangled story is worked out not only in the three introductions but in headnotes to each scene. Recent revivals of these plays have done much to impress the general public, as well as the scholar, with their force, and Dover Wilson's lively, sympathetic discussion of the characters, especially the role of the 'royal saint' in Part III, should enable the reader to recapture the excitement of such performances.

The third volume of the new Arden Shakespeare is *King Lear*, edited by Kenneth Muir.[2] The textual work of Greg and Duthie has lightened the task of an editor in this respect, and Muir has concentrated rather upon the literary and critical aspects of the

[1] *Henry VI Parts I, II and III*, ed. by John Dover Wilson. (The New Shakespeare.) C.U.P., three vols. Part I, pp. lvi+222; Part II, pp. liv+221; Part III, pp. xlvi+225. 12*s.* 6*d.* each volume.

[2] *King Lear*, ed. by Kenneth Muir. (The Arden Shakespeare.) Methuen. pp. lxiv+256. 18*s.*

play. In the introduction he devotes a considerable space to the sources, which are also dealt with in seven appendixes. The views of modern critics are discussed more briefly but are freely cited in the notes. While Muir's enthusiasm and thoroughness are sufficient to carry off the weight of citation, it may well be felt that he has been rather too generous in his notice of some of the more eccentric modern views. The general purpose of the Arden edition being to give a digest of modern scholarship and criticism for the enlightened common reader, it becomes of great importance that the genuinely representative rather than the piquant or the excessively ingenious should be chosen.

In the Quarto Facsimile Texts the first Quarto of *Troilus and Cressida*, 1609,[3] has appeared with an introductory note by Sir Walter Greg, a forerunner of the New Variorum *Troilus and Cressida* of the subsequent year.

The Folio Text Society continue their handsome series with an edition of *Antony and Cleopatra*, to which Sir Laurence Olivier contributes a foreword.[4]

Rigorous and far-reaching plans are advocated by Fredson Bowers in *A Definitive Text of Shakespeare: Problems and Methods* (*Studies in Shakespeare*: Univ. of Miami).[5] He illustrates chiefly from *Hamlet* with a sideglance at *2 Henry IV*. To carry on the work projected by McKerrow and produce an old-spelling text that is 'not a mere diplomatic reprint of some single authority but instead a critically edited and therefore an eclectic text' would seem beyond the scope of a single editor, but such is Bowers's formidable demand.

Editorial method is discussed in two articles which appear in the volume of *Shakespeare Survey* for 1952: the first by Peter

[3] *Troilus and Cressida. First Quarto, 1609.* Shakespeare Quarto Facsimiles No. 8, with foreword by W. W. Greg. Sidgwick & Jackson for the Shakespeare Association. 25*s*.

[4] *Tragedy of Antony and Cleopatra.* Introduction by Sir Laurence Olivier. The Folio Society. pp. 134. 18*s*.

[5] This volume is known here only from two offprints received. An account of the conference on Shakespeare at Miami held in 1952, and a full list of the papers read there, which are presumably all included in this volume, will be found in *Sh. Q.* for July 1952.

Alexander, *Restoring Shakespeare: the Modern Editor's Task.* The modest aim of restoration replaces the grander freedom of emendation, but Alexander's humility will not disguise both the difficulty of the process and the sudden glory of achievement that even the modern editor may occasionally hope for. Georges Bonnard puts in a plea for a special edition of Shakespeare designed for continental readers. Bonnard is very precise about the formation and layout of his edition, advising a modernized text, division by scenes but not acts, full glossary and the minimum of other apparatus on sources, dates, history of the text. He has in mind the general reader, one whose difficulties are likely to be both linguistic and ecological.

Other textual studies in the same volume include an important essay by Alice Walker on *The 1622 Quarto and the First Folio texts of 'Othello'*. In this she attempts to prove that *Othello* was set for the Folio from a corrected copy of the Quarto. The Quarto text she believes suffers from memorial contamination. In an article on *Pericles* Philip Edwards attempts to prove that two reporters were at work upon the text. His case has been questioned by Hardin Craig. Both provide examples of the complex technicality of modern textual method, whilst a third article in the same volume, *The Shakespeare Collection in the Library of Trinity College Cambridge*, by Trinity's librarian, H. M. Adams, invokes memories of Capell, W. G. Clark, and Aldis Wright, whose gifts built up the library's handsome array of early texts and background literature.

Bibliographical study in America is becoming increasingly associated with the University of Virginia and the work of Fredson Bowers and his pupils. The annual *Studies in Bibliography*, now in its fifth volume,[6] contains an article on *Compositor Determination in the first Folio 'King Lear'* by I. B. Cauthen, Jr., which establishes the composition as Jaggard's 'B'; one on *The Issues and States of the Second Folio and Milton's Epitaph on Shakespeare* by W. B. Todd; and a third on *The Copy for the First Folio Richard II* by R. E. Hasker, returning to a theory of Pollard's.

Two articles record the passing of the great Rosenbach collection of Shakespeare folios and quartos from America to Switzerland

[6] *Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia.* Charlottesville, Virginia: pp. 230. $6.00.

into the possession of Dr. Martin Bodmer—one in *Sh. Q.* (July) by John Fleming, and a condensed descriptive survey in *The Book Collector* (summer) by John Hayward. A brief note by Levi Fox in *Theatre Notebook* (April–June) describes the Stratford libraries.

Other articles on textual and editorial matters include a letter to the Editor of *Mod. Phil.* (May) by J. Dover Wilson defending his editorial practices in the New Cambridge Shakespeare against the strictures of R. Flatter, and a note by K. Muir on *Split Lines in the first Folio* in *N. and Q.* (21 June). A typographical article, handsomely illustrated, on the manner in which Shakespeare's status is reflected in the setting of his texts, appears in *Signature* (N.S. 15) from A. Sampson.

Among works of biography and general interest, F. E. Halliday, *A Shakespeare Companion*[7] ranks as the most ambitious. An alphabetically arranged reference book which aims at covering the life and works of Shakespeare and his most important contemporaries, the history of the theatre, of the text, and of scholarship must rely on the many authoritative works which already exist in these various fields. As a digest and summary, the work is a notable achievement which should be of the greatest service to the general reader, to the schools, and to those cut off from larger reference books. The bibliography, which runs to twenty pages, and the illustrations are admirably selected. Inevitably some of the information is already out of date: for example the 'throne' is still described as a chair, instead of a canopy: Salathiel Pavy remains his unreformed self: it is difficult to see what purpose is served by four lines of explanation of *The Times Literary Supplement*, or the four lines on Rupert of the Rhine (see 'Henrietta Maria'). On the other hand, such entries as the last, if they do no good, do no harm, and the usefulness of this handy work cannot be questioned.

To his larger book Halliday has added a brief work, *The Enjoyment of Shakespeare*,[8] which is aimed again at the general reader.

[7] *A Shakespeare Companion 1550–1950*, by F. E. Halliday. Duckworth. pp. 742. 50*s.*

[8] *The Enjoyment of Shakespeare*, by F. E. Halliday. Duckworth. pp. 116. 7*s.* 6*d.*

Allardyce Nicoll has contributed another brief introduction to the Home Study Books,[9] in which the achievements and the dangers of modern critical method (more especially work upon imagery) are skilfully charted and the reader presented with a Shakespeare whose dominant quality is 'levelheadedness'.

A Swedish work, *Shakespeare* by P. Meurling [10] has not been available, but is said to be mainly concerned with the political background to the plays.

Among biographers, the modest note of K. Esdaile on *Some Fellow Citizens of Shakespeare in Southwark* (*Essays and Studies*, vol. v, N.S.) which deals with the sculptors Janssen who made Shakespeare's monument, G. G. Grey's note on Sir Richard Leveson and Mary Fitton (*N. and Q.*, 16 Feb.) and H. A. Shields's *Links with Shakespeare* (*N. and Q.*, 12 Apr., 30 Aug.) are almost swamped amongst the attempts of the Baconians,[11] the Oxfordians,[12] and the partisans of Derby.[13]

Two topographical articles are the handsomely illustrated note by Frank Simpson to record a drawing made of New Place 'something by memory' in 1737, which appears in *Sh. S.*; and an attempt by R. Stevenson to link Shakespeare's interest in Harsnett with an old Shottery acquaintance (R. Stevenson, *P.M.L.A.*, Sept.). Wilson Knight, in *The Listener* for 2 October, mentions a possible portrait of Shakespeare which has turned up in South Africa.

Two articles in *The Catholic World* attempt to claim Shakespeare for Rome: one by G. Ashe in the April number rests chiefly on his thought, the other by W. J. Tucker in the October number on his

[9] *Shakespeare*, by Allardyce Nicoll. Home Study Books. Methuen. pp. 181. 6*s.* 6*d.*

[10] *Shakespeare*, by P. Meurling. Stockholm. pp. 225.

[11] *Défense de Will—la veritable identité de William Shakespeare*, by F. Bonac-Melvrau. Paris: Librairie d'Art ancien et moderne, 1951. Vol. i, pp. 151. Vol. ii, pp. 16. Price not known.

[12] *This Star of England*, by D. and C. Ogburn. New York: Howard-McCann. pp. xviii+1297. $10.00.

[13] *Shakespeare's Identity. William Stanley, 6th Earl of Derby*, by A. W. Titherley. Warren & Son, Winchester. pp. xi+338. 27*s.* 6*d.*

sympathies. A small work published in a limited edition at Rome reasserts this plea.[14]

The authenticity of the entries in Captain Keeling's Journals has been propounded once more by G. Evans (*N. and Q.*, 15 Mar.) and questioned by Sidney Race (26 Apr.), who also writes on the forgeries of Collier (*N. and Q.*, 2 Feb.) and on Simon Forman (15 Mar.).

A general plea for the historic approach to Shakespeare is presented by W. Haller in *Sh. Q.* (Jan.). 'Shakespeare reflected the traditional conceptions of spiritual life which prevailed amongst his audience' and these are therefore necessary to an understanding of his works—an apparently self-evident truth which, however, in the age of New Critics requires restatement. In illustration of this there are a number of articles and books concerning Shakespeare's use of these traditional conceptions. The most considerable work is E. T. Sehrt's *Vergebung und Gnade bei Shakespeare*.[15] The central chapter is upon *Measure for Measure*, flanked by a study of the histories, *The Merchant of Venice* and *The Two Gentlemen of Verona* on the one hand, and by the final plays on the other. Dr. Sehrt is concerned to show the deeply Christian colouring of Shakespeare's ethic, and its connexion with medieval doctrines of mercy, while contrasting it with the sterner lessons of the moralities. Hardin Craig in *P.M.L.A.* (Feb.) writes on *Shakespeare's Doctrines of the Here and Now* and the manner in which they harmonize with modern conceptions of relativity rather than the theories of the intervening centuries. In *Sh. Q.* (July) T. W. Baldwin discusses 'nature's moulds', which he somewhat alarmingly describes as 'one of the more important pieces of machinery in Shakespeare's thinking factory'. In the October number J. T. McCullen, writing on *Brother Hatred and Fratricidal Strife* traces this moralistic theme from the earliest plays to *The Tempest*, noting a number of occasions on which Shakespeare imports it into the story. In his book, *The Cultural Revolution of the Seventeenth Century*,[16] S. L. Bethell illustrates from *Macbeth* and *King Lear*

[14] *Shakespeare Cattolico*, by Antonio Bruers. Rome. G. Bardi. pp. 76. Edition limited to 100 copies. Price not known.

[15] *Vergebung und Gnade bei Shakespeare*, by E. T. Sehrt. Stuttgart. K. F. Kohler Verlag. pp. 260. D.M. 18.

[16] *The Cultural Revolution of the Seventeenth Century*, by S. L. Bethell. Dennis Dobson. pp. 161. 15*s.*

how 'much that has been traditionally put down to the happy chance of Shakespeare's literary genius is in fact part of his social inheritance. . . .' In *Poets on Fortune's Hill*[17] John Danby contrasts Shakespeare's work with the literature of the Great House on the one hand, and the plays of the more sophisticated urban theatre of Beaumont and Fletcher on the other. This brings us to one of the most important and interesting books of the year, Alfred Harbage's *Shakespeare and the Rival Traditions*.[18] The Public and the Private theatres, in virtue of their different audiences, evolved different traditions both of acting and of playwriting: the one conservative, romantic, based upon social solidarity and domestic virtues, the other satiric, critical, and 'libertin' in its view. Shakespeare is seen as the great representative of the first tradition: the thesis is illustrated with a wealth of reference to the Elizabethan dramatists as a whole, yet this mass of material is kept so well under control that Harbage's real achievement, which is to see Shakespeare in relation to the general dramatic configuration, might almost be taken for granted. Differences will arise on minor points—for example, Harbage credits the Private theatre with most of the taste for savage and revolting spectacle, a theory difficult to reconcile with the public success of *Titus Andronicus*. The main thesis seems both sound and significant.

Among Shakespeare's characters the fool is probably the one who owes most to social tradition. In *Shakespeare's Motley*,[19] Leslie Hotson investigates the dress of the fool—the long coat of rough woollen material in a mixed weave—and describes the functions and careers of the jester Summers and the actor-author Robert Armin, who played some of Shakespeare's celebrated fools. This work, written in a lively and enthusiastic style, might have gained by compression, but it is difficult to resist Hotson's very obvious pleasure in his own discoveries.

The fool has also been dealt with briefly in an article by Carlo di Stephano in *Teatro Scenico* (Milan, 1 Feb.). W. Stroedel writes on

[17] *Poets on Fortune's Hill: Studies in Sidney, Shakespeare, Beaumont and Fletcher*, by John Danby. Faber. pp. 212. 18*s*.

[18] *Shakespeare and the Rival Traditions*, by Alfred Harbage. New York: Macmillan. pp. xviii+393. $6.00.

[19] *Shakespeare's Motley*, by Leslie Hotson. R. Hart Davis. pp. 133. 21*s*.

the Usurper (*Sh. Jahr.*) and Patrick Cruttwell, in an article in *Essays in Criticism* (Jan.) touches on the role of the conqueror in Shakespeare's plays. In the same periodical (April) the present writer considered the use of disguise as a means of deepening the role of Shakespeare's characters.

Two articles by I. J. Semper deal with a manuscript in the Folger Library in which a prohibition forbidding Catholic secular priests to attend playhouses, issued in 1618, is attacked and defended by other members of the priesthood (*The Month*, July, *Sh. Q.*, Jan.). The prohibition was eventually revoked.

Among articles dealing with the theatrical conditions are A. B. Feldman's *The Flemings on Shakespeare's Stage* (*N. and Q.*, 21 June), which deals with the portrayal of natives of the Low Countries by Shakespeare and other dramatists: W. D. Smith's on *Stage Settings in Shakespeare's Dialogue* (*Mod. Phil.*, Aug.) and R. Southern's and C. W. Hodges's on *Colour in the Elizabethan Theatre* (*Theatre Notebook*, April–June) which suggests that a seventeenth-century ceiling at Cullen House—which is reproduced —represents something like the Heavens of the Globe. In *Sh. Q.* (Jan.) R. C. Bald writes on the situation of the principal entrance to the Elizabethan theatre, and in the April number Irwin Smith shows how the demolished theatre could have been re-erected as the Globe by means of the carpenters' special marks which identified each separate piece of timbering. F. R. Saunders writes in *T.L.S.* (14 Nov.) on the capacity of the second Globe theatre, and in the same journal Leslie Hotson has a note on the masked stage attendants who drew the curtains (16 May), invoking a comment from H. H. Schloss (6 June).

Theatrical history is impressively represented by Charles B. Hogan's *Shakespeare in the Theatre 1701–1800: Vol. I.*[20] This stately reference work gives a record of all performances between 1701 and 1750, with the cast and the receipts duly noted. There are appendixes on the relative popularity of the various plays, and on the London theatres of the time. The work is worthy both of Yale where it was compiled and of the Clarendon Press: it is, however, strictly a compilation.

[20] *Shakespeare in the Theatre, 1701–1800*, Vol. I, by Charles Beecher Hogan. O.U.P. pp. xiv+517. 42*s*.

Kean's archaeological researches for the part of Cardinal Wolsey are discussed (*Theatre Notebook* July–Sept.) by W. B. Dunkel; and Thomas Sheridan's views as to how Hamlet should be played, as he communicated them to Boswell, and as Boswell recorded them in the *London Journal* by J. Yoklavitch in *Shakespeare in Shammy Shoes* (*Sh. Q.* July). The centenary of William Poël was celebrated by an article in *T.L.S.* (11 July), and by a matinée at the Old Vic, which included a spirited performance of *Der Bestrafte Brudermord.* In *Sh. S.* D. de Gruyter and Wayne Hayward describe the fortunes of Shakespeare on the Flemish stage of Belgium from 1876 to the present day, and the gradual growth of his popularity. In a series of articles in *The New Republic* (28 Apr. 5, 12, 26 May) Eric Bentley discusses the modern staging of Shakespeare with a plea for return to a modified realism. In *Sh. Q.* (July) R. H. Bell describes some primitive films of Shakespeare made by Beerbohm Tree, and in the next (Oct.) issue Louise W. George gives a delightful account of even more primitive productions of *Richard III* in Spanish Honduras, traditional and exotic ceremonies in which all the characters, including Queen Margaret, carry swords, but where Richard's alone is a real sword, the others being wooden! In *The Russian Review* G. Gibian has an article on Shakespeare in Soviet Russia. *Sh. S.*, in addition to the usual international notes by a panel of contributors, has an article by Richard David on 'Shakespeare in the Waterloo Road' and a list of Shakespeare productions in the United Kingdom for 1950. In *Sh. Q.* (Oct.) Clifford Leech writes on Stratford, 1952, and in the January and October numbers there are notes of performances on the academic stage in America; in the April number Alice Venetsky writes on Olivier's production of *Antony and Cleopatra.* In the *Shakespeare News Letter* for January–February S. F. Johnson has an article on acting and production, and this little paper has constant notices of all the principal productions in the United States. The filming of Shakespeare is the subject of an article by R. Lalou in *Études Anglaises* (Nov.) and Michéal MacLeammoir has written a diary of the filming of *Othello.*[21]

Turning to more purely literary studies, the theatrical nature of Shakespeare's language forms the predominant idea of B. Ifor

[21] *Put Money in thy Purse: a Diary of the Film of 'Othello'*, by Michéal MacLeammoir. Methuen. pp. viii+258. 15*s.*

Evans's book, *The Language of Shakespeare's Plays*.[22] Evans examines the plays in chronological order except for *Love's Labour's Lost*, which is taken first. The discussion is in general terms, and though Evans dissents from the school of criticism which depends on imagery, he does not develop a historic approach to Elizabethan rhetoric, but is concerned rather to call out the dramatic implications of the language, especially in its trend towards simplicity.

In *Sh. S.* R. A. Foakes also advocates an approach to imagery based upon the full dramatic implication of the text, as distinct from the more purely poetic imagery analysed by Caroline Spurgeon and other early students of the subject. K. F. Thompson insists upon the conventions of courtly love as the basis of Shakespeare's comedy in an article in *P.M.L.A.* (Dec.), while in *Anglia* (71/1) S. L. Bethell emphasizes the use of wit in the history plays to stress serious themes of a metaphysical kind. More strictly linguistic is T. M. Biese's *Notes on the use of the ingressive auxiliary in the works of William Shakespeare* (*Neuphilologische Mitteilungen*, liii): there is a note on the pronunciation of Shakespearian names by R. A. Auty in *T.L.S.* (19 Sept.) and a brief article on Shakespeare's Puns by R. L. O'Hanlon in *Shakespeare Newsletter* (Mar.–April).

Literary influence which played upon Shakespeare, and the influence which he has exerted have excited a good deal of interest. J. A. K. Thomson's *Shakespeare and the Classics*[23] is an attempt 'to establish what he certainly did know, rather than to discuss what he may have known'. An easy, friendly book by a classical scholar, this work is intended for the general reader, but progress is rendered difficult by the absence of index, chapter division, and bibliography. Thomson leaves Shakespeare with very little direct knowledge of the classics; but it is generally admitted that direct knowledge of any literary kind is difficult to establish for Shakespeare, and that much of his knowledge was acquired in the common manner of the day, through discussion and indirect means. The value of measur-

[22] *The Language of Shakespeare's Plays*, by B. Ifor Evans. Methuen. pp. xiii+190. 18*s*.

[23] *Shakespeare and the Classics*, by J. A. K. Thomson. Allen & Unwin. pp. 254. 18*s*.

ing direct knowledge and indeed the practical use of it may be open to question. So limited an objective seems to demand a stricter and more closely organized mode of presentation.

R. C. Simonini, in *Italian Scholarship in Renaissance England*,[24] concludes with a chapter on the debt of Shakespeare and of Jonson to the contemporary teachers of Italian. A. Guzzo, in *Prosa nei drammi di Shakespeare* (*Paragone*, July–Aug.), maintains the thesis of Valentine Capocci that Shakespeare's prose was improvised in the manner of that in Italian comedies. Kenneth Muir has a note on Shakespeare and Florio (*N. and Q.*, 8 Nov.). J. T. McCullen, Jr. writes on *The Function of Songs aroused by Madness in Elizabethan Drama* in a volume of essays presented to George Coffin Taylor.[25] He ranges over the whole field but naturally concentrates upon Shakespeare's plays, especially *Lear* and *Hamlet*.

In *Three Notes on Shakespeare's Plants* (*R.E.S.*, Apr.) J. W. Lever demonstrates several debts to Gerard and the Herbalists. Marco Mincoff, writing at length in *Eng. Stud.*, claims parts of *The Two Noble Kinsmen* for Shakespeare largely on the basis of the style. Murray Abend writes more briefly on Shakespeare's influence on Beaumont and Fletcher (*N. and Q.*, 18 Aug.). J. C. Maxwell pleads for Keats's commentaries as a guide to the elucidation of Shakespeare's meaning, in the same periodical (15 Mar.).

Shakespeare's influence has been dealt with in a series of three articles which appear in the October number of *Hesperia*, a periodical published in Zürich by the Schweizerisches Institut für Auslandforschung. H. Straumann writes on Shakespeare in England—a very brief outline of the vast subject, Emil Staiger on Shakespeare in Germany, and Guido Calgari on Shakespeare in France and Italy.

A volume in the series of Essays and Studies on English Language and Literature produced by the English Institute at Uppsala is devoted to *Strindberg's Master Olof and Shakespeare*.[26] Hans

[24] *Italian Scholarship in Renaissance England*, by R. C. Simonini, Jr. Chapel Hill: Univ. of North Carolina Press. pp. viii+126. $5.00.

[25] *A Tribute to George Coffin Taylor, Studies and Essays Chiefly Elizabethan by his Students and Friends*, ed. by Arnold Williams. Chapel Hill: Univ. of North Carolina Press. pp. xviii+213. $5.00. 40*s*.

[26] *Strindberg's Master Olof and Shakespeare*, by Hans Andersson. Uppsala. Lundeqvistska Bokhandeln pp.. 62. 4*s*. 6*d*.

Andersson would see in the great historic play echoes not only of Shakespeare's English histories but of *Hamlet* also. The influence is to be traced in the style as well as the themes. In *Sh. S.* T. A. Wolff writes on the influence of Shakespeare on Pushkin's drama, especially *Boris Godonov* and two of the *Little Tragedies.*

The influence of Shakespeare in America is indicated by W. B. Gates's study of Cooper's indebtedness (*P.M.L.A.*, Sept.), and by a series of articles written by Floyd Stovell on Whitman and Shakespeare (*P.Q.*, Jan., *S. in Ph.*, Oct., *J.E.G.P.*, Oct.).

Turning to the history of Shakespearean studies, we find R. W. Babcock both defending the historical approach to Shakespeare in a manner similar to W. Haller (p. 108 above) and tracing its gradual growth since the early eighteenth century (*M.L.Q.*, Mar.). There are a number of studies on the eighteenth century including one by G. W. Stone on *Shakespeare in the Periodicals, 1720–1740* (*Sh. Q.*, Oct., a continuation of the article in the same journal for July 1951). Stone sees in this period a general growth of the knowledge of Shakespeare's text, to be ascribed to the relatively cheap editions then made available. The way was being prepared for the idolatry of the sixties, the rule of Garrick. G. W. Stone and C. B. Hogan in two numbers of the same journal (*Sh. Q.*, Jan. and July) write on a pamphlet which greeted Miss Nossiter, an eighteenth-century actress, and her first appearance as Juliet. In *S. in Ph.* (Oct.) W. O. S. Sutherland Jr. discusses Aaron Hill's periodical *The Prompter*, with especial reference to certain essays appearing in what seem to mark the transition from theatrical to literary criticism. S. M. Tave has a paper on *Corbyn Morris: Falstaff, Humour and Comic Theory in the Eighteenth Century* in *Mod. Phil.* (Nov.) and a shorter note on the influence of Morgann's essay on Falstaff in *R.E.S.* (Oct.). He is attempting to show that Morgann's conception of Falstaff fits into the previous development of comic theory. A. Sherbo has a couple of articles upon editions of Shakespeare: one in *B.J.R.L.* (Sept.) on the proof sheets of the *Preface* of Johnson's Shakespeare: the other, in *J.E.G.P.* (Jan.) on Warburton and the 1745 edition. He also has a note on George III's quotation of Shakespeare (*N. and Q.*, 19 Jan.).

The oldest Shakespeare Society existing in the world is the Shakespeare Society of Philadelphia, founded in 1851. Its centenary is celebrated with an article by Henry L. Savage in *Sh. Q.* (Oct.). The founder of a less permanent association, F. J. Furnivall, is the subject of an article by Beatrice White in *Essays and Studies 1952* (vol. v, N.S.). In *Sh. Jahr.* K. Wittlinger writes on *Hans Rothe und die Shakespeare-Forschung*. R. W. Zandvoort devotes a short pamphlet to *Shakespeare in de Twintigste Eeuw*[27] and the gloomy aberrations of the Freudians are devastatingly exposed by Kenneth Muir in the *Proceedings of the Leeds Philosophic Society* (July), with special reference to Ella Freeman Sharpe's views on *King Lear*. The usual annual surveys appear in *Sh. Jahr.*, *Sh. S.*, and *Sh. Q.*, and an article of balanced lucidity, 50 pages in length, on English and American scholarship 1937–52, by U. M. Ellis-Fermor appears in *Anglia* (71/1). In *Sh. Jahr.* Wolfgang Clemen greets the work of the New Critics and particularly R. B. Heilmann's book on *King Lear* with an enthusiasm that may seem too generous.

Among individual dramas the tragedies have as usual received much the largest share of attention, and *Hamlet* in particular, though mainly with reference to single passages. This play is the subject of a number of articles in the *Shakespeare Jahrbuch* for 1951–2.

Hardin Craig, in *A Cutpurse of the Empire and the Rule*, in the *Festschrift* for George Coffin Taylor, deals with the question of order and degree: F. Banner, in *Neuphilologische Zeitschrift* discusses *Schicksal und menschliche Tragik* (*Betrachtungen zum Hamlet-problem*). In *Sh. Jahr.* J. Gregor asks *Was ist uns Hamlet?*—he ends providing texts for Heidegger's existentialism. Brents Stirling discusses *Theme and Character in 'Hamlet'* and defines it as a play of passion versus judgement, with Hamlet himself tossed between the two (*M.L.Q.*, Dec.). W. Robbins writes boldly on *'Hamlet' as Allegory*, seeing it as conflict between active and passive principles (*U.T.Q.*, Apr.), while the entertaining D. S. Savage has both a full-length article and a note on alchemy in *Hamlet* (*The Aryan Path*, Aug.: *N. and Q.*, 13 Apr.). A sumptuous work which comes from the Rockcliff Press is *Hamlet through the Ages: a Pictorial Record*.[28]

[27] *Shakespeare in de Twintigste Eeuw*, by R. W. Zandvoort. Groningen: J. B. Wolters. pp. 19. Price not known.

[28] *Hamlet through the Ages: a Pictorial Record from 1709*, by R. Mander and J. Mitcheson. Rockliff. pp. xvii+156. 35*s.*

On sources and analogues there is J. C. Maxwell on the *Ur-Hamlet* (*N. and Q.*, 23 Sept.), while M. Luthi, '*Hamlet*' *in der Gascogne* collects a folk-tale which has some parallels with the story (*Sh. Jahr.*). In the George Coffin Taylor *Festschrift* W. J. Olive has an article on '*Hamlet*' *and* '*Sejanus*' and in *Sh. Q.* (July) Fredson Bowers suggests that a scene in *Satiromastix* may parody Hamlet's comparison of the two portraits in the closet scene. The action of the closet scene is analysed by Max Murtze in *Sh. Jahr.* R. Flatter writes on the acting of the playscene—also in *Sh. Jahr.*—and briefly on Schlegel's translation of 'To be or not to be' in *Neue Zürcher Zeitung* (7 Dec.). Brother Baldwin Peter traces a connexion between Horatio's valediction and the antiphon *In Paradisum* (*Sh. Q.*, Oct.): J. MacKenzie has two notes upon this play (*N. and Q.*, 16 Feb., 12 Apr.). W. H. Heist gives a biblical explanation for the phrase 'fullness of bread' (*Sh. Q.*, April) and is taken up by T. M. Parrott in the October issue. G. M. Young writes briefly on the *To the Manor born* (*T.L.S.*, 7 Nov.—comment by Evan John, 21 Nov.) and Leslie Hotson on *Hamlet Fat?* (*The Spectator*, 30 May). M. A. Shaaber in *Sh. Q.* (Oct.) has a note on *Hamlet's Abridgement* (II. ii. 438). The problem of copyright in relation to Quarto I is commented on by K. B. Danks (*N. and Q.*, 2 Feb.).

Early performances of *Hamlet* as recorded in the Keeling Journals are discussed by J. C. Maxwell, and F. S. Boas replies (*T.L.S.*, 22 Feb., 2 Mar.). In *Sh. S.* Christopher Fry publishes two letters to an actor playing *Hamlet*—an admixture of the hearty and the highflown. R. Flatter in *Sh. Jahr.* has a note on *Hamlet* as a film.

Finally, on the criticism of *Hamlet* there is a substantial article by S. F. Johnson (*Sh. Q.*, July) in which he is concerned to reinstate Hamlet as a fully tragic figure against what he regards as the damaging criticism of E. M. W. Tillyard. He argues for a visionary and heroic prince whose triumph is self-mastery and whose end is sacrificial.

Two articles glance at the relation between Shakespeare's hero and the wry-faced modern Hamlet of James Joyce. The first by W. Perry, in the University of Texas's *Studies in English*, is concerned entirely with this parallel: the other, by H. Kenner, in *Essays in Criticism* (Jan.) is devoted for the most part to parallels between *Ulysses* and the *Odyssey*.

Othello has also received generous notice. An important textual article by Alice Walker has already been mentioned. Kenneth Muir has some notes upon the text of this play—one on *Folio Sophistication in 'Othello'* (*N. and Q.*, 2 Aug.) and one on double time (ibid., 16 Feb.). Michel Poirier also writes on double time in *Études anglaises* (May). The characters of Othello, Iago, and Cassio as soldiers are discussed in *P.Q.* (Apr.) by J. R. Moore, the jealousy of Iago by Kenneth Muir in *English Miscellany* (edited by Mario Praz at Rome): Iago is examined as a possible malcontent and allowed to escape from such a definition (E. E. Stoll, *J.E.G.P.*, Apr.). Othello's racial identity is discussed in *Sh. Q.* (July) by Philip Butcher, in which, as seems evident, he concludes that Othello is a coal-black negro. S. L. Bethell invokes the symbolic colours of darkness and devils in an article on *Shakespeare's Imagery: the Diabolic Images in 'Othello'* (*Sh. S.*) which in some respects parallels a previous article by Robert Heilmann noticed last year (*Y.W.* xxxii. 133–4). The damnation of Othello is a doctrine to which the present writer cannot subscribe, nor believe that the Elizabethans were required to do so, in view of his final words. In the *U.T.Q.* (July) W. M. T. Nowottny writes of *Justice and Love in 'Othello'*, seeing the play as an evaluation of these two virtues. A. L. Vogelback sees a parallel between Iago and a character in Melville (*M.L.N.*, Feb.). E. E. Stoll in *Sh. Q.* (Oct.) calls attention to his own misquotation of 'Put up your bright swords', with a suggestion that he was speaking better than he knew.

King Lear has already been mentioned as appearing in the New Arden edition. Arising from a note in this edition on 'Pray you, undo this button', a somewhat protracted correspondence appeared in *T.L.S.* initiated by J. W. Harvey (14 Nov., 21 Nov., 5 Dec., 12 Dec.). The most considerable article to appear, on the first 2 acts of the play, was by D. A. Traversi, in *Scrutiny* (Oct.). In *M.L.R.* (July) Alice Walker has a two-page note on the 1608 Quarto of *King Lear*, in which she attempts to establish that it was set up from a manuscript dictated by an actor who occasionally repeated instead of reading his own part.

A brief article in *Sh. Q.* (Oct.), by E. Catherine Dunn, on *The Storm Scene in 'King Lear'* puts the case for this scene being symbolical of cosmic chaos—a point which seems not strikingly novel,

even with the name of Empedocles thrown in. In the George Coffin Taylor *Festschrift*, R. M. Smith puts in *A Good Word for Oswald* which also sounds familiar; his virtue was loyalty. A. Price tries to justify the blinding of Gloucester on the ground that the plot demands it (*N. and Q.*, 19 July). Kenneth Muir has a further note on Shakespeare and Harsnett (*N. and Q.*, 20 Dec.).

Macbeth in its relation to Holinshed is discussed by R. A. Law who takes a stronger line than the present writer on the importance of the chronicle to its plot (Univ. of Texas *Studies in English*). It all depends, of course, what is understood by 'plot'. H. Nehring sees Macbeth as Hamlet's brother (*Neuphilologische Zeitschrift*) and H. Parsons proposes some emendations (*N. and Q.*, 13 Sept.).

The most considerable study upon *Romeo and Juliet* is by J. M. Nosworthy (*Sh. Q.*, July) in which he postulates connexions between the feud in this play and that in *The Two Angry Women of Abingdon*. The influence of this comedy Nosworthy holds in part responsible for the imperfect success of the tragedy—an argument whose major and minor premise seem equally open to question. In this number of *Sh. Q.* also R. W. Conder has a short note on *The Apothecary's Holiday*. J. D. Draper's linguistic note on *Run-awayes eyes* appears in *J.E.G.P.* (Oct.) and R. Horsley's on the stage direction for the entrance of the musicians in *T.L.S.* (13 June).

Turning to the history plays, we find L. Kirschbaum directly contradicting the views of Dover Wilson on the authorship of *1 King Henry VI*. In an article in *P.M.L.A.* (Mar.) he maintains the unity of this play, and asserts that Shakespeare is the author. His arguments are largely structural. Dover Wilson writes on *Shakespeare's 'Richard III' and 'The True Tragedy of Richard III'* in *Sh. Q.* (Oct.). By an examination of parallel scenes Dover Wilson attempts to prove that *Richard III* and the *True Tragedy* derive from a common original, another of those lost plays of the early years, and that the *True Tragedy* is not a Bad Quarto of Shakespeare's play.

Irving Ribner in *The Political Problem in Shakespeare's Lancastrian Tetralogy* (*S. in Ph.*, April) analyses Shakespeare's dilemma—the need to be pro-Lancastrian, as all good Elizabethans must be, without seeming to condone rebellion. L. F. Down in *'Richard II':*

the State and the Image of the Theatre (*P.M.L.A.*, March) discusses one of the leading metaphors of the play. In *Sh. Jahr.* Georges Bonnard sees in Richard II a 'royal actor' whose dramatic instinct is meant to engage our sympathy and whose character is in fact so successful as to unbalance the structure of the play, alienating more sympathy from Bolingbroke than the original plan requires. C. A. Greer has three notes on this play in *N. and Q.*—one on the deposition scene (8 Nov.), and two on a lost play which was Shakespeare's source (19 Jan., 21 June), and on the performance before the Essex rebellion which he argues could not have been of Shakespeare's play. A. T. S. Fisher has a letter in *T.L.S.* (28 Nov.) on a parallel between this play and Du Bartas, on which there are subsequent comments (5 Dec.).

Vittoria Guerrini in *Il Mattino de l'Italia Centrale* (8 Aug.) writes on *La gravità et la grazia nel 'Riccardo II'*.

Sh. Q. has included a number of articles on *Henry IV*. In the January number H. E. Cain writes on the relation of Part I to Part II, taking the view that Part I is complete in itself—a view in which Shaaber would concur and from which Dover Wilson would dissent. W. G. Zeeveld in his article in the July number *Food for Powder—Food for Worms* would also agree with Cain. He is concerned with the contrast between Hotspur and Hal. In the October number S. B. Hemingway enters a plea *On Behalf of that Falstaff* in which he postulates a 'two level approach' to both Hal and his follower. They are both stage types and also creatures of another sort, Shakespeare's own creation.

Briefer notes include one by H. H. Adams on two passages in *1 Henry IV* (*Sh. Q.*, July), one on *1 Henry IV, 2.4 . 215* in *N. and Q.* (14 Jan.) by T. M. Pearse. A full-length comparison of Falstaff with Shaw's Captain Bluntschli is made by R. C. Elliott in *M.L.N.* (Nov.).

The most considerable work upon any of the comedies is a volume by William Bracy entitled *The Merry Wives of Windsor: The History and Transmission of Shakespeare's Text*.[29] This very

[29] *The Merry Wives of Windsor: The History and Transmission of Shakespeare's Text*, by William Bracy. Univ. of Missouri Studies: Columbia, Missouri. pp. 154. $2.50.

full and detailed study attempts to prove that the Bad Quarto is a legitimate abridgement and has independent authority, and that the idea of the pirate actor who played the Host must be abandoned. A great deal of hard work has gone into this volume, and at the end the writer ventures to recall the admission of Greg that his original theory might be mistaken. Unfortunately, Sir Walter had since annihilated this suggestion in one of his more devastating reviews (*Sh. Q.*, Jan. 1953).

John Long, in *Sh. Q.* (Jan.), distinguishes two masques for this play, one, a farcical affair, based on a parody of some of Lyly's plays, appears in the Quarto; the other, a more correct and courtly masque, which appears in the folio version, was designed for a Jacobean performance in 1604 (Bracy incidentally would date the play in 1597, and relate it to the Garter installations of that year).

In *Sh. Q.* (Oct.) J. W. Lever and N. Nathan engage in a controversy on the ethics of *The Merchant of Venice*, arising partly out of an earlier article in the same journal by Nathan. In *N. and Q.* (16 Nov.) N. Norman notes a biblical origin for a phrase in the trial scene.

Love's Labour's Lost is a play which invites the linguists and in an article on the teaching of English in Tudor Grammar Schools, W. Nelson sees in Holofernes a typical though possibly slightly enlarged portrait of the Elizabethan schoolmaster (*S. in Ph.*, Apr.). A. L. Rowse in *T.L.S.* (18 July) writes on the pun 'haud credo' and J. C. Maxwell notes a parallel between this play and *Hero and Leander* (*N. and Q.*, 2 Aug.). A medieval parallel for the seven ages of man in *As You Like It* is noted by R. H. Bowers (*Sh. Q.*, Apr.). E. V. da Chasca investigates the source of *Twelfth Night* in *Early Editions of 'Gl'Ingannati'* (*Mod. Phil.*, Nov.). Kerby Neill relies much on sources and analogues in his attempt to rehabilitate the nominal hero of *Much Ado About Nothing*, *More Ado About Claudio* (*Sh. Q.*, Apr.). His argument is more or less parallel to that of C. T. Prouty in his recent book on the sources of this play.

R. A. Presson sees the structure of *Troilus and Cressida* as resting upon the medieval tradition of a conflict between Reason and the Passions (*P.Q.*, April).

Brief notes on a number of other plays include D. S. Brewer on

medieval analogues to Brutus, *Brutus' Crime*, *R.E.S.* (Jan.), a comment on *Titus Andronicus*, IV. ii. 32–36 suggesting reference to an earlier version by E. S. Brubaker in *Sh. Q.* (April): and the following contributions to *N. and Q.*: J. McKenzie on *All's Well That Ends Well*, I. iii. 169 ff. (12 Apr.): R. F. Rashbrook on a biblical parallel to a speech in *A Midsummer Night's Dream* (2 Feb.); A. Guide on *Julius Caesar*, IV. i. 34 (11 Oct., see answer of 8 Nov.); Fitzroy Pyle on *Timon of Athens*, III. ii. 70 (2 Feb.); J. L. I. on 'sessa' as used by Sly in *The Taming of the Shrew* (30 Aug.). Comments on the last appeared on 27 Sept. and 8 Nov.

The final plays have received a good deal of notice. Philip Edwards's article on the textual problems of *Pericles* has already been mentioned. J. M. S. Tompkins, writing in *R.E.S.* (Oct.), sees Pericles as the type of Patience. Though no stoic, he is 'gentle, being wounded'. His name she would derive from Plutarch's *Pericles of Athens*. Bonamy Dobrée, writing on *The Tempest* in *Essays and Studies 1952* (vol. v, N.S.), sees this play too as dealing with fate and freedom, with metaphysical relations between man and the universe rather than relation of a moral kind between man and man. In *H.L.Q.* (Nov.) M. T. Hodgen writes on Shakespeare and the tradition of noble savagery, while in *English* (Spring, No. 49) A. L. Polak has a note on '*The Tempest*' *and the* '*Magic Flute*'. J. M. Nosworthy discusses the sources of the Wager plot in *Cymbeline* (*N. and Q.*, 1 Mar.) and Warren D. Smith writes on Cloten and Caius Lucius (*S. in Ph.*, July), refusing to see any inconsistent nobility in Cloten's rough defiance of the general. In *Sh. Q.* (July) K. Smidt writes on a new Norwegian opera based on *Cymbeline*.

In *English Studies* Adrien Bonjour analyses the last scene of *The Winter's Tale*, and in *T.L.S.* (14 Mar.) J. E. Bullard and W. M. Fox argue that the fifth act originally depended on the recovery of Perdita, and that the recognition of Hermione is an addition. This provoked considerable controversy (see letters for 21 Mar., 4 and 25 Apr., 9 May). In *M.L.R.* (Apr.) T. Spencer has a note on *Shakespeare's Isle of Delphos*. It is Delos.

The Phoenix and the Turtle is dealt with as a Platonic poem by J. V. Cunningham in *E.L.H.* (Dec.), and in the same number R. P.

Miller writes on '*Venus and Adonis*' and *The Horses*, working out their part in the conventional symbolic pattern of the poem. Phyllis Bartlett in *N. and Q.* (2 Feb.) suggests that *Venus and Adonis* was a kind of prompting to Chapman to produce his anti-Ovidian *Ovid's Banquet of Sense*. In the same number of *N. and Q.* G. K. Hunter suggests from Barnaby Googe a source for *The Rape of Lucrece*. In *Sh. Jahr.* H. Oppel has a considerable study of the Tapestry of Troy in the same poem.

Work on the Sonnets this year has included an earnest, sensible but sometimes rather pedestrian analysis of the leading themes of the sequence, *The Sense of Shakespeare's Sonnets* by Edward Hubler.[30] Hubler analyses four or five of the leading themes and carefully refutes four or five of the commentators. The value of his book may be described as disinfectant; healthy but not very nourishing.

In *Essays in Criticism* (Jan.) W. M. T. Nowottny writes on the formal elements in the first six sonnets. She is concerned to elucidate their rhetorical framework and their value as examples of a formal genre. This she does with spirit and discrimination. In the next (Apr.) number of the same periodical G. M. Matthews writes on *Sex and the Sonnet* in which he sees the practice of sonneteers in relation to the rather tortuous social relations of courtly life: Shakespeare's works play a relatively minor part in his argument. (See Chapter IX, p. 150.)

In the October number J. M. Nosworthy tries to date Shakespeare's sonnets by relating them to the plays and arrives at a rather wide range of dates. In *Études anglaises* (Feb.) the Comtesse de Chambrun takes issue once again on the dating of the sonnets with Leslie Hotson. In *N. and Q.* (29 Mar.) F. C. Fox elucidates the first three lines of Sonnet 126, and in the same journal (30 Aug.) T. H. MacNeil writes on some parallels between the Sonnets and Ben Jonson's *Every Man out of His Humour*.

[30] *The Sense of Shakespeare's Sonnets*, by Edward Hubler. Princeton Studies in English No. 33. Princeton Univ. Press. pp. 169. $3.00.

VIII

ELIZABETHAN DRAMA

By FREDERICK S. BOAS

THIS chapter may appropriately begin with a notice of R. G. Howarth's lecture *Literature of the Theatre: Marlowe to Shirley*, delivered for the Arts Council of Australia (N.S.W.) on 19 November 1952. In fourteen pages it takes a bird's-eye view of the ground covered in this survey and forms a stimulating introduction, especially to Marlowe at the beginning and to Ford towards the close. But Howarth makes some questionable statements. There is no evidence that 'Marlowe and Shakespeare were friends and wrote in amiable rivalry', nor is *The Massacre at Paris* usually taken to be Marlowe's last play. He gives more weight than the present writer would do to the 'additions' in maintaining the popularity of *The Spanish Tragedy*. And he names *Appius and Virginia* as Webster's best play, though there are doubts about his sole authorship of it.

The Shakespeare Association of America's *Shakespeare Quarterly*, Jan. 1951, was not available for notice in last year's *Y.W.* Attention may therefore be here drawn to the article by John Cranford Adams, *That Virtuous Fabrick*, in which he reconstructs, with illustrations, the multiple staging of the Globe playhouse. For the structural details readers must be referred to the article. What Adams is specially interested to prove is that plays by Shakespeare or any other Elizabethan dramatist are transformed when they are presented on a different type of stage.

> He wrote plays characterized by an unbroken continuity of action, by a deliberate ebb and flow of dramatic tension, and by an almost complete freedom to employ a succession of diverse scenes—scenes long or short, large or small, indoors or out, upstairs or down—precisely as best suited his plot. He also could avail himself of the fact that certain scenes could be played in the center of the auditorium, within arm's reach of many spectators, and within 50 feet of all 2,000; or that other scenes could be played in one of the inner stages behind the scenic wall some 30 feet from the nearest spectator and 85 from the most distant. . . . Adaptation to a proscenium stage with its slower tempo, intermissions, and sharply restricted playing area usually means severe abridgement of the text. . . . Again it means the absence of that vigorous physical movement which animates every good Elizabethan play.

Adams hopes that the Globe will be rebuilt, and meanwhile he has constructed a model of it on which as a supplement to his article Irwin Smith supplies some notes.

In *Theatre into Globe* (*Sh. Q.*, Apr.) Irwin Smith argues that when Peter Streete, the architect, and his men dismembered the theatre and carried the timbers across the river to build the Globe the basic frame of the latter must have been 'piece-for-piece and timber-for-timber' the same as that of the former. He holds that this is a necessary consequence of the methods of joinery employed by Tudor carpenters which demanded that timbers, if reused, should be in their original relationship to one another. These timbers were very much heavier than those in use today, and with much technical detail and pictorial illustration Smith explains the complexity of their adjustment. Tudor carpenters knew that jointed timbers were not interchangeable and they therefore marked each of them with a distinguishing device to guide them when assembling the frames. Smith has made a study, inspired by H. E. Forrest's *Old Houses of Shrewsbury*, of these marks, of which he also gives illustrations. His conclusion is that while the theatre was being dismembered, Streete 'was making note of the arbitrary symbols, so that when the timbers reached Bankside each would find its appointed place in the fabric of the Globe'.

Another structural article not available for independent notice, but mentioned in *S. in Ph.*, l. 2, relates to *The Entrance of the Elizabethan Theater* by R. C. Bald (*Sh. Q.*, Jan.). He gives evidence in support of the view that this led 'at a turn, to a staircase to the galleries, and, straight ahead, to a short flight of steps descending to the yard on one side, close to the stage'.

S. L. Greenslade in a letter to *T.L.S.*, 25 April, quotes from one of Durham Cathedral Chapter vouchers for 1590–1, signed by Tobie Matthew, the Dean, these entries: 'November 1590

5 To the Earle of Essex, his players XX^{s}

Auguste To her Ma^{ties} playe^{rs} liii^{s} iiij^{d}.'

These visits have hitherto not been known.

G. L. Hosking's study of *The Life and Times of Edward Alleyn*[1]

[1] *The Life and Times of Edward Alleyn*, by G. L. Hosking. Cape. pp. 285. 15*s*.

is intended for the general reader, and gives a portrait of him, as stated on the title-page, in his different capacities as 'actor, Master of the King's Bears, and Founder of the College of God's Gift at Dulwich', of which the Chairman of the Governors, Lord Gorell, supplies a foreword. Hosking takes a wide view of his subject. The fact that Edward's father was an 'innholder', and that, on his death, his elder son, John, took over the inn, leads to a description of innyards as the earliest Tudor settings for stage plays. Born in Bishopsgate on 1 September 1566 Edward, before he was eighteen, joined the Earl of Worcester's company of players, with whom he remained till the earl's death, after which in 1589 he joined the Lord Admiral's company, of which he became the leading actor. He thus came into relation with Henslowe, the lessee of the Rose theatre, whose manifold activities Hosking describes, and whose step-daughter, Joan Woodward, he married in October 1592. 'On his marriage Alleyn became Henslowe's partner in the theatre business. Henslowe continued to control the financial side, Alleyn managed the company'. Six months after his marriage, owing to the plague in London he had to take it on tour, and Hosking does well to quote the attractive letters which Alleyn wrote from Chelmsford and Bristol to his 'sweet mouse', as he termed Joan.

Hosking seems to be taking a risk when he gives so precise a figure as '468 Elizabethan and Jacobean players whose names are recorded'. But in any case few of them, including Alleyn, Burbage, Shakespeare, and Heminge, became rich. Details of theatrical finance, and of the lack of copyright in plays by the dramatists or the players, are followed by a survey of the relations between actor and audience. With the building of the Fortune theatre in 1600 Hosking returns more directly to Alleyn and Henslowe. There is an amusing account of how influential local residents raised opposition, and got the Privy Council to issue a ban on the projected building which it later revoked in a masterpiece of circumlocution. The two partners had also some trouble in securing on the deaths of two Masters of the Games the renewal of their licence to bait bears at Paris Garden. With the death of Elizabeth the Admiral's men passed into the service of Prince Henry, but Alleyn 'leafte playing'. His last histrionic role was as the Genius of London and Thamesis in the City's Welcome to King James.

The second half of the book is mainly occupied with the foundation of the College of God's Gift, and its further history, together

with an account of other offshoots from Alleyn's benevolence, especially the Picture Gallery. Hosking, himself a Dulwich resident, has made valuable use of his exceptional local knowledge.

The Life and Minor Works of George Peele[2] by David W. Horne is the first volume of an edition of Peele's works to be completed in three volumes under the general editorship of C. T. Prouty. Peele's father, James, was first a teacher of book-keeping, and afterwards Clerk, at Christ's Hospital. His younger son, George, naturally received his early education there from the age of six to fourteen. A careful study of documentary records has enabled Horne to fill in the somewhat austere background of the Hospital life and discipline. When he went up as a commoner to Christ Church, Oxford, he could lead a somewhat freer life, but Horne shows that there is no evidence for the allegation that he became a youthful rake. He took his B.A. in 1577 and his M.A. in 1579, one year less than the normal period of study. He was probably still at Oxford when he made a lost translation of one of the *Iphigenia* plays of Euripides, on which he received two complimentary Latin poems from William Gager. His marriage with an Oxford girl, Anne Christian, and resulting litigation, kept up his connexion with the university town till 1581, and in May 1583 he was recalled from London to help to direct the plays performed at Christ Church in honour of Count Albertus Alasco. A facsimile of his receipt for £20 is reproduced. Of Peele's own extant five plays produced on London stages Horne draws attention to *The Arraignment of Paris* as uniting pastoral and mythological features, and 'a prosodic medley'; and he argues for *The Old Wives' Tale* to be higher rated than has been usual as a dream or fairy-tale play. A detailed comparison of *The Merry Jests of George Peele* with similar facetious collections leaves a small factual residue.

Part II opens with Introductions to each of Peele's *Minor Works*. Then follow the *Works* themselves, beginning with *The Tale of Troy*, the poem in couplets reprinted from the 1604 edition, with the variants in the 1589 version issued with *A Farewell* to Norris and Drake, in footnotes. Amongst others are Peele's two civic pageants, *Polyhymnia* from the Huntington 1590 copy, with variants from the St. John's College, Oxford MS.; *The Honour of the*

[2] *The Life and Minor Works of George Peele*, by David W. Horne. Yale U.P. and O.U.P. pp. xviii+505. $5.00 and 32*s.* 6*d.*

Garter, 1593, from a quarto of which the four extant copies show minor variants; and *Anglorum Feriae* from the partly defaced Peele's autograph manuscript, supplemented from Fitch's privately printed edition. Explanatory notes to the *Works*, and a bibliography of unprinted records and selected publications complete a volume which augurs happily for the comprehensive edition.

Felix Carrère's *La théâtre de Thomas Kyd, Contribution à l'étude de drame élizabéthain* (Toulouse: Edouard Proust, 1951) and C. T. Prouty's edition of *The Spanish Tragedy* (New York, Appleton-Century) have not been available for further notice.

Philip Henderson's *Christopher Marlowe*[3] is the third volume published in the 'Men and Books' series, of which each number is to contain both a life of an author and an assessment of his work. Henderson's study of Marlowe falls into two sections of almost exactly equal length—biographical and critical. In the former he makes no claim to original research, but he shows himself fully conversant with the labours of recent scholars, to whom he offers his acknowledgements. With the aid of documentary evidence, often quoted at full length, he follows Marlowe through the different phases of his short but eventful life from Canterbury to Deptford Strand. And after a careful examination he comes to the conclusion that the statements by Kyd, Baines, and the jury at the Coroner's inquest are in the main consistent and to be taken as trustworthy, if allowance is made from the Tudor wide interpretation of 'atheism'.

In the 'Books' section Henderson takes each of the plays in turn under a similar scheme. He gives, as far as can be ascertained, its date, stage history, and sources. These are followed by a sketch of the plot, which is succeeded by a critical appreciation of the play as a whole, dramatically and poetically. Two short quotations may be given. 'Tamburlaine, as Marlowe conceived him, illustrates the victory of the imagination over the material world, the heroic will that transcends human limitations and aspires to the divine.' 'The final soliloquy of Faustus [is] the most lyrically intense single passage in the whole range of Elizabethan drama.'

There is a chapter on the fragment of *Hero and Leander*, which

[3] *Christopher Marlowe*, by Philip Henderson. Longmans. pp. viii+162. 10*s.* 6*d.*

Henderson thinks may be Marlowe's last work. 'Its "wit and airy brilliance" and the "inveigling harmony" of the versification, act upon the mind like an intoxicant.'

A general summing-up of Marlowe's status as a dramatist closes a volume which, with some well-chosen illustrations and facsimiles, can be commended as a first-class introduction to its subject. But why has Henderson gone out of his way incidentally to accept the very doubtful dual existence of Shakespeare's Anne Whateley and Anne Hathaway?

Another study of Marlowe appeared in U.S.A. in 1952 but was not published in England till early in 1954. Its title, *The Overreacher*,[4] is derived from Marlowe's preference of 'the invidious comparison to the more usual kind of simile, e.g. "lovelier than Venus", not "lovely as Venus"'. He was fascinated by hyperbole, of which an Elizabethan equivalent was 'overreaching speech'. According to Levin, 'It could not have been more happily inspired to throw its illumination upon Marlowe—upon his style which is so emphatically himself, and on his protagonists, overreachers all'.

As compared with Henderson's book, Levin's is suitable for readers who have already some familiarity with Marlowe. Biographical details are introduced only incidentally. Levin is occupied more with a psychological study of the dramatist's personality, as deduced from the protagonists in the plays. And he gives special attention to his versification and his diction, though he takes it for granted that Marlowe preceded Kyd in the use of blank verse in the public theatre. He emphasizes that Marlowe's diction 'attains its speed by means of polysyllables and its resonance by means of proper names. Whenever these two join forces at the end of a line, the emphasis is particularly strong, as *Tamburlaine* will repeatedly demonstrate.' After an analysis of the two Parts of this spectacular play Levin concludes:

> It is a sobering comment on our age, if not on Marlowe's tragedy, that after having all but dropped out of the repertory for more than three hundred years, its recent revival has been greeted as peculiarly meaningful and appropriate. The massing of armies, the breaking of treaties, the cult of despots, the regimentation of satellites, the clashing of extremes of East and West—hyperbole seems powerless to exaggerate the commonplaces of our daily news.

[4] *The Overreacher: A Study of Christopher Marlowe*, by Harry Levin. Harvard U.P. (1952). pp. xiv+204; Faber (1954), pp. 232. 21*s*.

Admitting that the order of the plays within this short span is uncertain, Levin turns from *Tamburlaine* to *The Jew of Malta*, the former representing the tragedy of ambition, the latter the tragedy of revenge, influenced by Kyd. 'Contrasted with the amoral Tamburlaine, Barabas is an immoralist, who acknowledges values by overturning them. From the roaring of the lion we turn to the wiles of the fox. "Policy", the shibboleth of political realism, is mentioned thirteen times, and serves to associate Barabas with Machiavelli.'

Not less closely akin to the Italian statesman, as seen through English eyes, was the Duke of Guise, the protagonist of *The Massacre at Paris*, which Levin somewhat too harshly dismisses as 'a singularly crude and unpoetic potboiler—at least in the abridged and garbled reduction that has survived'. The king whom the Guise seeks to supplant, Henri III, is a dramatic prototype of Edward II who gives his name to the one play based by Marlowe on English history, and who utterly reverses the pattern of Tamburlaine.

Levin is attracted by Tucker Brooke's theory that because Marlowe could not count upon Alleyn for a dominating role, he was distributing the parts more evenly, though Edward's is far from negligible. In his relations with Gaveston Marlowe portrays the erotic attachment of man to man more vividly than to any of the other sex. His rival Mortimer, when flung headlong by Fortune's wheel, 'goes to discover countries yet unknown'. He thus foreshadows the 'insatiable speculator, Faustus, who to satisfy his intellectual and sensual curiosity makes a pact with the devil'. Here, in Levin's view, Marlowe reverts to the morality play, though 'within the most general of forms he elaborates the most personal of themes'. He ends his discussion of it with a comparison of it with Calderón's *El Mágico Prodigioso* and Goethe's *Faust*. His verdict is that 'though *Doctor Faustus* does not have the coherence of Calderón's ethos or the stature of Goethe's protagonist, yet contrasted with the English play, the Spanish seems naïve and the German sentimental'.

In his last chapter, 'The Dead Shepherd', Levin passes from a sensitive appreciation of *Hero and Leander* to an estimate of Marlowe's influence on Elizabethan and Jacobean drama, and thence to a summing-up of his characteristics. Here he suggests Lucretius as his nearest parallel, with 'the *vivida vis animi* of his heroes, the *flammantia moenia mundi* against which they hurl themselves, and

the *finita potestas* that overwhelms them'. Levin's book is a notable contribution to Marlovian scholarship.

J. M. Pearce (*N. and Q.*, 10 May) suggests that a hitherto unrecognized source of the last monologue of Faustus is to be found in a scene which Jasper Heywood added to the fifth act of his translation of Seneca's *Thyestes*, published in 1560 and reissued in 1581. There are some parallel points of interest but the main argument is not fully convincing.

Nan C. Carpenter in '*Miles*' *versus* '*Clericus*' *in Marlowe's* '*Faustus*' (*N. and Q.*, 1 Mar.) finds in the relation between the Knight and Faustus in the Emperor's Court a mode of the traditional Renaissance controversy between the soldier and the scholar. The knight upon first seeing Faustus exclaims 'he looks much like a coniurer'. And when in reply to the Emperor's request that he should raise up Alexander and Thaïs the Doctor consents, 'so farre forth as by art and power of my spirit I am able to performe', the Knight comments 'Ifaith thats iust nothing at all'. When the Knight has suffered the punishment of appearing with a cuckold's horns, Faustus bids him 'hereafter speake well of Scholers'. Miss Carpenter argues that 'as a subtle vindication of learning, of scholarship in general' this episode is 'an intrinsic part of the main theme of the play—lust for learning'.

Lily B. Campbell in '*Doctor Faustus*': *A Case of Conscience* (*P.M.L.A.*, Mar.) argues against the view that some of the scenes in the play, e.g. the conflicting counsels of the good and bad angels, and the admonition to repent given by the Old Man, are a legacy from the medieval religious drama and do not fit into the general scheme of *Doctor Faustus*. This springs, in her opinion, from a 'failure to recognize the influence of the Reformation as well as the Renaissance on the central conception of the play'. The initial sin of Faustus in making his contract with Lucifer lay in adjuring God and thus repudiating the Lutheran doctrine of justification by faith, for which sin no number of good works could atone. But, as Miss Campbell continues her interpretation:

> It is not this initial sin which is conclusive and fatal. What ultimately dooms Faustus, body and soul, is that he yields to the sin of despair. . . . It is the continuing struggle of conscience, the conflict between hope and despair,

where hope would lead him to God again and despair would keep him from salvation, that make the suspense of the play. The outcome remaining in doubt till the eleventh hour, the tension continues throughout the play and gives it its peculiar dramatic compulsion.

The most celebrated contemporary case of a conflict of conscience that ended in despair was that of the Italian lawyer, Francis Spira, who having twice embraced the Protestant doctrines, twice made a public recantation of them, and was driven by remorse to despair. Miss Campbell calls attention to parallels between the case of conscience in various scenes of *Doctor Faustus* and in the accounts of Spira on which, and on the English play founded thereon, see below, p. 141.

Roderick L. Eagle discusses *The Mystery of Marlowe's Death* (*N. and Q.*, 13 Sept.). He has no difficulty in showing that the report of the Coroner's Inquest, discovered by J. L. Hotson, would not satisfy all today's requirements. From this he proceeds to argue that the dramatist's death was 'a put-up job', that he had been entrusted with a secret mission abroad, and that it was intended to throw counter-spies off the scent. Marlowe could slip away at night, and another body be substituted for his. Eagle's solution, to say the least, involves as many difficulties as the original 'mystery'.

In '*White Magic*', *in* '*Friar Bacon*' *and* '*Friar Bungay*' (*M.L.N.*, Jan.) Frank Towne contends against the widely held view that Greene wrote his play to contrast the 'white' or harmless magic of Friar Bacon with the 'black' variety which brought Dr. Faustus in Marlowe's play to his damnable end. In Bale's *Illustrium maioris Britanniae scriptorum Summarium*, which may have been one of Greene's sources, and which represents the tradition about Roger Bacon, he is described as 'praestigiator ac Magus necromanticus (qui) non in virtute Dei sed in operatione malorum spiritum mirabilia magna fecisse traditur'. In the play itself, I. ii. 113, Bacon when exercising his art calls up the deities of the lower world, 'Per omnes deos infernales, Belerophon'. Most convincing, as Towne urges, is Bacon's own confession of his evil practices in his repentant speech:

> The hours I have spent in pyromantic spells
> Conjuring and adjuring devils and fiends
> With stole and alb and strong pentageron

> The wresting of the holy name of God. . . .
> Are instances that Bacon must be damned
> For using devils to countervail his God.

As Towne sums up, 'To make him out a "harmless" white magician surely does violence to the rationale of the play'.

Joan Rees in *Samuel Daniel's 'Cleopatra' and two French Plays* (*M.L.R.*, Jan.) examines Daniel's play in relation to Garnier's *Marc-Antoine* and Jodelle's *Cléopâtre Captive*. It belongs like them to that neo-classic Senecan school of drama which took root in France, but which in England found its adherents only in such exotic circles as that of the Countess of Pembroke. She had translated *Marc-Antoine* and commissioned Daniel to write a companion tragedy on Cleopatra. Miss Rees contends that his play is of interest not merely as a 'literary fossil' but that when analysed in detail in relation to the two French tragedies it exhibits a life and humanity and an artistic skill in handling material which have been ignored. His play is conceived as a unity in the fullest sense. 'His theme is the character of Cleopatra and its whole purpose is to illuminate that character, chosen for attention at a moment of greatest crisis, from a variety of angles. . . . To that end the material of outward action is pared to a minimum.' Evidence in support of this statement is adduced from the scenes between Philostratus and Arius and between Seleucus and Rodon. In particular from some scattered hints in Plutarch and a slight sketch by Garnier Daniel develops Cleopatra's passionate love of her children and her grief at parting with them. 'Cleopatra is the play', and has a quality of greatness. Miss Rees regrets that in 1607 Daniel recast the play, replacing much of the narrative with direct action and thus, as she holds, shattering its original unity.

With the publication in 1952 of volume XI the stately progress of the Oxford *Ben Jonson*[5] has reached its close. Among the contents of volumes IX and X was a commentary on the plays, entertainments and masques; this is continued in volume XI by a similar commentary on the Poems and Prose Works, on which one can only repeat the previous verdict that 'each of the items, large or small, is annotated with a wealth of erudite and illuminating scholarship'.

[5] *Ben Jonson*, ed. by C. H. Herford, Percy and Evelyn Simpson. Vol. xi, pp. viii+668. 42*s*.

This is followed by a section entitled 'Jonson's Literary Record.' It is not an allusion-book, but 'in the main a portrait gallery of criticism recording the tributes of his friends and the strictures of antagonists. The enemies are more interesting than the friends; they are, as a rule, more sincere. Taken altogether this is a wonderful testimony to an outstanding and formidable personality.'

The collection begins with the payments to Jonson recorded in Henslowe's *Diary*, followed by poems on individual plays or on the 1616 Folio. Next come criticisms in prose or verse written in Jonson's lifetime, succeeded by the remarkable number of elegies in various languages on his death. Then comes a selection of later criticism from Leonard Digges's unfavourable comparison of him with Shakespeare to Swinburne's trio of eulogistic sonnets in 1882.

To keep the edition fully up to date there is a set of Supplementary Notes on the Life of Ben Jonson, embodying new material since 1925. The most important are (1) A reference to Jonson as 'Citizen and Bricklayer of London' in a document (January 1599) in which Robert Browne, an actor, sued him for a loan which he had failed to repay, and was locked up in the Marshalsea prison. (2) Spies during his close imprisonment from Aug. to Oct. 1597 for his share in the play *The Isle of Dogs*. He told Drummond that 'they plac'd two damn'd villains to catch advantage of him'. From the allusion in *Epigram C 1*, 'no Pooly or Parrot by', it has been inferred that these notorious informers were the two 'damn'd villains' set to entrap Jonson. (3) Jonson's Marriage and his children. Mark Eccles found in the register of St. Magnus the Martyr an entry on 14 November, 1594, 'Beniamine Johnson and Anne Lewis'. The death of his eldest son in 1603, when he was seven years old, and was born about 1596, would accord with this being the marriage of the poet. Later children were not long-lived. (4) Jonson and the Gunpowder Plot. In a paper first printed by J. L. Hotson Jonson is named among a party who took supper with the conspirator Robert Catesby about 9 October, 1605, but the Oxford editors think that it was impossible for Jonson, 'who was a loyal Englishman' to have heard anything about the Plot; he would certainly have reported it. (5) Beniamin Johnson of Gresham Colledge in London. So he is described when he gave evidence on 20 Oct. 1623 in a suit brought by Sir Walter Raleigh's widow against Sir Peter Vanlore. The document was found by Ç. J. Sisson and printed in *T.L.S.*, 21 Sept. 1951. The Gresham Professors were given accommodation in the College, and Jonson may have been deputing for Henry Cooke who was appointed Professor of Rhetoric in 1619. He became qualified for this by receiving his honorary degree of M.A. at Oxford in July 1619, and it has been conjectured that his *Discoveries* and *The English Grammar* were prepared as material for his lectures.

Among further sections are an additional list of books which belonged to Jonson, including two with his marginal annotations, Chapman's *Whole Works of Homer* and *Pandectae Triumphales*

(1586); Musical Settings of Jonson's Songs, 1608–1750; Errors and changes in the text, and an Index to the eleven volumes. When the present writer saluted the first two of these, in *Y.W.* vi. 157–60, he stated that 'The progress of this great co-operative undertaking will be watched by all Elizabethan students with grateful interest'. He may now be permitted to say that it has been a special pleasure to follow its course through the years, to remember the inspiring contribution of C. H. Herford, and to congratulate Dr. and Mrs. Simpson on arriving together at the goal. *Finis coronat opus.*

It was a fortunate coincidence that in the same year appeared Sir Walter Greg's edition of Jonson's *Masque of Gipsies*.[6] This, the longest of Ben's masques, was performed three times, at Burley-on-the-Hill, the seat of the Marquess of Buckingham, on 3 August 1621; at Belvoir Castle, the seat of Buckingham's father-in-law, the Earl of Rutland, 5 August, and at Windsor, probably early in September. In a detailed Introduction Sir Walter Greg gives an account of the various manuscript and printed versions. That performed at Burley is partly preserved in a copy of a Duodecimo (1640) in the Cambridge University Library. This contained some leaves which were slashed for cancellation in a fuller composite version but were not deleted. The changes at Belvoir were slight but at Windsor they were substantial. The best authority for the composite version is a manuscript which belonged to Heber and is now in the Huntington Library. Another manuscript in the British Museum, Harley 4955 (ff. 2–30) is 'the best copy of the final text'. It was made for the Newcastle family, and was transcribed from the same original as the printed version in the Folio of 1641.

In his own edition Sir Walter makes the experiment of printing side by side the Burley-Belvoir and the Windsor versions. As copy texts he takes respectively the Cambridge Duodecimo version and the Heber-Huntington MS., but in the former part of the original text is missing, and the latter retains passages that cannot have been included in the Windsor performance. Thus in both cases there is room for editorial conjecture, and Sir Walter explains the methods that he has adopted. 'I have not thought myself bound to follow the chosen copy-texts in any slavish manner. My aim has been to

[6] Jonson's *Masque of Gipsies* in the Burley, Belvoir, and Windsor versions, an attempt at a reconstruction by W. W. Greg. O.U.P. for The British Academy. pp. ix+235. 25*s.*

produce critical editions of Jonson's successive versions of his masque, not editions of the particular documents in which they happen to have come down to us.'

The parallel texts are preceded by twelve facsimiles and followed by Notes, mainly relating to textual matters, and by a Verbal Index. While making his special acknowledgements to Simpson Sir Walter differs from him in details which may provide for further scholarly debate.

Joseph A. Bryant, Jr., in *S. in Ph.*, April, discusses *The Significance of Ben Jonson's First Requirement for Tragedy: 'Truth of Argument'*. In the preface to the 1605 edition of *Sejanus* Jonson explains that he has violated the unity of time, and has not provided a proper Chorus, but claims to have discharged the other offices of a Tragic writer 'in truth of Argument, dignity of Persons, gravity and height of Elocution, fulness and frequencie of Sentence'. Jonson thus gives priority to 'truth of argument' (i.e. plot) among the essentials of tragedy, and Bryant maintains that here he was following Scaliger who held that 'when authors take their plots from history they must be careful not to depart too widely from the records'. Moreover, to Renaissance critics, Bryant claims, truth of argument implied a historical argument capable of being presented with verisimilitude. Jonson went beyond this. The argument of a tragedy, if drawn from history, must be 'historically verifiable —not merely in the main outlines, but even in small, insignificant details'. Bryant urges that this does not imply that Jonson confuses the functions of a dramatist and a historian, but that a recognition of it involved a fuller appreciation of the merits of his Roman tragedies.

In connexion with Bryant's article may be taken K. M. Burton's discussion of *The Political Tragedies of Chapman and Ben Jonson* (*Essays in Criticism*, Oct.). His aim is to show that in neither case are these plays to be judged by Aristotelian standards.

Chapman and Jonson are concerned with the tragic flaw *within the social order*, not within the individual. Although they differ as to the immediate causes of the corruption which flaws the social structure, each presents a dilemma in which society as a whole is involved. Chapman usually focuses the problem in the fate of one man, Jonson in the fate of a number of individuals. But Chapman no less than Jonson is primarily interested in the problem of social decadence and its political implications.

Burton holds that decadence begins when kings fail to govern themselves according to reason and moral law. Their corruption begets corruption in their subjects; if rulers are vicious those below them will adopt vicious ways. The danger is greatest for those in high places, like Byron, who succumbs to temptation, or even Chabot, who, though he resists, is broken by his evil-minded sovereign. Hence in the *Tragedy of Caesar and Pompey* the wise Cato warns his son 'not to touch | At any action of the public weal'.

Jonson, on the other hand, did not consider that Rome's decadence had its origin at the top level. The general body of citizens was mainly responsible for it, as is apparent from the behaviour of the minor characters in the two tragedies. 'A Sejanus, a Tiberius, a Catiline is the legitimate offspring of such a society.'

These contrasting views lead to opposite conceptions of the structure of political tragedy. For Chapman the tragedy lies in the downward-spreading corruption of the ruling powers, a corruption that brings about a great man's fall or makes life impossible for a good man. For Jonson the tragedy lies in the vicious spiral of deterioration created by a degenerate society—a spiral from which in *Sejanus* there is no escape.

Chapman's view resulted in a centripetal tragic structure and also in an over-emphasis on the moral lesson to be drawn. Burton discusses in some detail how far in different plays this moral purpose detracts from the dramatic effect. With Jonson the tragic conception is different. 'Neither Sejanus nor Catiline is a noble man, undone by ambition. Within the course run by each play their characters are evil and static, and they simply act as forces destructive to the corrupt society which engendered them.' Burton chooses *Sejanus* and *Chabot* as the two plays in which Jonson's and Chapman's views on the propagation of evil within the state are given the most complete dramatic expression. 'In neither play is there a superimposed dramatic pattern; the pattern arises naturally out of the dramatist's conception of the manner in which evil penetrates the political structure.'

In *J.E.G.P.*, Jan., J. M. Nosworthy discusses Jonson's relation to *The Case is Altered*. The play was printed in 1609 with his name on the title-page, but it was excluded from the 1616 Folio, and was never acknowledged by Jonson to be his. Nosworthy's purpose in his article is to suggest that Henry Porter collaborated with Jon-

son in the play. The scenes in which Aurelia and Phoenixella appear are similar in tone and style to some in Porter's *The Two Angry Women of Abingdon*, of which Nosworthy gives examples. *The Case is Altered* seems to have been written in 1598 during the first eight months of which Jonson was working for Henslowe. In the latter's *Diary* there is an entry on 18 August 1598 of a payment of six pounds to Porter, Chettle, and Jonson for 'a boocke called hoote anger sone cowld'. Nosworthy suggests that *Hot Anger Soon Cold* was the original title of the play, and that when Jonson broke with Henslowe he changed it to *The Case is Altered*, which dislocates the verse in the two places where it occurs in the Quarto. As to Chettle, Nosworthy holds that his share was a very minor one, and that he did little beyond supplying a plot upon which Jonson and Porter worked.

On W. J. Olive's *A Chaucer Allusion in Jonson's 'Bartholomew Fair'* (*M.L.Q.*, March), see above, Chapter IV, p. 58.

Ralph Nash discusses *The Parting Scene in Jonson's 'Poetaster'* (*P.Q.*, Jan.). The parting is between Ovid and Julia, the lovers ill matched in social station whom the Emperor separates by banishing Ovid. It has been urged that this scene is out of tone with the rest of the comedy and not a necessary part of its dramatic structure. Nash argues against this view. He holds that the significance of the scene can only be appreciated if it is considered in connexion with what has gone before. 'The serious concern of the parting scene seems to be the nature of virtue (and virtuous love) and its prerogative of place.' In the following act the Emperor, showing clemency to Tibullus and Gallus, also speaks of virtue and its prerogatives, and in recognition of Virgil's virtue raises him to a seat at his right hand.

Nash then proceeds to a somewhat subtle discussion of the different conceptions of virtue held by characters in the play, and concludes that 'the parting scene leaves us clear about Ovid's position in the play. It is functional in that it clarifies Ovid's position midway between the mere libertine or hedonist and the exalted Virgilian singer of ideal virtue and beauty'.

Fredson Bowers in *Essex's Rebellion and Dekker's 'Old Fortunatus'* (*R.E.S.*, Oct.) calls attention to the excision in certain copies

of Dekker's play of leaf E2. This contains some lines on the fate of the ambitious men in Courts who seek to fly high like Daedalus.

> But when their hopes are buried in the clouds,
> They melt against the Sunne of maiestie,
> And downe they tumble to destruction:
> For since the heauens strong armes teach kings to stand,
> Angels are plac'd about their glorious throne,
> To gard it from the strokes of traitrous hands.

As the play was acted before the queen at Christmas, 1600, this passage cannot have then given offence. But within a little more than a year the rebellion of Essex, followed by his execution, could have given it a special application, painful to Elizabeth. Bowers conjectures that on this account the stationer took alarm and excised the leaf E2 from unsold copies without substituting a cancellans. But as nearly two-thirds of the extant copies are unmutilated the sale must already have been fairly well advanced.

Eugene M. Waith has been incited to search for *The Pattern of Tragi-comedy in Beaumont and Fletcher*[7] as a partial explanation of the remarkable change in the fortunes of the plays of the two dramatists upon the stage. From being the rivals in the seventeenth century of Shakespeare and Jonson they have declined to a point where their plays are scarcely ever performed, though they still have their attraction in the study. Waith became convinced that the nature of the drama created by Beaumont and Fletcher had never been satisfactorily defined—the essence of a distinct dramatic *genre* had eluded analysis.

Partly pursuing lines opened up by Una Ellis-Fermor and O. J. Campbell, Waith traced the beginnings of a special pattern of tragicomedy in *The Faithful Shepherdess* and *Cupid's Revenge* to its development in *Philaster* and *The Maid's Tragedy* and its final establishment in *A King and No King*. Waith groups its characteristics under eight headings for the explanation of which students must be referred to his book. (1) Imitation of the manners of the familiar world (2) Remoteness from the familiar world (3) Intricacy of plot (4) The improbable hypothesis (5) The atmosphere of evil (6) Protean characters (7) Lively touches of passion (8) The language of emotion.

Waith proceeds to trace this pattern in two chapters entitled 'Later Plays' and 'Fletcher's Mature Tragicomedies'. Apart from

[7] *The Pattern of Tragi-comedy in Beaumont and Fletcher*, by Eugene M. Waith. Yale U.P. and O.U.P. pp. xiv+214. $4.60 and 25*s*.

this central theme his detailed analysis is helpful, as for instance in the case of *Henry VIII*, where unlike some recent critics he finds Fletcher's hand in some of the most significant scenes.

Among the influences on the Beaumont and Fletcher pattern of tragicomedy were the satyr play and the pastoral. But the Classical and Renaissance influence which Waith specially emphasizes is the cult of oratory, the art of declamation which was, he states, a part of every boy's education in the sixteenth century. 'The student was encouraged to master the figures of speech, and to familiarize himself with the collections of commonplaces from which he could draw an apt allusion or comparison or perhaps a witty saying. . . . Now the declamation was an exercise of precisely this sort of skill and thus was ideally suited to follow the study of the rules of rhetoric.' This declamatory art, appealing largely to the emotions, affected the Elizabethan dramatists as a whole, but its influence is especially marked in Beaumont and Fletcher's tragicomedy. 'In the poetry of these plays eloquence is more important than wisdom; virtuosity is cultivated at the expense of relevance.' Illustrations of different aspects of the style in these plays in the hands of the two dramatists respectively are given among others from *The Humorous Lieutenant*, *A King and No King*, *Philaster*, and *The Maid's Tragedy* and are contrasted with speeches by Chapman and Massinger. Beaumont and Fletcher exactly suited the atmosphere of the Jacobean Court. Taste has evidently changed, but, as Waith suggests, if a modern audience approached these plays 'with the expectation it has on going to the opera . . . it would await the more declamatory passages as eagerly as the famous arias, duets, or quartets of grand opera'.

The Honest Man's Fortune[8] has been chiefly known from the printed text of the play included in the 1647 Folio of Beaumont and Fletcher and repeated in the Second Folio, 1679. Another version is preserved in a manuscript, of which the scribe was Edward Knight, the prompter of the King's Company. This came into the possession of Alexander Dyce who made some use of it when he edited *The Works of Beaumont and Fletcher*, 1843–6, and who left it among his other bequests to the Victoria and Albert Museum. Gerritsen is the first editor to make the manuscript his copy text

[8] *The Honest Man's Fortune, A Critical Edition of MS. Dyce 9 (1625)*, by J. Gerritsen. Groningen: J. B. Wolters. pp. cx+188. Fl. 12.90.

in one of the Groningen Studies in English, with a very voluminous Introduction, involving a great amount of technical detail of value to specialist students.

Among points of general interest Gerritsen notes that the manuscript, which mentions that the comedy was played in 1613, replaced an earlier one, as Herbert states in his office-book on 8 February 1624/5 that 'an olde play called The Honest Mans Fortune the originall being lost was allowed by mee at Mr. Taylor's intreaty'. Gerritsen's view is that the manuscript was copied from foul papers prepared for the stage before the original prompt-book was made. The Folio text was not set up from the manuscript, as it has an additional scene and a different ending, but they are closely related, as is shown by numerous instances.

On the problem of authorship Gerritsen gives a summary of the different views of modern editors with tables of metrical and grammatical tests. His own conclusion is that Act I is to be assigned to Tourneur, Act IV to Field, Act V to Fletcher. On Acts II and III he reserves judgement, though he thinks Massinger's and Field's hands may be found there. As to a source of the play his diligent research has yielded nothing beyond the parallel cited by Langbaine from Heywood's *History of Women*, first published in 1624, and therefore later than *The Honest Mans Fortune*. Gerritsen's verdict is that 'it is less of a play than an entertainment, but as an entertainment it has considerable merit'.

While the manuscript has been taken as the copy text, Act IV. iii has been supplied from the Folio, and the two versions of the closing scene, V. iv from l. 240 onwards have been set out side by side. Textual footnotes and a detailed commentary complete an unusually elaborate edition of a play of secondary rank.

The Malone Society presented to its members for 1952 reprints of Nathaniel Woodes's *The Conflict of Conscience*, prepared by Herbert Davis and F. P. Wilson, and of Samuel Rowley's *When You See Me, You Know Me*, prepared by F. P. Wilson and checked by John Crow.

Woodes, a Cambridge graduate, and 'Minister in Norwich' from June 1572 to February 1580, may have written his play, in the opinion of the Editors, in 1579 or a year or two earlier. The first edition was printed in 1581 by Richard Bradock, according to the title-page and colophon, though there is no other evidence of his

having owned a press till the early nineties. *The Conflict of Conscience* dramatizes the double recantation and desperation of Francis Spira, an Italian lawyer, written in Latin and published in 1549 and 1550. The portion of the volume from the pen of the Italian lawyer Matteo Gribaldi was translated into English by Edward Aglionby in August 1550, with another edition in 1569–70. It was on this that Woodes based his play. In the first issue 'Frauncis Spira' appeared on the title-page and in the prologue and in the last scene Nuntius announced his suicide. In the second issue the name was omitted, and more 'joyfull news' was given of Spira's ending. The Malone Reprint for the first time reproduces the play as originally issued, and also the cancel leaves of the second issue. There are two copies of the first issue in the Bodleian and Pforzheimer Collection, and eight of the second in various libraries.

Of the first edition of *When You See Me, You Know Me*, 1605, there are two copies, in the Bodleian and in the Barton Collection in the Public Library, Boston (U.S.A.). The publisher was Nathaniel Butler who was also responsible for the editions of 1613, 1621, and 1632, each of which was printed from its predecessor. The only substantive text therefore is that of 1605, which in the Malone Editor's view 'bears every sign of having been printed from Rowley's foul papers'. He gives reasons for dating the play after the reopening of the Fortune Theatre on 9 April 1604. Its sources are Holinshed, Foxe, and apparently an unidentified work and popular tradition. In none of the quartos is there any act or scene division. In this reprint two new marginal scene divisions have been marked at ll. 135 and 1194.

The Malone editions of both Woodes's and Rowley's plays contain the usual attractive facsimiles and lists of variant, irregular, and doubtful readings.

In the Shakespeare Society's volume for 1848 J. P. Collier printed from an anonymous and untitled manuscript an entertainment which he called *Mask of the Four Seasons*, and for which he argued a date prior to 1612, as he thought he saw allusions in it to James I and his family, including Prince Henry. The manuscript has since November 1885 been in the British Museum as No. 13 of Egerton MS. 2623. R. H. Bowers, in *N. and Q.*, 1 March, points out that in a B.M. Catalogue this item is described as 'Poetical addresses by "Genius", "Orpheus" and "Winter", delivered at

an entertainment "at Chirke Castle, 1634"'. This endorsement has been erased, probably by Collier, but is still legible. Chirk Castle in County Denbigh was in 1634 the seat of Sir Thomas Middleton, whose father, similarly named, had been Lord Mayor of London. The so-called Masque was a Caroline supper entertainment performed for the younger Sir Thomas.

Another rectification of a Caroline show comes from John P. Cutts on *The Masque of Vices* (*N. and Q.*, 8 Nov.). This has been supposed to be a lost piece. But from the opening line in a B.M. MS. Addit. 10, 338, 'Say Daunce how shall wee goe', Cutts has identified it as the song in the Masque dance with music in Thomas Randolph's *The Muses' Looking Glass* performed by the King's Revels Company in 1630. The dance is described as 'presented by the seven deadly sins', with a moral intention. Act V, scene ii had a counterpart '*Masque of Virtues*' but this is not preserved in the manuscript.

An article on *The Authorship of 'The Valiant Welshman'* has been communicated to *N. and Q.*, 27 Sept., by Sylvia Lloyd, assisted by Joan Sargeaunt, from notes by her husband, the late Bertram Lloyd. The play bears the signature R.A., and has been attributed to Robert Armin. But Lloyd argues that the initials are those of Robert Anton, author of a satirical play, *Moriomachia* (1613) and of *The Philosophers Satyrs* (1616). Both of these contain classical and astronomical references which also occur in *The Valiant Welshman*, which likewise has unusual phrases in common with *The Philosophers Satyrs*. Lloyd makes out a convincing case.

Peter Ure discusses *The Date of the Revision of Chapman's 'The Tragedy of Bussy D'Ambois'* in *N. and Q.* (5 Jan.). He supports T. M. Parrott's view that the revision was carried out by Chapman about the same time that he was writing *The Revenge of Bussy D'Ambois*. Ure points out that the rare use of 'freckled' with blood, rightly substituted in the 1641 quarto of *The Tragedy*, II. i. 134–6, for 'feebled' in 1607, is paralleled in *The Revenge*, I. i. 118. Also the phrase in *The Revenge*, IV. i. 95, 'bloodhound to mischief' is expanded in one of the reviser's additions to *The Tragedy* (IV. ii. 1–7). With these and some more general parallels Ure claims that the revision and *The Revenge* were broadly contemporaneous, and

that Berta Sturman is mistaken in challenging Chapman's title to be the amender (see *Y.W.* xxxii. 150).

John D. Reeves in *Thomas Middleton and Lily's Grammar: Some Parallels* (*N. and Q.*, 16 Feb.) quotes five instances from the dramatist's plays, *A Chaste Maid in Cheapside* and *The Family of Love*, which prove his familiarity with the authorized grammar, and thus throws some light on his education.

S. Schoenbaum in *N. and Q.*, 5 Jan., discusses *Middleton's Share in 'The Honest Whore'. Parts I and II.* The ground for attributing to him part authorship is the entry in Henslowe's Diary of a payment of five pounds to him and Thomas Dekker in earnest of their play. His name does not appear on the title-page, and Schoenbaum claims that 'in diction and in characterization, in manner and in sentiment *The Honest Whore* is entirely in Dekker's style'. Middleton may conceivably have proposed certain ideas and outlined certain situations in Part I, while he was not connected with Part II.

John R. Cutts in *The Library* (Dec.) discusses *British Museum Add. MS. 31432 William Lawes' Writing for the Theatre and the Court.* The manuscript was given to Richard Gibbon by Lawes, 'all of his owne pricking and composing', and was acquired by the Museum in 1881. It contains Lawes's autograph settings of about sixty songs. Only comparatively slight use has been made of it by Norman Ault and other recent anthologists, though of some of the songs it gives the earliest version.

Cutts's article calls for notice in this chapter because of the items identified nine are of songs from at least nine plays, one is from Jonson's *Entertainment at Welbeck*, and one from Shirley's masque, *The Triumph of Peace.* 'It is in these play songs', writes Cutts, 'that perhaps the importance of the manuscript really lies, since it is possible to trace in them a definite continuity in William Lawes's writing for the Theatre and Court from 1633 to 1641, that is until a year before the public theatres were to be closed by order of Parliament.... Perhaps the evidence here given will help to counteract the long-held opinion that settings of songs in Jacobean and Caroline plays were more often than not interpolated into the text long after the original production.'

Among American scholars Laurens J. Mills of Indiana University has in recent years given special attention to the English academic drama. In 1949 he edited with an English translation *Senile Odium* by Peter Hausted of Queens' College, Cambridge (see *Y.W.* xxx. 134). He followed this up by an edition in 1951 of Hausted's *The Rival Friends*,[9] which appears to have been too late for notice last year and may therefore have some comment in this volume.

The play was acted on 19 March 1632 before Charles I and his queen during their visit to Cambridge, and though it seems to have pleased them, it did not meet with general approval. In challenge to his critics Hausted in the same year published the play in London through Humphrey Robinson. It is significant, as Mills points out, that Thomas Randolph, whose *Jealous Lovers* was successfully produced at Trinity during the same royal visit, was able to publish it with the Cambridge University Press. This was a sign of a rivalry in which, Mills contends, Hausted has not had fair play. He has therefore reprinted for the first time *The Rival Friends* from the 1632 Quarto, with Hausted's *Preface to the Reader*. From this it is evident that a number of the courtiers condemned in the play not its element of fantastic romanticism but its realism in the portrayal of the shepherd Stipes with his wife and daughter, as unfit for the royal presence. Others objected to the satire on simony in the Church, though this was intended to cure its 'sores and boils' by bringing them to open view. Mills has done a service in reprinting the play with a critical apparatus of notes.

Mills has rendered a further service by his edition in 1952 of *Senilis Amor*.[10] This Latin play is preserved in a manuscript in the Bodleian dated 1635 and numbered 'Rawl. poet 9'; fols. 46–62. Many of the leaves are in jumbled order, one scene has been torn out, Act IV is largely missing and Act V lacks some scenes though it apparently contains the last one. In his synopsis which Mills prefixes to his text of the play he indicates the right order of the leaves and where the missing scenes would have their place. His view is that the manuscript is a copy of a probably unfinished holograph by the author.

[9] *Peter Hausted's 'The Rival Friends'*, ed. by Laurens J. Mills. Bloomington: Indiana University Bookstore. 1951. pp. xvi+137. $2.50.

[10] *Senilis Amor*, ed. and translated by Laurens J. Mills. Bloomington: Indiana Univ. Press. pp. iv+[5]167. $2.50.

Owing to the similarity of the title to that of Hausted's *Senile Odium* the play has been generally assigned to him, but Mills dissents from this attribution. He holds that the number of similarities in plot and situations between the two comedies is not an argument for, but against, a common authorship. 'It is questionable whether a dramatist would copy himself in as many ways. . . . It is more plausible to think that some Cambridge student leaned heavily on his predecessor for title and type and themes'. Moreover, the Latin style of *Senilis Amor* is heavier and less flexible than that of *Senile Odium*, and the striking variants in vocabulary between the two plays are illustrated in several tables. For readers to whom the Latin text presents difficulty Mills has provided a spirited though occasionally too colloquial translation. There is no sufficient warrant for the statement in *The Retrospective Review*, xii. 30, that *Senilis Amor* was acted on 4 February 1635/6 before the Count Elector Palatine and the Chancellor of the University.

IX

THE ELIZABETHAN PERIOD: POETRY AND PROSE

I. THE LATER TUDOR PERIOD

By ARNOLD DAVENPORT

As far as this chapter is concerned, 1952 was a rather meagre year. As in former volumes of *Y.W.*, work on general topics is noticed first and the rest is arranged in chronological order of authors.

A *festschrift*[1] in honour of G. C. Taylor contains a number of articles that require notice in this and the next chapter. They will be dealt with in their appropriate places with the reference *Taylor*.

Eleven of the eighteen chapters of F. S. Siebert's study[2] of the freedom of the press in England deal with the period covered in this and the next chapter and the book must be noticed here. It assembles a great deal of information about the censoring and licensing of books and about the organization of publishing, and all students of the period will be glad to have it readily available.

C. Hill discusses, under the title *Puritans and the Poor* (*Past and Present*, Nov.), the theology of William Perkins and its outcome in social theory. He spoke particularly for the small employer who 'needed a body of ideas which would emphasize the dignity of labour for its own sake; which would be critical at once of the careless and extravagant rich and the idle and irresponsible poor'. Since, according to the new teaching, poverty was a symptom of moral and spiritual delinquency, the destitute must be disciplined by the law and forced to acquire the habit of diligence.

Under the title *Cutpurse of Empire* (*Taylor*, see below) Hardin Craig meditates on some consequences of the basic doctrines of the

[1] *A Tribute to George Coffin Taylor, Studies and Essays, chiefly Elizabethan, by his Students and Friends*, ed. by Arnold Williams. Univ. of North Carolina Press and O.U.P. pp. xviii+213. 40*s*. $5.00.

[2] *Freedom of the Press in England 1476–1776*, by Fredrick Seaton Siebert. Univ. of Illinois Press. pp. xiv+411. Price not stated.

Great Chain of Being, and makes the interesting remark that while the whole weight of the tradition condemned private vengeance for violations of the Chain, it required the rightful king to act as the agent of divine vengeance. Hence it follows that, unlike most of the heroes of Revenge tragedies, prince Hamlet was righteous in seeking to avenge his father.

P. A. Jorgensen discusses *Theoretical Views of War in Elizabethan England* (*Jnl. of the Hist. of Ideas*, No. 4) as these can be gathered from the books about warfare published during the period. The conclusions he reaches are substantially the same as those of G. G. Langsam (see *Y.W.* xxxii. 156) whose book on the subject appears to have been published too late for Jorgensen to use.

H. J. Webb gives a list of thirty-nine *Military Newsbooks during the Age of Elizabeth* (*Eng. Stud.*, No. 6) and discusses them. They are not attempts at history: they gave English readers news of the Dutch and English military actions in the Low Countries; they were a means of propaganda in favour of the war against the Spaniards; and they defended the reputations of military leaders.

A. H. Buford discusses *History and Biography: The Renaissance Distinction* (*Taylor*, see p. 146) and deals chiefly with late Elizabethan and early seventeenth-century writings.

Carroll Camden has collected from a wide range of Elizabethan texts the materials from which he composes a portrait of the Elizabethan woman:[3] what she was supposed to be and what she was as a human being, a wife, a mother; how she adorned herself; how she was praised and for what she was satirized. He includes a large number of illustrations from contemporary paintings and woodcuts.

J. B. Bamborough's book[4] on Renaissance psychology does not offer any major novelty to readers of A. O. Lovejoy, Hardin Craig, E. M. W. Tillyard, Lawrence Babb, and the numerous others who have in the last thirty years done so much to elucidate Renaissance doctrine. But it is warmly welcome. It is well written and expounds lucidly and briefly, with ample and well-chosen quotations, a great

[3] *The Elizabethan Woman*, by Carroll Camden. Cleaver-Hume Press, Elsevier Press. pp. 333. 30*s*. American price not stated.

[4] *The Little World of Man*, by J. B. Bamborough. Longmans. pp. 187. 20*s*.

range of topics, and it will probably be found very useful in university schools of English. More advanced students will find on almost every page some illuminating or interesting comment. Bamborough arranges his material with simple symmetry. After a brief discussion of Man's place in Nature there follow chapters on the theories concerning the Soul and the theories concerning the Body, and then expositions of what was believed about the Body's effect on the Soul and about the Soul's effect on the Body.

In his book on alchemy[5] F. S. Taylor deals with a related area of Renaissance thought. He expounds with sympathy the basic ideas of the alchemists and has produced a book useful to students of Elizabethan literature in which these ideas are frequently employed for imaginative purposes. There is also a short chapter on the Hermetic philosophy with special reference to Thomas Vaughan.

Boies Penrose's study[6] of Renaissance exploration is, of course, chiefly concerned with Portuguese and Spanish voyages, but it also deals with Elizabethan explorers and has pages on the English literature of travel, especially Hakluyt and Purchas.

The Old Cosmos: A Study in Elizabethan Science and Religion (*H.L.Q.*, Feb.) by P. H. Kocher is a discussion of the tension that developed between the new astronomy and the traditional cosmology which had been acceptable to religion. The article is particularly useful in that the texts utilized are chiefly books of science, not imaginative literature, and it therefore supplements earlier discussions of the same topic.

In her paper on *The Literature of Patronage, 1580–1630* (*Essays in Criticism*, July) Patricia Thomson discusses the relationship of writers and patrons and is particularly interested in the influence exerted by the personal tastes of individual patrons on the literature of the period. The paper ends with a contrast between Daniel and Donne as writers influenced by the receipt of patronage. The conclusion is that, although Donne was, exceptionally, harmed as

[5] *The Alchemists*, by F. Sherwood Taylor. Heinemann. 1951. pp. x+246. 12*s.* 6*d.*

[6] *Travel and Discovery in the Renaissance*, by Boies Penrose. Harvard Univ. Press. pp. xvii+369. $5.00.

a poet by the system, 'patronage probably did not injure the quality of the poetry written in the Elizabethan and Jacobean periods: it did not impose falseness on the truly great'.

Hallett Smith's very useful and interesting book on Elizabethan poetry[7] is not, as the title might suggest, a general survey of the whole *corpus* of non-dramatic verse, although it covers a great deal of it. It is a collection of studies of some of the most important kinds of Elizabethan poetry: Pastoral poetry, Ovidian poetry, Sonnets, Satire, poetry for music, and Heroic poetry. Smith writes from a detailed and thorough knowledge of his material and, about each of the kinds of poetry he studies, he has scholarly and critical observations to make which all students of the period will find illuminating and interesting. The main aim of the book is indicated by these sentences from the introduction: 'The relevant context for Elizabethan poetry is rather different from the one we are accustomed to. We normally think, in the nineteenth and twentieth centuries, of the context of poetry as the private experience and biography of the poet. . . . In the sixteenth century . . . the appropriate context for poetry is a series of ideals, values, commonplaces, or conventions. . . . My effort has been to reanimate some of these conventions. . . . I am trying to explain, in part, the "Elizabethanness" of Elizabethan poetry.' But there is far more in the book than mere exposition of the 'context'. Of the six chapters, the first three have been the most enlightening to the present writer; but other readers with different special interests may judge differently. The book is the solidest and most valuable on its subject that has appeared for a good number of years.

In *Sex and the Sonnet* (*Essays in Criticism*, Apr.) G. M. Matthews argues the thesis that both the popularity and the themes of the Renaissance sonnet sprang from the emotional and moral dilemmas which resulted from the fact that marriage was, in the upper classes, an 'act of economic diplomacy'. On the one hand, this caused the pre-nuptial chastity of women to be emphasized, and on the other it left the courtly lover to find exalted emotional satisfaction in devotion to a married woman and less exalted satisfaction in 'inconspicuous feminine impurity'. Even the form and the conventions

[7] *Elizabethan Poetry*, by Hallett Smith. Harvard Univ. Press and O.U.P. pp. xii+355. $5.00. 32*s*. 6*d*.

of the sonnet reflect this conflict 'between *passion* and *institution*'. In a note (ibid., p. 465) P. N. Siegel disagrees with some points of Matthews's argument. (See Chapter VII, p. 122.)

Kenneth Muir offers a representative selection[8] of Elizabethan lyrics, and in his introduction stresses the great skill and practised art that underlies the over-emphasized 'spontaneity' of the Elizabethan songs. On the conscious literary art of the sonnet-sequences he remarks with good sense: 'a sonnet-sequence could be poetically sincere, even though the events described in it were totally imaginary. In such a case the poet would be attempting to tell the truth about some aspect of love, not by universalizing his own experience, but by invention, or by the imitation of previous poets. . . . Imitation can, of course, lead to mere pastiche; but the greatest poets are often most truly original when they are most indebted.' Further, it is only to be expected that the actual experience of love should be deeply influenced by the currently popular presentation of love in the arts. Other interesting sections of the introduction deal with the songs in plays, novels, and song-books.

Although F. Kermode's volume[9] of selections of pastoral poetry belongs as a whole to Chapter I of *Y.W.*, most of the poetry in it is drawn from the literature covered by this chapter and the next. His work is therefore mentioned here; and it might be added that his very interesting introduction is an important addition to the literature on the nature of Pastoral as a form.

J. B. Leishman began a correspondence on the date and origin of the image of England as *The Garden of the World* (*T.L.S.*, 7 Nov.) to which A. S. T. Fisher (28 Nov.), J. B. Trapp, and the present writer (5 Dec.) contributed.

Milton Waldman's brief life[10] of Queen Elizabeth tells the story clearly and simply for readers of school age. The *T.L.S.* leading article for 5 Sept. was on *Elizabethan Ages*.

[8] *Elizabethan Lyrics: A Critical Anthology*, by Kenneth Muir. Harrap. pp. 219. 7*s*.

[9] *English Pastoral Poetry from the Beginnings to Marvell*, by Frank Kermode. Harrap. pp. 256. 7*s*.

[10] *Queen Elizabeth I*, by Milton Waldman. Collins. pp. 159. 7*s*. 6*d*.

Conyers Read introduces with biographical information and prints (*H.L.Q.*, Feb.), from the autograph in the Folger Library, the text of *William Lambarde's 'Ephemeris' 1580–1588*. The memoranda are of Lambarde's activities as a lawyer. W. D. Dunkel quotes from manuscript letters in the Folger library to illustrate *William Lambarde's Friendship with Ralph Rokeby* (*N. and Q.*, 26 Apr.).

In her edition[11] of poems by Nicholas Breton Jean Robertson has two important contributions to make to Elizabethan studies. By reprinting five extremely rare pamphlets—*The Workes of a Young Wyt*, *Pasquils Mistresse*, *Olde Mad-cappes new Gally-Mawfrey*, *Honest Counsaile*, and *The Vncasing of Machiuils Instructions*—she makes available sound texts of poems not reprinted by any modern editor. Of perhaps more general importance to students of minor Elizabethan literature is the long, detailed and scholarly study (which takes up the greater part of the Introduction to her volume) of the canon of Breton's work. This lays a solid foundation for any future study or edition of Breton. The Introduction surveys also the known biographical facts and adds some new details. The Commentary is chiefly concerned with Breton's vocabulary and with the many proverbial phrases he employs.

In a note entitled *Sir Robert Cotton and Richard Knolles* (*N. and Q.*, 19 Jan.) O. Burian prints and comments on a letter from Knolles about the second edition of the *Historie of the Turkes*.

The reasons why Spenser has, for the last century or more, been denied a high place in the hierarchy of poetry are discussed by W. L. Renwick in an R. A. Neil Lecture.[12] He suggests that Hazlitt's emphasis on the beauty of *The Faerie Queene* and his comparative slighting of Spenser's 'criticism of life', together with the Arnoldian austerity that required poetry to be 'plain, direct and severe', led to Spenser's being done less than justice. In the present century, too, 'he is very difficult to handle by any of the currently fashionable techniques. He is so infuriatingly normal.' His 'impersonality' and his method of 'discursive exposition' make him

[11] *Poems by Nicholas Breton*, ed. by Jean Robertson. Liverpool Univ. Press. pp. clix+229. 30*s*.

[12] *Edmund Spenser*, by W. L. Renwick, C.U.P. pp. 21. 2*s*. 6*d*.

difficult for us to appreciate. Spenser, it is further suggested, suffered from intellectual isolation in Ireland, and 'the most obvious result of that isolation is the over-elaboration of *The Faerie Queene*—the error of the eager mind working alone'. This adds to the difficulty the modern reader finds in appreciating his work.

The June and September numbers of *E.L.H.* were dedicated to Spenser. Since they have also appeared as a separate volume[13] (not published in England until July 1953) the nine articles are noticed together instead of being distributed according to subject. In *The Façade of Morality* J. W. Saunders works out and applies to Spenser some implications of the sharp distinction he finds (see *Y.W.* xxxii. 159) between the courtly audience for manuscript-circulated poetry and the middle-class audience of the professional poet who printed his work. The Tudor middle classes expected edification from books, and poets therefore created a façade of morality and protested in their prefaces that they had a moral purpose in writing. But, more important, they were themselves 'put in two minds' about their own poetic aims. Spenser was determined to please both audiences, and the ethical ambivalence that resulted shows itself in his career and his work. 'From the *Faerie Queene* onwards Spenser wrote, without reprieve, for two audiences. . . . In any homogeneous poem, Spenser's purposes were irrevocably split in two; and this is why the *Faerie Queene* fails in essential unity . . . poetic schizophrenia and breakdown must have been the inevitable fate of the *Faerie Queene*, had Spenser lived long enough to persist with it.'

The next article, '*Eterne in Mutabilitie*', by Kathleen Williams, begins with a contradiction of this conclusion. 'From the first book to the fragmentary seventh the reader becomes increasingly aware of a clear and comprehensive vision, and of a steady purpose which impels him, through a mass of significant detail, towards a final unity . . . the poem is a unified whole.' Saunders sees disharmony between Spenser's moral purpose and his spontaneous poetic vision; Kathleen Williams is concerned to argue that Spenser, in 'a series of interlinked and expanding symbols', presents a har-

[13] *That Soueraine Light*, ed. by William R. Mueller and Don Cameron Allen. Johns Hopkins Press and O.U.P. pp. 133. 24*s*. American price not stated.

monious and consistent scheme of theology and ethics. But an intellectual scheme is not itself a poem; and if it is claimed that Spenser's scheme is apprehended and evolved by his poetic imagination, then Saunders's accusation remains crucially relevant.

The next article, *Spenser and Ireland*, by R. Jenkins, considers Spenser's views and feelings about Ireland and Irish affairs, goes on to speculate what effects his experiences in Ireland may have had in forming or confirming his moral, political and religious convictions, and ends by suggesting ways in which they may have influenced *The Faerie Queene*.

One of the things used by Saunders as part of his evidence is the Pastorella episode in Book VI. J. C. Maxwell, in *The Truancy of Calidore*, considers the same episode and argues that, although Calidore is neglecting his main quest, the episode itself is relevant to the theme of Courtesy; that 'Spenser is trying to work simultaneously with the antitheses: "fidelity to quest *versus* life of retirement" and "court *versus* country"' and does not keep the first terms distinct; and that the confusions and badly-managed allegory in Book VI are not symptoms of a permanent reaction against formal allegory on Spenser's part, but arise from the specific nature of Courtesy, which is a virtue not easily allegorized in the typical *Faerie Queene* pattern of conflict and quest.

Virgil K. Whitaker writes on *The Theological Structure of the 'Faerie Queene', Book I* and stresses the pervasiveness of fundamental theological doctrine in Elizabethan literature. His thesis is that the moral allegory of Book I is theological in structure and that it is 'organized according to the arrangement of Christian doctrines customary in Renaissance theological treatises and confessionals'. The key episodes follow the sequence: original sin, problems associated with justification, the church and its functions, the sacraments. But 'Spenser's method is not a rigorous and unyielding allegory but rather a compromise among conflicting elements'.

W. J. B. Owen's *In These XII Books Severally Handled and Discoursed* reverts to a question he had studied earlier (see *Y.W.* xxxi. 149) and adds further arguments in support of his contention that the Prefatory Letter to *The Faerie Queene* describes, not the poem as we have it, but a version planned in 1590 but never written.

Modern critics have generally tended to excuse Red Cross for

being deceived by Duessa. Kerby Neill in *The Degradation of the Red Cross Knight* argues that since a Christian 'is responsible for keeping his reason clear and in command, and God gives him sufficient grace to do so', Red Cross is guilty because he allows his reason to be blinded by passion, thus becomes the victim of diabolic illusions of the senses, and so descends into habitual sin to escape from which requires hard spiritual exercises and a special operation of grace.

C. E. Mounts, in *Spenser and the Countess of Leicester*, rejects the theory that Spenser forfeited Leicester's favour and had to go to Ireland at the end of 1579 as a result of something about the French marriage in a lost version of *Mother Hubberds Tale*. He suggests that the peccant matter was *The Shepheardes Calender*, March, lines 19–21, which refer to a light country lass named Lettice. What with his recent secret marriage to Lettice Knollys and the gossip about his adultery with her before the marriage, Leicester may well have reacted violently to such an allusion, whether innocent or deliberate, in a poem by one of his dependents. Mounts cannot believe that Spenser would have dared deliberately to warn Leicester about Lettice's character in this way, but it is almost as difficult to believe that Spenser could, if Mounts's picture of the situation is correct, have been ignorantly innocent.

In the final article R. Gottfried assembles the testimonies of critics through two centuries that *The Pictorial Element in Spenser's Poetry* is its most striking quality, and he proceeds to ask whether in fact it is. He contends that inconsistencies can be demonstrated which show that Spenser was not really visualizing his scenes; that he constantly subordinated visual truth to his allegorical purpose; that pictorial interest is only a minor ingredient in his art; and that, even in the 'pictorial' passages, 'Spenser's imagery is addressed to the ear rather than to the eye'.

C. M. Greig raises again the problem of *The Identity of E. K.* of *the Shepheardes Calender* (*N. and Q.*, 2 Aug.) and offers for discussion the conjecture that E. K. was Spenser's old schoolmaster, Richard Mulcaster.

R. Jenkins suggests that the Rosalind in *The Shepheardes Calender* may not be the same as the *Rosalind in 'Colin Clout's Come Home Again'* (*M.L.N.*, Jan.) whom he believes to be Elizabeth Boyle.

J. Holloway, writing on *The Seven Deadly Sins in 'The Faerie Queene', Book II* (*R.E.S.*, Jan.), argues that the Sins, considered as lapses, by reason of excess or defect, from the virtue of Temperance, provide the 'basic pattern for Book II as a whole, underlying its structure from Canto ii onward'.

In *The 'Cantos of Mutability': Spenser's Last Testament of Faith* (*U.T.Q.*, Jan.) J. L. Stampfer urges that the cantos are not fragments of a Legend of Constancy but 'a complete, finished, and exquisitely integrated poem', written in the last few months of Spenser's life, and that they compress into a little over two cantos the 'final integration of secular and religious ideals that Spenser might have spun out . . . through six more books' of *The Faerie Queene*. There is also the suggestion that the tale of Faunus and Molanna alludes to Spenser's recent experiences in Ireland; and there are comments on the handling of allegory in the successive books of *The Faerie Queene*. The short essay on *Fortune and Mutability in Elizabethan Literature* (*Cambridge Jnl.*, Mar.) by R. Chapman may be mentioned here as relevant to the *Cantos of Mutabilitie*.

D. C. Allen suggests that *Spenser's Radigund* (*M.L.N.*, Feb.) owes her name and the outline of her character to the Rhodogune, daughter of Artaxerxes II, mentioned by Plutarch and by Philostratus the Younger.

Sir John Salisbury of Lleweni is thought to be the Turtle of Robert Chester's *Love's Martyr* (see *Y.W.* xxxii. 168). Using evidence from this book, C. H. Green identifies *Sir John Salisbury as Spenser's Timias* (*Univ. of Texas Studies in English*) in *The Faerie Queene* in place of Raleigh who has hitherto been nominated, although with hesitation.

W. J. B. Owen agrees with R. J. Schoeck (see *Y.W.* xxx. 146) that Spenser used verbal repetitions to link his stanzas together, but in *'Orlando Furioso' and Stanza-Connection in 'The Faerie Queene'* (*M.L.N.*, Jan.) he argues that Spenser learned the device not from Virgil but from Ariosto.

F. Kermode suggests the solution of reading 'mete' for 'deeme' in *A Spenser Crux: 'The Faerie Queene', II. v. 12. 7–9* (*N. and Q.*, 12 Apr.). The emendation still leaves the passage difficult and strained.

H. F. Kearney in *Richard Hooker: A Reconstruction* (*Cambridge Jnl.*, Jan.) studies the position of the *Polity* in the twin traditions of political philosophy: the tradition that approached the problem as one of Reason and Nature and the tradition that approached it as one of Will and Artifice. The *Polity* is usually placed in the first tradition, largely, thinks Kearney, because of its Thomistic Book I, but he argues that Hooker's was 'a mind torn between these two ways of looking at law, and finally turning perhaps to the tradition of Will even though it began with Reason'.

This conclusion is similar to, but not quite the same as, that reached by P. Munz in his study[14] of Hooker's philosophy. Munz sees a threefold tradition: that which, regarding natural Reason as made by the Fall an unreliable guide, was driven to rely exclusively on revealed divine law; that which regarded Reason as impaired, but still competent within its sphere, though requiring supplementation by revealed law; and that which made a rigid distinction between the order of nature and the order of supernature, and while recognizing the competence of reason and revelation each in its respective order, refused to admit that the two orders were in any way interdependent or supplementary. In so far as the second view is a compromise 'it shades off, imperceptibly to start with, but irresistibly under the duress and pressure of real life and political struggle, into the first or the third type'. Munz's subject, he says, is 'the tragedy and failure' of this second attitude in Hooker, whose failure to maintain his point of view resulted, it is suggested, from his not appreciating the humanism of Renaissance Platonism and failing to incorporate it in the Anglican tradition.

A. S. P. Woodhouse in his paper on *Religion and Some Foundations of English Democracy* (*Philosophical Rev.*, Oct.) discusses the contribution of Hooker and refers also to some seventeenth-century writers.

In the first chapter of his book on Sidney, Shakespeare, and Beaumont and Fletcher[15] J. F. Danby expands his thesis (see *Y.W.* xxx. 139) about the effect on Elizabethan poets of their personal social status. In the second and third chapters he defends the *Arcadia* as a great and serious achievement worthy of the respect

[14] *The Place of Hooker in the History of Thought*, by Peter Munz. Routledge & Kegan Paul. pp. x+217. 18*s*.

[15] *Poets on Fortune's Hill*, by John F. Danby. Faber. pp. 212. 18*s*.

with which the seventeenth century regarded it. His discussion of the moral philosophy underlying and conditioning the story and the characterization is particularly interesting. The rest of the book falls to be noticed elsewhere.

Irving Ribner in *Sir Philip Sidney on Civil Insurrection* (*Jnl. of the Hist. of Ideas*, No. 2) considers one aspect of the political philosophy of the revised *Arcadia*. In both the old and the new *Arcadia* Sidney is an exponent of the orthodox Tudor doctrine: subjects may confidently expect that God will destroy the tyrant but they are themselves bound to passive obedience. Ribner's other article on *Machiavelli and Sir Philip Sidney* (*Univ. of North Carolina Record*) has not been procurable.

In his revision of the *Arcadia* Sidney adds a good deal of genealogical detail and stresses the noble birth of his main characters. In his 'Defence of the Earl of Leicester', written in 1584, he was intensely concerned to defend the nobility of his Dudley ancestors. D. E. Baughan makes these points in *Sidney's 'Defence of the Earl of Leicester' and the Revised 'Arcadia'* (*J.E.G.P.*, No. 1) and suggests that they constitute an argument in support of the theory that Sidney made the revision in a short period of intense labour in 1584 just after the composition of the 'Defence'.

Jean Jacquot writes on *Religion et Raison d'État dans l'Œuvre de Fulke Greville* (*Étud. ang.*, Aug.). The texts chiefly studied are the *Treaties* and the plays, especially *Mustapha*, and Greville's ideas are related to his biography to illuminate 'cet homme dont la vie spirituelle fut profonde, ce penseur audacieux [qui] fut aussi un courtisan prudent et soucieux de parvenir'. The conclusion is: 'L'idée de la Chute est profondément enracinée en lui. Et il voit dans l'extrême corruption de l'homme un motif pour changer le moins possible la société, et supporter patiemment les injustices dont souffrent les autres.'

The beginning of Thomas Morley's *Plain and Easy Introduction to Practical Music* (1597) is one of the best-known passages of Elizabethan prose. It describes the embarrassment of an unmusical guest when he is pressed after supper to join in part-singing at sight; and it is regularly quoted by writers on Elizabethan social

life. Whether it is wise to take the passage as a veracious transcript from life seems doubtful. Morley was clearly writing a 'blurb' for his book; and the subsequent dialogues, in spite of many vivid touches, are obviously not realistic: the Master meets Philomathes, his pupil, on three occasions, and brings him in these three sessions from musical illiteracy to the writing of elaborate five-part counterpoint. The *Introduction* has been out of print for some years and a new edition is useful. The present edition[16] by R. A. Harman is designed for musicologists, and seems excellent for that purpose, with erudite explanations of technical difficulties and transcriptions of the musical examples into modern notation. Students of language and literature, however, will have to use caution in quoting from this text. The editor takes the liberty of printing 'line' for 'rule', 'stave' for 'verse', 'octaves' for 'eights', 'dot' for 'prick', and so on—regrettably, one feels, since explanatory footnotes would have prevented any misunderstanding and made it unnecessary to tamper with the text.

R. C. Simonini, Jr. contributed to *Taylor* (see p. 146) an essay on *John Florio, Scholar and Humanist* in which he sketches Florio's life, discusses the canon of his writings, and offers an estimate of his attainments and character. Simonini has also a similar article on *The Italian Pedagogy of Claudius Hollyband* (*S. in Ph.*, Apr.) in which he deals with Hollyband's three textbooks for the beginner in Italian.

Rosemary A. Sisson argues that *William Perkins, Apologist for the Elizabethan Church of England* (*M.L.R.*, Oct.), famous in his day and during the first half of the seventeenth century, has been thereafter unjustly neglected. She claims for him the mastery of 'a superb English prose style', plain but capable of richness and variety, which entitles him to a place of importance in the history of our literature. He became neglected, it is suggested, because as a man of independent conscience whose chief enemy was Rome, he was of little use to the Church in the age when the dangerous enemy was Nonconformity.

[16] *A Plain and Easy Introduction to Practical Music*, by Thomas Morley, ed. by R. Alec Harman, with a Foreword by Thurston Dart. Dent. pp. xxix+326. 35*s*.

Phyllis Bartlett, writing on Chapman's poem *Ovids Banquet of Sense* (*N. and Q.*, 2 Feb.), reports continued failure to discover any Ovidian source and concludes that the title, design, and development of the poem were Chapman's own inventions.

Thomas Harriot's Reputation for Impiety (*Notes and Records of the Royal Soc. of London*, May) deserves the careful study J. Jacquot makes of it. It is important for its bearing on the history of ideas and, from the literary point of view, for its bearing on the charges of atheism brought against Marlowe and Raleigh.

E. H. Miller lists the *Deletions in Robert Greene's 'A Quip for an Upstart Courtier'* (*H.L.Q.*, May) and suggests that Greene's motive for cutting out frivolous or offensive passages was the sincere repentance he describes in *A Groatsworth of Wit*. In *Further Notes on the Authorship of 'The Defence of Cony-Catching'* (*1592*) E. H. Miller collects (*N. and Q.*, 11 Oct.) parallels of matter, style, phraseology, and tone between the *Defence* and Greene's acknowledged pamphlets and concludes that the *Defence* was not a genuine attack but a hoax written by Greene himself. *A Proverb of Greene's emended* (*N. and Q.*, 15 Mar.) by W. F. McNeir is 'Hercules shoo on a childs foot'. In *Penelope's Web* (1587) this is given with the reading *Achilles foot*.

R. L. Eagle extracts items concerned with the studies and the health of the young Bacon from *Dr. Whitgift's Accounts for Francis and Anthony Bacon at Trinity, Cambridge* (*N. and Q.*, 26 Apr.).

H. Fisch writes on *Bacon and Paracelsus* (*Cambridge Jnl.*, Sept.) as exponents of two different attitudes to the study of nature. The Paracelsian tradition envisaged science as a means to a profounder understanding of the Divine Nature, but the Baconian and Cartesian approach was to insulate science from divinity and to make power over nature the aim of scientific study; and this approach, Fisch suggests, has allowed science to develop a 'demonic', uncontrolled autonomy which now seems to threaten man's very existence.

Discussing the relationship of *Drayton and the Countess of Bedford* (*S. in Ph.*, Apr.) Dick Taylor, Jr. seeks to discover why, if Drayton broke finally with the countess about 1603, he retained

his poems to her and her family in the editions of his work up to 1619 and only then removed them. Bibliographical evidence is produced to support the conjecture that the poems were retained simply to avoid trouble and expense to the printer, and that the edition of 1619 was Drayton's first unhindered opportunity to eliminate the Countess's name from his collected poems.

F. Allen finds the penultimate line of Jonson's '*Drink to me only . . .*' (*N. and Q.*, 12 Apr.) objectionable in sense and taste, and offers as an improvement, 'Since when it has a fragrance rare'. J. Burke-Severs comes to the rescue (ibid., p. 262) and gently explains what the point of the poem is.

Virgil B. Heltzel discusses the life and the book of *Haly Heron: Elizabethan Essayist* (*H.L.Q.*, Nov.). Heron's book, *A Newe Discourse of Morall Philosophie* (1579), survives in a unique copy in the British Museum, and few people can be familiar with it. It antedates William Paulet's *Idleness* (1586) which has been claimed as the earliest English book of essays. Although it seems unlikely that Heron could have read *Euphues*, his style has some of the characteristics of Lyly's. His book is also an early specimen of the English manuals for courtiers. Heltzel reprints one of the nine essays, that 'Of Wine and Women', as an appendix to his article.

'*Christs Teares*' *and the Literature of Warning* (*Eng. Stud.*, No. 6) by E. D. Mackerness is an account of the use made of Josephus's story of the fall of Jerusalem in various writings both earlier and later than Nashe's *Christs Teares over Jerusalem*. Nashe's work, it appears, should be regarded as part of a long tradition which holds up the fall of Jerusalem as a warning to wicked cities in modern times.

P. Simpson prints from a manuscript draft of the epigrams (in the Bodleian) eight *Unprinted Epigrams of Sir John Davies* (*R.E.S.*, Jan.). Davies appears to have rejected these on revision—they are not very good—and he printed sixteen epigrams which do not appear in the manuscript.

I. A. Shapiro provides evidence that *Thomas Campion's Medical Degree* (*N. and Q.*, 8 Nov.) of Doctor was conferred on him by the

University of Caen on 10 Feb. 1605. J. V. Cunningham suggests in *Campion and Propertius* (*P.Q.*, Jan.) that although Campion's 'My Sweetest Lesbia' begins as a version of Catullus 5, the rest of the poem is inspired by Propertius.

Gwyn Jones's edition[17] of *Salmacis and Hermaphroditus* is a collector's, not a student's book. It is handsomely got up and decorated with coloured engravings. The text is derived from the Bodleian copy of the original edition of 1602, but the five introductory poems are omitted, presumably to improve the looks of the opening pages. Gwyn Jones, like most modern scholars, rejects the seventeenth-century attribution of the poem to Francis Beaumont. The poem is one of the progeny of *Hero and Leander* and elaborates on a passage in Ovid's *Metamorphoses*. The influence of *Venus and Adonis* is distinctly perceptible in several passages. In his book noticed above (see p. 149) Hallett Smith devotes some pages to a detailed discussion of the poem and there is no need to say more here.

C. S. Lewis points out that '*The Sheepheard's Slumber*' (*T.L.S.*, 9 May), poem 133 in *England's Helicon*, is from *Churchyardes Chance*, 1580.

[17] *Salmacis and Hermaphroditus*, ed. by Gwyn Jones. Golden Cockerel Press. pp. 46. Limited to 380 copies. Price not stated.

X

THE ELIZABETHAN PERIOD: POETRY AND PROSE

II. THE EARLIER STUART AGE AND THE COMMONWEALTH

By ARNOLD DAVENPORT

THERE is a good deal of work to be noticed in this chapter, especially on Milton, Donne, and Marvell. As usual, the work on Milton is reserved for the end of the chapter, and the rest is arranged chronologically.

The most substantial piece of work on general themes is Herschel Baker's 'studies in the decay of Christian Humanism in the earlier seventeenth century'.[1] These cover so much ground and notice so many of the great writers of the century that a *Y.W.* paragraph must necessarily be inadequate. The book deals with that 'conflict between inherited and newly formulated values which . . . gives the period its peculiar poignancy'. The book as a whole is thus a contribution to the history of ideas, but chapters of special interest to students of literature are those which deal with the themes of Death and Time (Marston, Raleigh, Browne, Donne, &c.), the uses of Reason (Neo-Stoicism, Platonism, Milton, &c.), the Anglican-Puritan controversy (Hooker, Milton, Baxter, Taylor, &c.) and the Baconian revolution.

By means of brief summaries of and comments on the economic doctrines of a number of (chiefly pre-Restoration) Utopias,[2] J. K. Fuz seeks to show 'the long line of thought behind many concepts which, to the modern reader, may seem obvious truths'. The truths in question are that economic measures should be aimed at finding a 'solution for the problems of poverty and social backwardness'.

[1] *The Wars of Truth*, by Herschel Baker. Staples Press. pp. xi+390. 35*s*. American price not stated.

[2] *Welfare Economics in English Utopias from Francis Bacon to Adam Smith*, by J. K. Fuz. Martinus Nijhoff, The Hague. pp. vii+112. 7 florins.

A study[3] of English casuistry during the seventeenth century by T. Wood is primarily of interest to students of divinity, but many of the writers who dealt with cases of conscience have also literary merits on which Wood touches. The divine in whose work he is specially interested is Jeremy Taylor, but there are pages devoted to William Perkins, Joseph Hall, Richard Baxter, and other lesser figures.

J. A. Mazzeo's *Critique of Some Modern Theories of Metaphysical Poetry* (*Mod. Phil.*, Nov.) makes the interesting approach of going back to seventeenth-century critical theories of the 'conceit' and concludes that modern descriptions of 'metaphysical' poetry are less satisfactory than the earlier ones, which regarded the conceit as a literary method of presenting a part of the universal network of real analogies in the actual world. 'The "metaphysical" poets and their contemporaries possessed a view of the world founded on universal analogy and derived habits of thought which prepared them for finding and easily accepting the most heterogeneous analogies'.

An interesting essay on '*The Dissociation of Sensibility*' (*Scrutiny*, xviii. 3) by H. W. Smith first postulates a Lutheran dichotomy of matter and spirit, and then goes on to argue that what we really find in Donne is not a unified sensibility but a violent attempt to draw the divided worlds into some unifying relationship, the attempt being evidence of the lack of unity and the need felt for it. With the dominance of Puritan-bourgeois philosophy towards the end of the century (Smith accepts Tawney's interpretation) the attempt at unification was no longer made. It would be interesting to hear from some competent French scholar how far this explanation will stand if it is applied to the comparable changes in French taste and culture.

In his paper *Puritans and the Reform of Prose-Style* (*E.L.H.*, Dec.) H. Fisch urges that the 'effort to limit the use of rhetoric and assure the predominance of a plain and severe style' should not be assigned, as it has often been, solely to the Restoration and the Royal Society, or even to the work of Francis Bacon, but in part

[3] *English Casuistical Divinity during the Seventeenth Century*, by Thomas Wood. S.P.C.K. pp. 158. 12*s.* 6*d.*

at least to the doctrine and the practice of Elizabethan Puritan preachers and writers such as Lawrence Chadderton and his successors in the seventeenth century. Hall, Baxter, the Cambridge Platonists, Tillotson are noted as masters of plain prose who had been under Calvinist influence.

Jean Jacquot's paper on *Sir Charles Cavendish and His Learned Friends* (*Annals of Science*, Mar. and June) is a 'contribution to the history of scientific relations between England and the Continent in the earlier part of the seventeenth century'. Hobbes is the most famous of the English 'learned friends'.

Under the title *The 'Ruines of Mankind': The Indian and the Puritan Mind* (*Jnl. of the Hist. of Ideas*, No. 2) R. H. Pearce discusses New England Puritan views, as expressed in seventeenth-century writings, on the ethical and theological problems presented by the mere existence of the Indians.

C. C. Mish has published the first two parts of a check-list of English Prose Fiction[4] which when complete will cover the whole of the seventeenth century. The work is mentioned here because it will be useful not only to bibliographical specialists but to all students of English fiction.

Leila Parsons gives details from accounts in the Record Office of the activities of *Prince Henry (1594–1612) as a Patron of Literature* (*M.L.R.*, Oct.). Among the miscellaneous items of expenditure are sums of money to Sylvester, Drayton, William Cheke, Thomas Lydiat, and to 'a stranger' and 'a poore scholler' who presented books to the Prince.

James Reeves has edited[5] for the general reader a good selection of Donne's best and most characteristic poems. The longer poems are excluded, but the best of the *Songs and Sonets* and the shorter religious poems are there. The introduction is a short essay which

[4] *English Prose Fiction 1600–1640*. pp. v+34. *English Prose Fiction 1641–1660*. pp. iii+21. Both by Charles C. Mish and published by the Bibl. Soc. of the Univ. of Virginia. Cyclostyled and paper-backed. $1.00 each. See Chapter XI, n. 5, and Chapter XV, n. 8.

[5] *John Donne: Selected Poems*, ed. by James Reeves. Heinemann. pp. xvii+104. 6*s*.

admirably directs the newcomer's attention to the essential things. The notes consist chiefly of summary-paraphrases of the arguments of the poems. The little book makes a very good first introduction to Donne's poetry.

The edition[6] of Donne's poetry and selected prose by C. M. Coffin is a reprint of John Hayward's Nonesuch text, with some rearrangement and a few additions. Collation of some score of pages taken at random suggests that the copy-text is accurately reproduced. Coffin's introduction is sound and solid and constitutes a sane and balanced essay on Donne's work and his reputation during this century.

Donne's *Essayes in Divinity* have been difficult to obtain since they have been reprinted only once (Jessop's edition of 1855, now rare) and the original edition of 1651 is not a common book. Critics have on the whole thought little of the *Essayes*, and the general reader, with only five prayers from them available to him (in the Nonesuch edition), was in no position to form his own opinion. A new edition was needed, and a good edition is welcome indeed. This Evelyn M. Simpson has now given us,[7] and her introduction is admirable too. She places the *Essayes* in a central position in Donne's work. They have close links with the earlier poems —very interesting parallels are pointed out between passages here and some of the finest lines of the *Anniversaries*—but 'the melancholy which pervaded his mind during the writing of the Anniversaries has vanished. His subject during the first half of the book is the creation of the world, and he looks upon the world with admiring eyes'. The *Essayes* are also a new departure, and foreshadow the *Sermons* and the *Devotions* in thought, tone, and even at times in style. The *Essayes* were left in a rough state. Donne never gave them the polishing he was accustomed to give to his prose before he published it; but the editor is justified in claiming high merit for some of the best passages. The editorial work on the text is both good and unobtrusive, there is a useful appendix on Donne's sources, and the Commentary is excellent. After this sample, one looks forward even more eagerly to the promised edition of Donne's *Sermons*.

[6] *The Complete Poetry and Selected Prose of John Donne*, ed. by Charles M. Coffin. Random House, Modern Library. pp. xliii+594. $1.25.

[7] *Essays in Divinity by John Donne*, ed. by Evelyn M. Simpson. O.U.P. pp. xxx+137. 15*s*.

P. Legouis surveys *L'État présent des controverses sur la poésie de Donne* (*Étud. ang.*, May) and considers in particular the views of J. E. V. Crofts, C. S. Lewis, Joan Bennett, and J. B. Leishman, especially the last (for whose book see *Y.W.* xxxii. 174). One of the main subjects is the possible element of autobiography, according to these critics, in the poems of Donne. Legouis—rightly, one feels—argues that the only sound evidence is what little external evidence exists, that knowledge of the name of the loved woman is not usually important for our appreciation of a given poem, and that purely subjective convictions about the 'sincerity' or otherwise of the supposed 'autobiographical' poems are untrustworthy. He concludes with comments on the books about Donne by D. Louthan and H. H. Umbach (see *Y.W.* xxxii. 174, 178). Legouis also adds to his note (see *Y.W.* xxxii. 177) on the parallel passages on *Le Thème du Rêve dans le 'Clitandre' de Pierre Corneille et 'The Dreame' de Donne* and now (*Rev. d'Hist. du Théâtre*, No. 4) plausibly suggests that Donne's poem came to Corneille's notice through his friend Constantin Huyghens who knew Donne and his work, and printed a translation of 'The Dreame' in his collection *Korenbloemen* (1658).

The *Anniversaries* are still a critical quicksand, and irreconcilable interpretations continue to appear. In the essay called *The Double Journey of John Donne* (*Taylor*, see p. 146) D. C. Allen discusses why Donne's *The Progress of the Soul* was left unfinished in 1601, and why the poem was doomed to fail. The plan called for an enormous narrative poem based on Pythagorean metempsychosis. This doctrine had traditionally been received in two ways: as a piece of nonsense offering scope for satirical mirth, and as an evil heresy. Donne proposes to adopt both attitudes in the one poem. The whole was to be satirical and embroidered with subsidiary satirical asides, and loaded with provocative, learned allusions. The poem fell to pieces from its internal conflicting strains. Yet the underlying impulse of the poem was fulfilled in *The Progresse of the Soule*, 1611, which is also an *iter spirituale*, but avoids the weaknesses of the earlier poem. The theme 'of the journey of a soul through human history was . . . repugnant to Donne's mature sensibilities and intellectual receptivities; that of the soul's journey to God was not'.

M. Bewley concentrates on the *Anniversaries* in his essay on

Religious Cynicism in Donne's Poetry (*Kenyon Rev.*, autumn) and interprets them as 'in effect celebrating—albeit *secretly* celebrating —Donne's apostasy from the Roman Church'. The *Anniversaries* are a kind of private joke, 'virtual blasphemy': Elizabeth Drury is dead, and so is the Roman Church; her virtues remain only as ghostly traces, and there is something spurious about the apparent life of the Anglican Church. The eulogy of the dead girl (and of the Anglican Church) is 'a time-serving courtier's outrageous flattery . . . a cryptic indictment of the motives Donne had gradually been compelled to act on in his search for worldly advancement'. The poems are 'the culmination of Donne's long and steady growth in cynicism'.

In her admirable edition[8] of Donne's religious poetry, Helen Gardner directly contradicts Bewley's interpretation at several vital points. She urges that at no period in his life did Donne lose faith in the fundamental Christian doctrines. Further, 'the transformation of the Jack Donne who wrote the *Satires* and *Elegies* into the Dr. John Donne, Dean of St. Paul's, was not the result of a sudden revelation of truths unknown before, or of any sudden moral revulsion. There is no trace of any period of religious or moral crisis in Donne's works. The change was a gradual one, brought about by the circumstances of his life and the maturing of his mind and temperament.' Secondly, she assigns, by several lines of argument, the *Holy Sonnets* to 1609—earlier than the *Anniversaries*—and finds in them a note of anguish, but not of cynicism. 'The two poles' between which they oscillate 'are faith in the mercy of God in Christ, and a sense of personal unworthiness that is very near to despair.' She even suggests that the second *Anniversary* completes the sonnets on the Last Things by a meditation on the joys of heaven.

In the introduction the general discussion of Donne's religious poetry is very good; the examination of the problems is clear and careful; and the account of the text in manuscript and the first two editions is scrupulous. The sonnets are arranged in sequences suggested by internal evidence and supported by the testimony of manuscripts. It is suggested that the traditional Meditation of the Ignatian kind was influential on both theme and form. The

[8] *John Donne: The Divine Poems*, ed. by Helen Gardner. O.U.P. pp. xcviii+147. 25*s*.

commentary is detailed and helpful, and pays special attention to problems of prosody. There are appendixes on various problems including a specially interesting one about Donne's sonnet on the Church. The edition is indispensable to serious students of Donne.

B. W. Whitlock began a long and detailed discussion by refusing to accept as *Donne's 'First Letter'* (*T.L.S.*, 22 Aug.) the letter in the Burley MS. describing a storm. I. A. Shapiro replied, under the title *The Burley Letters* (12 Sept.), supporting Whitlock's doubts about the first letter and discussing the authenticity of the other 'Donne' letters in the collection. The discussion was continued by Whitlock (19 Sept., 3 Oct., 14 Nov.), Shapiro (26 Sept.), D. Novarr (24 Oct.), and R. C. Bald (24 Oct., 19 Dec.).

R. C. Bald also wrote (*H.L.Q.*, May) on *Donne's Early Verse Letters* (those in Grierson, i. 203–14) arguing from allusions to datable events that the poems were, with one possible exception, written between 1592 and 1594, not 'from 1597 to about 1607–8' as Grierson suggested.

There are a few notes on Donne's life and reputation. A useful article on *Donne's Birthdate* (*N. and Q.*, 19 July) by I. A. Shapiro surveys the available evidence and concludes that Donne was born 'between 24 January and 19 June, 1572'. M. Skinner argues, against Gosse, *John Donne not in Germany in 1602* (*N. and Q.*, 29 Mar.). The Dunne mentioned in the letters on which the conjecture rested was Sir Daniel Dunne the lawyer, not the poet. R. M. Frye prints, in *John Donne, Junior, on 'Biathanatos': A Presentation Letter* (*N. and Q.*, 8 Nov.), the text of the letter from the autograph on a blank page of a copy of *Biathanatos* (1646) now in the Princeton Theological Seminary Library. Discussing *Further Allusions and Debts to John Donne* (*E.L.H.*, Sept.) F. Eldredge considers what they tell us of the ordinary seventeenth-century reader's appreciation of Donne's poetry.

Robert Burton and the New Cosmology (*P.Q.*, June) by R. M. Browne describes the results of comparing the alterations and additions to passages on astronomy in the first six editions of the *Anatomy of Melancholy*, especially in the 'Digression of Air'. The following points are of interest. Burton was critical of the traditional Aristotelian-Ptolemaic cosmology from the first edition;

when, therefore, he criticizes the new astronomy, it is not as a champion of the old. Melancholist as he is, he shows little interest in the current doctrine that nature is deteriorating—a doctrine that has been supposed to be one cause of seventeenth-century melancholia. His main objections to Copernicanism were, first, the plausible argument that it entailed an infinity of inhabited worlds —a concept in its turn entailing serious theological difficulties, although it was an idea that had its fascination for Burton's imagination. His second objection was the sound point that, since no annual parallactic shift could be observed in the stars, they must be at distances as incredibly great as the incredibly high speed of the diurnal revolution of the firmament required by the geocentric theory. His knowledge was wide rather than deep; he was often inaccurate about details; and 'he knew few of the answers, but all of the questions'.

W. R. Mueller's book, *The Anatomy of Robert Burton's England*, has not been received and cannot be noticed; but from its title it would appear to be relevant at this point.

Apart from scholarly investigations of the text and the sources of William Drummond's poetry, criticism of his work has for the most part been tentative and incidental. A detailed study of the man and his verse was a piece of work that needed doing, and F. R. Fogle has done it with appreciative enthusiasm and scholarly thoroughness.[9] In four chapters he surveys the literary and personal development of Drummond, discusses Drummond as a sonneteer, as a writer of madrigals, epigrams, songs, and occasional poetry, and ends with a fifth chapter of conclusions. There are two appendixes: one giving Drummond's reading-list for the years 1606–14, and the other a selection of poems from volume x of the Drummond MSS. in the National Library of Scotland. The final verdict on his achievement may be quoted. 'That Drummond was an imitative poet is true enough . . . but in adopting the traditional attitudes and mannerisms . . . he transforms them by the intensity of his own experience into something that is unique and personal. . . . In his best poetry he achieves a purity of diction and an

[9] *A Critical Study of William Drummond of Hawthornden*, by French Rowe Fogle. King's Crown Press and O.U.P. pp. xvii+236. 26*s*. American price not stated.

elevation of thought that place him clearly in the front rank of the poets of the imitative school.' For sustained effort in the sonnet form he is surpassed only by Shakespeare.

R. Ellrodt discusses *William Drummond's Revision of 'A Cypresse Grove'* (*M.L.R.*, Jan.) for the edition of 1630.

William Bradford's famous manuscript account of the Pilgrim Fathers and the early history of the Plantation has appeared in many editions including the facsimile of 1896 and the standard edition of 1912. S. E. Morison's edition[10] is pleasantly designed and printed, and carefully modernized in spelling and punctuation. Rearrangement of the contents allows the story to proceed uninterrupted by the recital of inessential official documents, but all Bradford's material is printed. There are helpful notes and a good index. The result is a much more readable and not less scholarly presentation of Bradford's history.

Joan Grundy, writing on *Tasso, Fairfax, and William Browne* (*R.E.S.*, July), shows that in his description of the trial and execution in *Britannia's Pastorals*, II. v, Browne was drawing on both Tasso's Italian and Fairfax's English translation. Noting the character of his borrowings, she comments that Browne was not concerned to create pastorals out of exclusively English material, but to transplant to the English language familiar pastoral themes from foreign literatures: 'Britain got her Pastorals largely by adoption.'

R. Skelton reprints a poem signed F. Q. in Arthur Warwick's *Spare Minutes* (1637) and suggests that it was by *Francis Quarles* (*N. and Q.*, 2 Feb.). R. C. Elsley notes that the epigram '*God and the Soldier . . .*' (*N. and Q.*, 10 May) ascribed to Thomas Jordan in the *Oxford Book of Quotations* is really by Francis Quarles. He adds further details about the history of the quatrain.

Rosemund Tuve's main argument in her very useful book[11] on Herbert is that some 'new critics' have gone astray in their interpretations because they lacked the sheer information necessary. All poets necessarily take for granted a great deal of common knowledge, and the knowledge that was common to all highly

[10] *Of Plymouth Plantation, 1620–1647*, by William Bradford, ed. by Samuel Eliot Morison. Alfred A. Knopf. pp. xliii+448+xv. $6.00.

[11] *A Reading of George Herbert*, by Rosemund Tuve. Faber. pp. 216. 25*s*.

educated readers of the early seventeenth century is no longer familiar and has to be learned. The general ignorance of the commonplaces has led to misapprehensions. Loss of the common tradition makes some passages of Herbert's poetry seem like riddles; familiar connexions between widely separated ideas are no longer familiar, and the ideas seem to be yoked by violence together; ignorance of the tradition makes some of his strange symbols appear to be extraordinarily novel. Reading what was familiar and accepted as if it were brilliantly original and explosively unexpected leads to complete mistaking of the tone of the poems: a quietly meditative and deeply felt poem is read as an almost shocking display of intellectual agility and straining imagination. She studies *The Sacrifice* and finds that almost every element of this complex structure of ironies and paradoxes was ready to Herbert's hand in the liturgy and in traditional iconography: his originality is in his masterly control of the elaborate material, in his slight but powerful touches of novelty, and above all in the way his verse brings the old material and old ideas to new life.

The present writer contributed *Five Notes on George Herbert* to *N. and Q.* (27 Sept.) attempting to elucidate five difficult passages in the poems. The note on *The Sacrifice* can be ignored since Rosemund Tuve deals with the point far more thoroughly.

A. C. Howell's paper (*S. in Ph.*, Apr.) on *Christopher Harvey's 'The Synagogue' (1640)* is in effect an editorial introduction to the book and includes consideration of the development of the contents through its later editions, of its close bibliographical association with Herbert's *The Temple*, of the nature of its imitation of Herbert, and of its poetical merit. Howell has also a note on the same book in *N. and Q.* (29 Mar.).

R. G. Howarth reprints what may be *A Poem by Carew* (*N. and Q.*,.22 Nov.) signed T.C. in *Claraphil and Clarinda* (? 1670) by Thomas Jordan.

Edward Benlowes is, as Harold Jenkins firmly states on the title-page of his new biography,[12] 'a minor poet'; but as Jenkins also remarks in his introduction, 'a minor poet may sometimes reflect more faithfully than a great one the age which produces

[12] *Edward Benlowes, Biography of a Minor Poet*, by Harold Jenkins. Athlone Press. pp. xi+371. 35*s*.

them both', and although nearly 400 pages of full-dress scholarship may seem a disproportionate allowance for such a minor figure, this biography justifies itself by the light it throws on civilized life and taste in the seventeenth century. Jenkins has spared no pains to set Benlowes in his environment, and the book is full of interesting information, all carefully documented, on all sorts of topics—the treatment of recusants in the first years of James I (Benlowes's family was Catholic, but he became a fervent Protestant), life in Cambridge as an undergraduate, the grand tour, the life of a country gentleman in the middle of the century and during the Civil War, and so on. Benlowes's reading, his relationship with people like Quarles, the literary affiliations of his poetry, the development, writing, and printing of his major work, *Theophila*, are topics studied painstakingly and thoroughly. The appendixes include a good deal of material on the text and bibliography of *Theophila* which any future editor will find indispensable.

There is very little to record on Sir Thomas Browne. Rosalie L. Colie, under the title *Sir Thomas Browne's 'Entertainment' in XVIIth Century Holland* (*Neophilologus*, xxxvi), discusses Dutch interest in Browne's writings and his own connexions with Holland, especially with Leiden. Berna Moran writes (*N. and Q.*, 30 Aug., 13 Sept.) on *Sir Thomas Browne's Reading on the Turks*, commenting on Browne's views about the Turks and discussing the sources of his information (and misinformation) about the Ottomans and Islam in general. One notes Moran's paper with pleasure as another addition to the steadily increasing flow of scholarly contributions to English studies coming from the Universities of Ankara and Istanbul. G. Keynes recants about *Sir Thomas Browne's 'Religio Medici'* (*T.L.S.*, 18 Apr.) and now assents that 'the issue with 96 leaves is the true first edition'.

H. Berry prints *Three New Poems by Davenant* (*P.Q.*, Jan.) from a British Museum manuscript and argues that they were probably composed in the 1630's.

John Freeman in his edition[13] of Fuller's *Worthies* has aimed at a readable version of a fascinating book. He abridges and re-

[13] *The Worthies of England*, by Thomas Fuller, ed. by John Freeman. Allen & Unwin. pp. xvii+716. 42*s*.

arranges the contents and brings in from the *Church History* and *The Holy State* those biographies that Fuller refers the reader to but does not choose to repeat in the *Worthies*. These editorial decisions are defensible in view of his purpose; but comparison with the original shows many capricious and unannounced excisions in the text. Some of Fuller's notes are retained, and Freeman adds a number of his own—often useful; but the promise to leave the reader in no doubt which is which is not fulfilled. Frequently the reader is left to decide on grounds of style whether a note is by Fuller, Nichols, Nuttall, or Freeman, and in the short notes this is not possible. Clearly, then, this edition is no substitute for the original of 1662 and it does not supersede Nuttall's edition of 1840. Scholars cannot quite ignore it, but it is a book for the bedside table rather than the study.

In view of the criticisms here made, it should in fairness be noted that the centre-page article of *T.L.S.* for 26 Dec., *Worthies of England*, was inspired by Freeman's book and spoke favourably of it.

A considerable amount of new biographical material about Jeremy Taylor has come to light during the last fifty years, and there was need of a new full-length biography. C. J. Stranks has written a careful, detailed and scholarly account[14] of Taylor utilizing the new material. The book is written in a quiet and pleasant style, the discussion of Taylor's work as a theologian and a casuist is authoritative, and the treatment of his literary qualities is judicious and sensitive.

W. J. Brown writes about *Jeremy Taylor's Sermons* (*T.L.S.*, 11 Jan.) and in particular about unpublished summaries of eight of his sermons in manuscripts of John Evelyn.

L. C. Martin discusses *An Unedited Crashaw Manuscript* (*T.L.S.*, 18 Apr.) of the Hymn to St. Teresa which shows some interesting variants and contains a long descriptive title, probably by Crashaw, which has not hitherto been printed.

A reinterpretation[15] by J. A. Passmore of Cudworth, the Cam-

[14] *The Life and Writings of Jeremy Taylor*, by C. J. Stranks. S.P.C.K. pp. 320. 25*s*.

[15] *Ralph Cudworth, An Interpretation*, by J. A. Passmore. C.U.P. pp. x+120. 15*s*.

bridge Platonist, published in December 1951, is more important to students of philosophy than of literature, but it should have been mentioned in *Y.W.* xxxii.

We have a number of Marvell items to notice. In the first place must come a new edition[16] of Margoliouth's established edition of Marvell's poems and letters. This contains no very important changes. It consists of the corrected sheets of the first edition with a few additional notes inserted on blank pages. In the 'Coy Mistress', 'dew' now replaces the 'glew' of the first edition.

The text of the poems in D. Davison's selections[17] from Marvell is based on Margoliouth's with some slight editorial changes. The selection is particularly useful in that it includes passages from the controversial prose which is out of print and rare, and consequently difficult for the young student to sample. A feature of the notes is the citation of parallel passages from contemporary and earlier poets. The bibliography is severely selective and lists nothing later than 1946. The introduction is, rightly, designed for the general reader, not for the specialist. The following passage will indicate the critical line taken. 'Although Marvell established contact with traditional poetry by his absorption of Donne's wit and Jonson's sanity and concern for moral values, we must realize that he could only do so successfully by escaping the influence of the Cavalier poets, in whom a decay in sensibility and technique is apparent.'

Another edition[18] of Marvell's poetry by H. Macdonald reprints the poems contained in the British Museum copy of the edition of 1681 together with three additional poems. The introduction is chiefly concerned with biographical matters. The notes are not satisfactory in some respects, and will require revision for the next edition. There is also a good number of misprints, but most of these can be readily corrected by the average reader.

E. S. Le Comte studies *Marvell's 'The Nymph Complaining for the Death of her Fawn'* (*Mod. Phil.*, Nov.) and attacks the Brad-

[16] *The Poems and Letters of Andrew Marvell*, ed. by H. M. Margoliouth. 2nd ed. O.U.P. 2 vols. pp. xv+347, vii+373. 45*s.*

[17] *Andrew Marvell, Selected Poetry and Prose*, ed. by Dennis Davison. Harrap. pp. 246. 7*s.*

[18] *The Poems of Andrew Marvell*, ed. by Hugh Macdonald. Routledge & Kegan Paul. pp. xxx+206. 12*s.* 6*d.*

brook-Thomas (see *Y.W.* xxi. 163) suggestion that it is an allegory of the Crucifixion. He regards it as a witty pastoral, semi-mythological, with no subtle allegory concealed in it, and suggests, agreeing with K. Muir (see ibid. xxxii. 184), that the germ of it is probably the *Aeneid*, vii. 475 ff. Muir has this year in the *University of Leeds Review* (Dec.) a short but valuable essay on *Andrew Marvell* in which, among other interesting comments, there is an illuminating discussion of the technique of the poem 'On Appleton House'.

In his *Two Notes on Marvell* (*N. and Q.*, 29 Mar.) F. Kermode deals first with 'The Mower Against Gardens' and suggests that it is perhaps a deliberate answer to Randolph's 'Upon Love, Fondly Refused for Conscience' Sake': the two poems take opposite sides in the current version of the 'ancient debate on Art and Nature' and are similar in some other ways. In the second note, on the colour green in Marvell, he criticizes the efforts of recent commentators to find some specific sense derived from Renaissance colour-symbolism. He argues—and how heartily one agrees with him!—that it is altogether too easy for critics to ruin the subtle texture of Marvell's poetry by subjecting it to 'invasion from alien systems of thought and symbol'. Kermode later adds a further point to his first note (*N. and Q.*, p. 218), and in a paper on *The Argument of Marvell's 'Garden'* (*Essays in Criticism*, July) he extends his criticism of the commentators and adds his own interpretation of the poem. This turns out to be a complex and difficult affair which cannot be summarized here, and the reader must refer to the original paper.

Douglas Bush in *Marvell's 'Horatian Ode'* (*Sewanee Rev.*, No. 3) criticizes Cleanth Brooks's interpretation of the poem which, Bush argues, he distorts by his determination to make Marvell's views about Cromwell be such as are acceptable to a modern liberal.

W. Simeone finds *A Probable Antecedent of Marvell's 'Horatian Ode'* (*N. and Q.*, 19 July) in an 'Oade' among the manuscripts of Sir William Fanshawe. He prints the poem, and the first eleven stanzas are certainly close to Marvell's metre.

Under the title *A Civilized Poet* (*T.L.S.*, 1 Aug.) J. Carswell has a comment on Marvell's phrase 'the Royal actor' in the 'Horatian Ode'.

J. P. Cutts prints a text of *Marvell's 'Thyrsis and Dorinda'* (*T.L.S.*, 8 Aug.) from a manuscript in the British Museum written before 1645.

C. F. Bühler prints from the original (now in the Pierpont Morgan

Library, but not available to Margoliouth) the text of *A Letter by Andrew Marvell* (*N. and Q.*, 11 Oct.). It appears that the transcript used by Margoliouth was not reliable in minutiae of spelling and punctuation.

J. Lawson corrects an error about the father of *Andrew Marvell* (*T.L.S.*, 26 Sept.) and queries assumptions about the poet's school-days. H. Macdonald acknowledges (10 Oct.). N. Blakiston points out evidence that *Andrew Marvell at Eton* (*T.L.S.*, 8 Feb.) on 3 Aug. 1654 signed two leases of college houses.

W. F. Stead prints lines from a tablet in Llansantffraed Church and wonders if they are *Some Unknown Verses by Henry Vaughan* (*T.L.S.*, p. 116).

G. H. Turnbull writes (*N. and Q.*, 19 Jan.) on *Samuel Hartlib's Connection with Sir Francis Kynaston's 'Musaeum Minervae'*, an academy set up by Kynaston under Royal licence in 1635.

C. C. Mish calls attention to *'Will Summers': An Unrecorded Jest-Book* (*P.Q.*, Apr.) of 1637, not recorded in *S.T.C.* nor discussed by the scholarly books on the subject. He adds a discussion of the subject-matter of the book.

In a paper called *More Tears for Lord Hastings* (*H.L.Q.*, Nov.) H. T. Swedenberg writes on the elegiac volume on the death of Lord Hastings, *Lachrymae Musarum* (1649), and considers also three other funerary tributes for him—his grandmother Lady Eleanor Douglas's *Sion's Lamentation*, his mother's verses, now printed for the first time from the manuscript in the Huntington Library, and some Latin verses, also now printed for the first time, by Bathsua Makin, a friend of his mother.

C. C. Smith discusses (*Harvard Lib. Bull.*, winter) *Seventeenth Century Drolleries*, many of them printed during the Commonwealth and containing protests against the politics and the moral narrowness of the regime.

After a cheerful glance over the history of writings on angling, E. G. Cox turns to an account of *The Compleat Angler of a Cromwellian Trooper* (*Taylor*, see p. 146). The book in question is *Northern Memoirs, Calculated for the Meridian of Scotland; to*

which is added, The Contemplative and Practical Angler, Writ in the Year 1658 (1694) by Richard Franck.

H. B. Woolf's *Note on William Retchford* (*N. and Q.*, 5 Jan.) suggests that this pioneer of Old English studies was also concerned with two publications of 1659 and 1661.

Work on Milton is arranged in the order: miscellaneous and general topics, early poems, prose, later poems.

In an interesting piece of detective work published in *J.E.G.P.* (No. 2) under the title *Milton's 'E Nostro Suburbano'* H. Fletcher works out an argument that the Milton family acquired a suburban dwelling, perhaps in Hammersmith, about 1623 or 1624 and used it as a summer residence although their headquarters were still in Bread Street; that they gradually spent more and more time out of London until, between 1631 and 1632 they were permanently established in Hammersmith where they remained, probably until 1635, when they moved to Horton.

There are a few articles on Milton's thought. In *Milton's Power of Matter* (*Jnl. of the Hist. of Ideas*, No. 4) W. B. Hunter, Jr. traces the doctrine of 'potentia materiae' from Aristotle onwards and analyses what it means to Milton. P. A. Duhamel stresses the limitations of *Milton's Alleged Ramism* (*P.M.L.A.*, Dec.) and emphasizes the importance of Milton's disagreements with Ramus. Prompted by the appearance of F. F. Madan's *New Bibliography of the 'Eikon Basilike'* (see *Y.W.* xxxi. 269), Merritt Y. Hughes considers the *New Evidence on the Charge that Milton forged the Pamela Prayer in the 'Eikon Basilike'* (*R.E.S.*, Apr.). The article is a very useful survey of the controversy and leads to the conclusion that Milton was innocent. His bitter contempt for the king's use of the Prayer is consistent with his rooted objection to all set forms of prayer. T. Spencer assembles from Milton's writings expressions of hopes that the Greeks may revive their ancient vigour and throw off the Turkish yoke with the help of the West. These, he suggests, justify the title of his note: *Milton, the First English Philhellene* (*M.L.R.*, Oct.).

J. C. Maxwell usefully considers *Milton's Knowledge of Aeschylus* (*R.E.S.*, Oct.). He surveys the parallels alleged in the index of the Columbia edition and is forced to the conclusion that, although of

course Milton knew Aeschylus, there is no real evidence that he knew him well, since 'from the evidence of his verse alone it would be impossible to infer that he had ever read a line of him, except (and it is no doubt an important exception) for the broad structural outlines of *Samson*'. The moral is that, 'if the Aeschylus entry is a fair sample, it would be most unwise to use the Columbia index as a guide to Milton's reading'.

Constance Nicholas provides evidence that *The Edition of the Church Historians used by Milton* (*J.E.G.P.*, No. 2) was the *Historiae Ecclesiasticae Scriptores Graeci*, Geneva, 1612.

C. C. Seronsy suggests that there are similarities of style and matter in the poetry of *Samuel Daniel and Milton* (*N. and Q.*, 29 Mar.) and thinks that Daniel may have been one of Milton's models. (See also *N. and Q.*, p. 239.)

G. W. Whiting defends (*N. and Q.*, 20 Dec.) the poet against some strictures on *Milton in 'The Classical Tradition'*, a book by Francis (apparently a slip for Gilbert: see *Y.W.* xxxii. 19) Highet (published in 1949). The defence is chiefly concerned to justify Milton's diction in passages criticized by Highet.

J. M. French, M. Kelley, and T. O. Mabbott contribute to *N. and Q.* (30 Aug.) *The Columbia Milton: Fifth Supplement.*

G. F. Sensabaugh's researches into the reputation of Milton during the last twenty-odd years of the seventeenth century have now come to fruition in a useful book[19] in which he traces with careful detail the process by which Milton, propagandist of a revolutionary programme for man and society, whose influence upon the minds of men and hence upon the affairs of the day had been slight during the Commonwealth, became, by the end of the century, a theorist to whose banner many disciples had flocked. By the direct influence of his writings, and by the writings of his disciples, 'some of whom stood high in the Whig councils', he had become 'that grand Whig Milton', exponent of ideas which had worked 'a Glorious Revolution in political theory as well as in the dynasties of kings'.

In *Handel and Milton* (*Tulane Studies in English*, vol. iii) R. M. Myers surveys how Milton was treated by eighteenth-century librettists and composers, especially Handel, and considers the effect of their work on Milton's reputation.

[19] *That Grand Whig Milton*, by George F. Sensabaugh. Stanford Univ. Press and O.U.P. pp. ix+213. $4.00. 30*s*.

In his *Milton Lost and Regained* (*H.L.Q.*, Aug.) F. Fogle glances at earlier criticism of Milton but spends most of his time on a survey of the rich and exciting work done during this century.

In his essay *On Liberty in our Time: Milton and Mill* (*Western Humanities Rev.*, Spring) P. A. Christensen invokes the still-living authority of Milton's *Areopagitica* against what he regards as a sinister tendency in present-day America to be terrified of heterodoxy.

E. M. W. Tillyard uses as the organizing theme of his pamphlet on Milton[20] the relationship between Milton's life and works, on the one hand, and, on the other, the two poles of his temperament —love of contemplation and love of action. But many interesting remarks are packed into the essay, as for example the comment that the prose works reveal a Rubens-like exuberance in Milton which in his poetry was kept down by severity and fastidious scrupulousness. *Paradise Lost* is treated on the lines Tillyard has recently expounded (see *Y.W.* xxxii. 188) and is here assessed as 'worth more than all the rest of Milton's works put together'. *Paradise Regained* is regarded as a poem overtly dedicated to the real theme of *Paradise Lost*: 'that results matter less than states of mind'. It is described as a poem 'unusually compounded of twilight, trancelike descriptions, conversation . . suggesting delicately the cadences of real talk, and brilliant visions'.

The edition[21] of Milton by Cleanth Brooks and J. E. Hardy consists of the poems of the 1645 volume (excluding the Latin and Greek) together with an appendix containing the short English poems printed after 1645. Part II of the book consists of critical discussions of the 1645 poems. The criticisms vary in quality. Some are of the kind that must be heard annually in a hundred lecture rooms, others are original contributions of considerable importance to Miltonic appreciation. Some are new; others, such as the essays on 'L'Allegro' and 'Il Penseroso' and on *Comus*, have, substantially, appeared before. As one expects from such distin-

[20] *Milton*, by E. M. W. Tillyard. Longmans, for The British Council. pp. 54. 2*s*.

[21] *Poems of Mr. John Milton*, ed. by Cleanth Brooks and John Edward Hardy. Harcourt, Brace & Co. 1951 but apparently not yet (Apr. 1954) published in England. pp. xvi+[6]+353. Price not stated.

guished practitioners of the New Criticism, there is a good deal of illuminating comment on the interplay of images and their part in the poetic whole. One may not always wholly agree with the critical assessment—one hesitates about the treatment of Sonnet viii, for instance—but one usually profits from the discussions. If one is to make a general reservation it is that the element of paraphrasable, prose sense is sometimes given less than its due weight. The Glossary makes it clear that the editors have had in mind an audience of raw beginners, and this may account for the exhortatory note occasionally audible in the criticisms. But no one seriously interested in Milton can afford to be put off the book by such concessions.

A. Oras in *Milton's 'Upon the Circumcision' and Tasso* (*N. and Q.*, 19 July) rejects the suggestion of Brooks and Hardy that the poem is irregular and experimental in form. He points out that it is a regular *canzone*, and very similar in structure to Tasso's *canzone* on the Madonna of Loreto. It was also Brooks's criticism of Milton that prompted J. C. Ransom's ironically flavoured essay called *Why Critics don't go Mad* (*Kenyon Rev.*, Spring) in which he has stimulating and valuable things to say about poetry in general and about Milton and Marvell.

E. M. W. Tillyard introduces a school edition,[22] with notes by P. B. Tillyard, of *Comus and Some Shorter Poems of Milton.*

With reference to 'L'Allegro' P. B. Tillyard and E. B. C. Jones discuss *What is a Beck?* (*T.L.S.*, 25 July, 8 Aug.).

W. R. Parker in his *Notes on the Chronology of Milton's Latin Poems* (*Taylor*, see p. 146) offers conjectures on the dates of ten of the poems. It is impossible to summarize his arguments, but it may be useful to name the poems he discusses. They are: Elegies 1, 3, 7, In obitum Procancellarii medici, In quintum Novembris, Naturam non pati senium, ad Patrem, Philosophus ad regem, ad Salsillum, Mansus.

Discussing the curious form of the poem, Gretchen Finney makes the interesting suggestion that we should seek not a literary but *A Musical Background for 'Lycidas'* (*H.L.Q.*, Aug.). She analyses

[22] *Comus and Some Shorter Poems of Milton*, ed. by E. M. W. Tillyard and Phyllis B. Tillyard. Harrap. pp. 223. 6*s.* 6*d.*

the poem from the point of view of a musician who proposes to set it, and finds that the resulting musical form is very similar to that of the music drama developed by the Florentine school. Comparison with *La Favola d'Orfeo* by Striggio, set by Monteverdi, 1607, and with *La Morte d'Orfeo* by Landi, 1619, shows parallels in material and form. The suggestion is that Milton, the musician and Italian scholar, was inspired by such 'monodies'.

E. S. Le Comte adds (*S. in Ph.*, July) a supplement to his previous note on '*That Two-Handed Engine*' *and Savonarola*, making further points in support of his own suggestion and arguing against the rival interpretations. (See *Y.W.* xxxi. 178.) E. L. Marilla accepts Le Comte's main contention and in *That* '*Two-Handed Engine*' *Finally?* (*P.M.L.A.*, Dec.) quotes from the *Animadversions* (1641) to support the view that behind the lines in *Lycidas* lay seventeenth-century hopes that the millennium was at hand. In '*That Two-Handed Engine*' *Once More* (*H.L.Q.*, Feb.) L. Howard argues in favour of the view that the engine is the sword in the mouth of the Lord (Revelations i. 16). That sword was traditionally interpreted as 'the Word of God' which was for the Puritan the power driving on the Protestant reformation. 'The door' echoes Revelations iii. 20, and the whole passage is obscure because what Milton was saying had political implications dangerous to make explicit in 1637. W. L. Thompson, continuing (see *Y.W.* xxxi. 177) the discussion of *The Source of the Flower Passage in* '*Lycidas*' (*N. and Q.*, 1 Mar.), suggests that Milton was indebted to Jonson's *Pan's Anniversary* rather than to *The Winter's Tale.*

Kester Svendson's *Science and Structure in Milton's* '*Doctrine of Divorce*' (*P.M.L.A.*, June) is an essay designed to show that besides the logical and rhetorical structure of the book there is 'another kind of structure, something like an inner form created by motifs in scientific imagery which make the argument as well as support or embellish it'. In a similar essay on *Incidental Imagery in* '*Areopagitica*' (*Mod. Phil.*, May) A. F. Price discusses how Milton reinforces his argument and gives emotional impetus to it by manipulating personifications of Books, Truth, Licensing, and so on, and by colouring it with imaginative imagery.

G. B. Parks protests, against J. A. Bryant, Jr. (see *Y.W.* xxxi.

179), in *Milton's 'Moscovia' Not History* (*P.Q.*, Apr.). Bryant, while agreeing (ibid.) that it is not history in the conventional modern sense, suggests that it was intended to be a model specimen of the 'history of cosmography'.

Writing on *Milton's Last Pamphlet: Theocracy and Intolerance* (*Taylor*, see p. 146) N. H. Henry argues that *Of True Religion* (1673) does not, as Masson felt, exhibit a narrower and more intolerant outlook than that shown in the pamphlets of 1641–60.

> Milton, like all other writers of his time, never advocated more than a limited toleration, and that primarily for his own party. . . . For thirty years, or longer, he rigidly maintained the position held in his last pamphlet, a narrow limitation of tolerance by standards of many intellectuals of the late nineteenth and early twentieth centuries, but which was a part of the political creed of all parties before 1688.

M. Kelley transcribes and prints *Additional Texts of Milton's State Papers* (*M.L.N.*, Jan.) from the originals of four state letters.

As usual, *Paradise Lost* has been the main centre of interest. The first volume of the Oxford English Texts edition of Milton's poetry contains *Paradise Lost*.[23] Helen Darbishire, building on the results of earlier scholarship and on her own studies of the manuscript of Book I, and using other evidence, especially that of the proof-corrections in 1667, has edited the text in accordance with what she concludes were the principles governing Milton's peculiarities of spelling and punctuation. The aim is to present a text as near as possible to 'that which Milton himself would have given us if he had had his sight'. The work is carefully done, and alterations are noted in detail. It was work well worth doing and it is useful to possess such a text; but one is a little doubtful whether the best place for it is in a series of 'standard' texts.

P. Messiaen's introduction to this translation[24] of *Paradise Lost* traverses the usual material. The most interesting sections of the introduction are those dealing with the theology, ethic, and cosmology of the poem. No account seems to be taken of recent work; the latest book listed in the bibliography is Hanford's *Handbook* of 1933. The translation, given line by line opposite H. C. Beeching's

[23] *The Poetical Works of John Milton*, ed. by Helen Darbishire. Vol. I. O.U.P. pp. xxxv+(3)+326. 30*s*.

[24] *Paradis perdu*, ed. and trans. by Pierre Messiaen. Tome I, livres i à vi. Aubier. 1951. pp. 296. Price not stated.

text, is not very satisfactory. It fails—one cannot blame it too seriously for this—to convey the richness of implication of the English, but, more seriously, it often fails to represent the prose sense of the original: 'utter darkness': 'ténèbres complètes'; 'on all sides round': 'rond de toutes parts'; 'on each hand the flames driven backward': 'de chacune de ses mains les flammes repoussées'; 'on dry Land': 'sur la terre aride'. The translation will be mainly useful to English-speaking students as offering good exercises in practical criticism.

R. J. Z. Werblowsky[25] approaches the problem of Milton's Satan from the point of view of analytical psychology (C. G. Jung contributes a foreword to the book) and contends that Promethean elements in the character are reasons for the powerful appeal it makes to many readers. But at the same time these elements have proved detrimental to the emotional unity of *Paradise Lost*. Prometheus is simultaneously a sinner and a culture-hero. 'Milton's Satan is great because he has absorbed so many Promethean elements; and Prometheus is condemned because he is identified with Satan. . . . Satan is in trespass and thus sinful; but at the same time he represents our (Greek and unregenerate) aspiration towards new and higher levels of existence, our human battle against heavy and indifferent odds.' Aspiration towards power, knowledge, and freedom of action is a strand in the individual soul and in our civilization which conflicts with an equally deep-rooted fear of *hubris* and sense of sin. 'Milton proved himself a great poet by bodying forth these realities and experiences.' Werblowsky discusses these ideas at length and finds himself enthusiastically admiring the profundity of what Blake said about Milton in *The Marriage of Heaven and Hell*, the only reservation being that 'in his legitimate fight for the rights of the unconscious, Blake erred on its side, even as those against whom he championed its cause erred on the other'.

In his *Reflections on the Milton Controversy* (*Scrutiny*, xix. 1) John Peter considers some of the replies to F. R. Leavis's adverse criticism of Milton's style in *Paradise Lost* and urges that they are mostly beside the point and do not really deal with the question.

[25] *Lucifer and Prometheus*, by R. J. Zwi Werblowsky. Routledge & Kegan Paul. pp. xix+120. 16*s*.

Pointing out that recent studies have demonstrated *Paradise Lost* to be, as far as its matter is concerned, a conventional account of the received hexaemeral tradition, Hallet Smith asks why Milton called it an adventurous song, soaring *With No Middle Flight* (*H.L.Q.*, Feb.) and pursuing things unattempted yet in prose or rhyme. He finds the answer in the originality of the style and in the treatment of the myth. In a combination of Christian and classical mythology Milton found 'an area of belief which encompassed serious doctrine and poetic fiction'.

D. Bush, in a lecture on *Virgil and Milton* (*Classical Jnl.*, Feb.), comparing the two great epics, brings out several interesting points about *Paradise Lost*, some new, others stimulatingly restated. R. M. Boltwood compares *Turnus and Satan as 'Epic Villains'* (ibid.).

For comparison on a grand scale we may turn to Watson Kirkconnell's *The Celestial Cycle*.[26] With a devotion and an industry that compel one's respectful admiration, Kirkconnell has surveyed the analogues of *Paradise Lost* in a dozen or more languages and has ranged from a Sumerian tablet to Paul Valéry's *Lust*, 1946. The descriptive catalogue, in which dates, page references, summaries of the matter, and critical comments are given, contains 329 items, and even so does not claim to be exhaustive. The primary aim of the volume is to 'make the most significant parallels to *Paradise Lost* accessible' and in the first part we are given, in English, in whole or part, Avitus, Caedmon, Vida, Palingenius, Du Bartas, Grotius, Salandra, Vondel—twenty-four poems and plays in all. Kirkconnell's translation of Grotius's *Adamus Exul* is accompanied by the Latin text from the unique copy of the first edition (1601) in the British Museum, and it is to this item that the ordinary student of Milton will probably most often turn. Possibly it would have been wiser if Kirkconnell had given us close translations in prose rather than in verse since few readers will have the linguistic equipment to go back to all the originals in Latin, Italian, Old English, and Dutch. After his survey of earlier literature dealing with the Celestial Cycle—Creation, the War in Heaven, the Fall of Man, the Redemption—Kirkconnell reports that 'Milton's epic towers above this nondescript array of forerunners . . . includes more phases of the Celestial Cycle than any other epic in any lan-

[26] *The Celestial Cycle*, by Watson Kirkconnell. Toronto Univ. Press and O.U.P. pp. xxvii+701. $7.50. 60*s*.

guage . . . and is unique in combining all four organically in a single poem'. The volume is printed from plastic plates typed by electric typewriter and it is a little disconcerting at first; but one soon grows used to the appearance of the page.

There are some essays and annotations on passages of *Paradise Lost*. In *The Battle in Heaven* (*Tulane Studies in English*, vol. III) D. Taylor, Jr., studies Milton's intention and success in Book VI, and argues that he integrates the battle inextricably with the main themes of the poem: Obedience, Free Will, Hierarchy, Order, Satanic Pride. G. D. Hildebrand argues, against Tillyard, that the belief in the magical power of chastity apparent in *Comus* has not disappeared in the later work of Milton, and that on the contrary there are passages hinting at *The Power of Chastity in 'Paradise Lost'* (*N. and Q.*, 7 June). D. W. D. Dickson in *Milton's 'Son of God'* (*Papers of the Michigan Acad. of Science Arts and Letters 1950*, 1952) supports Rajan's contention that Milton's Arian views about the Son, made explicit in *De Doctrina*, are not obtrusive in *Paradise Lost*, and suggests that the main reason why the epic was not suspected of heterodoxy was that Milton dealt with the relationship of Father and Son in images of Light, which was a traditional and favourite image in expositions of orthodox Trinitarianism. C. Dahlberg proffers a parallel between *'Paradise Lost', V. 603, and Milton's Psalm II* (*M.L.N.*, Jan.) as evidence that 'begot' in God's speech should be interpreted as meaning 'invested with kingship'. D. T. Starnes, continuing his researches in Renaissance encyclopaedias, finds that *Proper Names in Milton* (*Taylor*, see p. 146) can often be fully annotated by quoting the appropriate articles in Charles Stephanus's *Dictionarium Historicum, Geographicum, Poeticum* which Milton himself probably used. In another paper on *The Hesperian Gardens in Milton* (*Univ. of Texas Studies in English*) Starnes points to two articles in Stephanus and one in the *Mythologiae* of Natalis Comes as probable sources of some details in Milton's picture of the Gardens. In a third note on *Tityos and Satan* (*N. and Q.*, 30 Aug.) Starnes suggests that when describing Satan stretched out on the lake in *P.L.* i Milton had in his mind the legend of Tityos, particularly as told by Stephanus in the *Dictionarium*. R. H. West thinks that *Milton's 'Giant Angels'* (*M.L.N.*, Jan.) in *P.L.* vii. 605 alludes not only to the Titans but to the 'Enakim'—a Hebrew word for both giants and devils.

T. Mabbott in *Milton and Nonnos* (*N. and Q.*, 15 Mar.) calls attention to a neglected suggestion by H. J. Rose, in his Loeb edition of Nonnos, that Milton was indebted to the *Dionysiaca* for *P.L.* iv. 340 ff. G. Carnall explains the meaning of *Milton's 'Paradise Lost', III. 481–483* (*N. and Q.*, 19 July) by referring to and expounding the relevant passages in the *Sphaera* of Johannes de Sacro-Bosco.

H. Schultz under the title *Christ and Antichrist in 'Paradise Regained'* (*P.M.L.A.*, Sept.) notes the difficulties that arise when the poem is read as a 'piece of pietism' and in particular the difficulty that Christ is made to reject learning, humanism, and the arts. Schultz argues that the poem was intended to define the True Church and the True Kingdom, and is an antiprelatical poem and a 'normal expression of the principles laid down in *Lycidas*, in the antiprelatical writings, in the Christian Doctrine, and in the twin tracts of 1659'.

T. S. K. Scott-Craig offers (*Renaissance News*, No. 3) for comment a theory *Concerning Milton's Samson*. Calvinist tradition regarded Samson as a type of Christ, and laid stress on Christ's Agony as well as the Crucifixion as a Redemptive act. *Samson Agonistes* is a lustration: a Protestant equivalent of the Mass. It treats of Divine Vengeance (the blindness of the Philistines), Chastisement (the suffering of Samson), Trial (Dalila), Agony, and Ransom.

XI

THE RESTORATION

By V. DE SOLA PINTO

THIS chapter begins with notices of five contributions to Restoration studies which have appeared in book form during the year under review. The remaining space is devoted chiefly to articles and notes in periodicals arranged roughly in chronological order of their subject-matter.

Allardyce Nicoll has thoroughly revised and expanded his well-known work on Restoration Drama and reissued it as the first volume of *A History of English Drama 1660–1952*.[1] This important book first appeared in 1923 and was one of the heralds of the revival of interest in Restoration literature that began in England and America shortly after the end of the First World War. Partly revised new editions were published in 1927 and 1939, but, as Nicoll points out in his Preface to the new edition, 'the amount of scholarly attention devoted to the subject during the past twenty-five years has now called for something of further reach'. To incorporate in a work of this kind the results of the very considerable volume of research and criticism dealing with Restoration drama which has been published in the last thirty years must have been a task of great difficulty and complexity for an author who was requested, as he tells us, by his publishers to 'retain as many of the pages of the original as possible, in order to avoid resetting'. One can only admire the ingenuity and skill with which Nicoll has managed to present to the reader practically all the most important findings of recent scholarship in his field without impairing the coherence and shape of his original study. Some parts of the original text have been rewritten and many additional footnotes inserted; supplementary pages have also been added at the end of each of the three chapters surveying 'certain aspects of the subject' and presenting 'additional references not fully dealt with in the text itself'. The long appendix dealing with theatrical history has been entirely rewritten and brought up to date and the handlist of

[1] C.U.P. pp. vi+462. 35*s*.

plays not only revised in the light of recent studies but also enriched with basic information by which performance and printing dates may be determined.

The edition of Dryden's poetical works edited by G. R. Noyes and published in the American 'Cambridge' series has long been regarded by all competent judges as by far the best single-volume edition of Dryden's poetry. This edition was originally published in 1909 and was reissued 'with a very slight revision' in 1916. Recently Noyes has carried out a complete revision of the whole work and the result is an entirely new edition of this invaluable collection[2] which embodies practically all the principal results of modern Dryden scholarship which are relevant to such a work. As Noyes writes in his Preface to the Second Edition, 'since 1916 more study has been given to Dryden and his period than during the whole century which followed the publication of Sir Walter Scott's great edition of Dryden's Works in 1808'. Very little that is significant in this great body of recent investigation seems to have escaped Noyes's notice. He has entirely rewritten and considerably expanded his biographical introduction and has added several additional poems which can now be reasonably added to the Dryden canon, including the fine fragment of a 'pindaric' ode on the marriage of Mrs. Anastasia Stafford.

This book is an outstanding achievement of American scholarship and will be an indispensable part of the equipment of every student of Dryden's writings. It may perhaps be regretted that the editor has seen fit to retain in the new edition the partly modernized spelling and wholly modernized capitalization and punctuation of the first edition, but, as he himself wrote in the Preface to the First Edition, the problem is a difficult one and his decision can be defended on the ground that the Cambridge series is intended to be a popular edition for the general reader.

An important addition to the extremely useful Reynard Library is an excellent Selection from Dryden's works edited by Douglas Grant.[3] This Selection represents very well the wide range of

[2] *The Poetical Works of Dryden.* A New Edition Revised and Enlarged by George R. Noyes. Houghton Mifflin Company. Boston. Cambridge Edition. pp. lxxii+1095. $6.00.

[3] *Dryden: Poetry, Prose and Plays.* Selected by Douglas Grant. Rupert Hart-Davis. pp. 892. 25*s*.

Dryden's achievement as a writer of verse prose and drama. Grant's selection of the poetry includes *Annus Mirabilis* with its Preface, the great satires, *Religio Laici*, and the *Hind and the Panther*, some of the best of the *Epistles*, the *Elegy on Oldham*, the three famous odes, a good selection of the prologues, epilogues, and lyrics, and three splendid, swiftly moving narrative poems from the *Fables*. The prose section consists of the *Essay of Dramatick Poesie*, the *Defence of the Essay*, the *Dedication of Examen Poeticum*, and the *Preface to the Fables*. The most difficult part of Grant's task was to select four representative dramas. He has chosen *Aurengzebe* as the best 'heroic' tragedy, *All for Love*, *The Spanish Fryar*, and *Don Sebastian*. He confesses that he is not altogether happy in this choice and that he hesitated between *Marriage-à-la-Mode* and *The Spanish Fryar*. No selection of this kind can win the entire approval of every informed reader and many, like the present writer, will doubtless regret the omission of *Marriage-à-la-Mode*. It seems unfortunate too that the pretty and competent version of the Ninth Ode of the First Book of Horace should have been preferred to the brilliant and masterly rendering of the Twenty-Ninth Ode of the Third Book and also that room could not be found for at least one of Dryden's noble and vigorous translations from Lucretius. Grant's short introduction is sensible and perceptive; he also provides a useful biographical table and wisely confines his commentary to concise and informative footnotes. The texts are generally based on those of the first editions, the spelling and punctuation of which have been retained.

A useful addition to the series of *Swiss Studies in English* (Schweizer Anglistische Arbeiten), edited by Professors Dieth, Funke, and Straumann, is a critical study (in German) of the dramatist John Banks by Hans Hochuli.[4] Hochuli's essay is a workmanlike, well-documented, if not particularly inspiring treatment of the subject. His main argument is that Banks's plays illustrate the transition from the 'hofische Spätbarock' of the later Stuart period to the 'bürgerliche Klassicismus' of the early eighteenth century. He supports this thesis by a careful analysis of each of Banks's plays, dividing them into two categories, 'Das

[4] *John Banks. Eine Studie zum Drama des späten 17. Jahrhunderts*, by Hans Hochuli. Schweizer Anglistische Arbeiten. Bd. 32. Verlag A. Francke, Bern. pp. 95. Sw.Fr. 9.60.

heroische Schauspiel' and 'Das "History Play"'. In a concluding chapter entitled 'Der Appeal' he relates Banks's works to those of other dramatists of the period, especially Otway, Southerne, and Rowe. Besides the usual sources he has made use of unpublished dissertations by F. S. Tupper of Harvard University.

English Prose Fiction 1661–1700 is the title of the third and last section of the chronological checklist of English prose fiction in the seventeenth century compiled by Charles C. Mish of the University of Maryland.[5] The items are arranged chronologically under years and are entered by authors' names, or, in case of anonymous works, by catchwords. Short titles are given, together with indication of translator in the case of translated works, when known, and abbreviated imprint. Following the imprint is a note in brackets giving the number of the work in Wing or, if the item is not found in Wing, an indication of the source of the title. There is also an alphabetical index of titles. Some curious revelations of the kind of prose fiction available to the English reading public in this period are to be found in these pages. Under the year 1684, for instance, works by Robert Greene, Sir Thomas More, Lucian, and Sir Thomas Malory are listed, and in 1690 John Bunyan rubs shoulders with Aphra Behn, Thomas Deloney, and the *History of the damnable life and desired death of Doctor John Faustus.*

Two valuable articles on Restoration literature and its relationship to the intellectual and social background were contributed to *Scrutiny* by Harold Wendell Smith. The first, entitled *Reason and the Restoration Ethos* (*Scrutiny*, vol. xviii, no. 2) deals particularly with the idea of Reason in the poetry of Dryden and Rochester and its connexions on the one hand with the scientific 'Reason' of Sprat and the Royal Society and on the other with the abstract 'Reason' of the Puritan theologians. Interesting relevant passages are quoted from the writings of Samuel Butler and of such Puritans as Baxter and Bunyan. In a second article entitled *Nature, Correctness and Decorum* (*Scrutiny*, vol. xviii, no. 4) Wendell Smith examined the new social conditions that followed the breakdown of the old order of Tudor and Early Stuart England, which, in his opinion, led to 'an ethic based on flux and free movement' instead

[5] Bibliographical Society of the Univ. of Virginia, Charlottesville, Virginia. pp. 85. $1.00. See Chapter X, n. 4, and Chapter XV, n. 8.

of a 'static structure'. Most of the article is devoted to Dryden, who is shown as the 'bourgeois gentilhomme', the representative of the new urban civilization which imposed a new order of will and reason on the 'man-made chaos' left by the social and intellectual revolution.

In letters contributed to *Scrutiny* (vol. xviii, no. 3) Marjorie Cox and V. de S. Pinto criticized some of Wendell Smith's arguments and findings in his first article.

In an article entitled *Notes on an Unpublished Work of Thomas Hobbes* (Records of the Royal Society of London, vol. ix, May 1952) Jean Jacquot reports the discovery by Cornelis de Waard in the Bibliothèque Nationale (Fonds latin 6566A) of a voluminous Latin manuscript of 459 leaves in an old binding with the name HOBS engraved on the back. The subject-matter, thought, and style bear out this ascription to Thomas Hobbes and there are many parallels in the manuscript with his published work, especially the *De Corpore*. The manuscript is in two hands, probably those of copyists, but there are corrections in a third hand identified by De Waard as that of Father Mersenne, Hobbes's close friend and admirer. The work is divided into forty chapters, each one discussing and refuting a passage in a book, the author and title of which are not named. Jacquot has identified the work criticised in the manuscript as Thomas White's *De mundo dialogi tres* (Paris, 1642). White was a Catholic priest, a friend of Sir Kenelm Digby and of Descartes, a writer in the Aristotelian tradition, who was nevertheless aware 'of recent developments in science and the change in the philosophical climate'. Hobbes in his criticism of White's book appears as a defender of the new science and an admirer of Galileo, though he criticizes the Italian's demonstrations freely. The manuscript of the Bibliothèque Nationale is obviously a work of the highest importance in connexion with the study of the genesis of Hobbes's philosophy. Jacquot in his article gives a brief summary of the first two chapters, which reveal processes of thought that were to lead to the conclusions embodied in the *De Corpore*. The new Hobbes MS. should certainly be published in full with a scholarly introduction, preferably by M. Jacquot, and an appendix containing the relevant passages from White's book.

Herbert Berry contributed to *P.Q.* (xxxi. 1, Jan.) a short article

on *Three New Poems by Davenant*, which he has discovered in the British Museum. All three poems occur in Harl. MS. 6917 and are specifically attributed to Davenant. One of the poems occurs in Add. MS. 11811 as well, where it is entitled 'To the lady hopkins singing'. Berry identifies this Lady Hopkins with the wife of Sir William Hopkins, a son of Sampson Hopkins, Alderman of Coventry. All three poems ascribed to Davenant are printed by Berry. They are graceful trifles of the kind that almost any cultivated gentleman of the period would produce and their publication is not likely to affect Davenant's literary reputation.

René Lamar, who was chosen to complete the editorial work on Samuel Butler for the Cambridge series after the death of R. D. Waller, has contributed to *Études anglaises* (v. 1, Feb.) a study of *Samuel à l'École du Roi*. In this article he gives an account of the seventeenth-century curriculum of the Grammar School at Worcester which Samuel Butler attended from 1622 till 1627. Part of the article is devoted to an account of Butler's schoolfellow Thomas Hall, who became a fanatical Presbyterian and published in 1655 an attack on the Cavaliers for wearing long hair, containing some rather absurd verses, which Butler may have remembered when he came to write *Hudibras*. Lamar shows that the classical learning imparted at the Worcester Grammar School left its mark on *Hudibras* and draws particular attention to the fact that in the sixth form the works of Erasmus were studied.

Jean Jacquot, whose *Notes on an Unpublished Work of Hobbes* are noticed above, has also contributed to the *Revue de Musicologie* (Juillet, 1952, nouvelle série, Nos. 101–2) an article on '*Musick's Moment*' *by Thomas Mace* (*1676*) *et l'évolution du goût musical en Angleterre*. Mace was about sixty-three when he published his book, which deals mainly with the art of the lute and the viol. The great interest of his work is that it is based on the musical experience of a half-century extending from the age of Byrd and Wilbye to that of Purcell. Jacquot's article combines a lively and graceful sketch of the development of English music in the seventeenth century with a sympathetic review of Mace's book. Especially interesting to literary students are his comments on Mace's attempts to link music with rhetoric and to suggest by means of sounds 'conceits' and 'humours'. The article

ends with a fine tribute to the achievement of Purcell, whose early 'Fancies' were written in the style that Mace admired, but who was to find a form more suitable to his genius in the Italian sonata.

The Bruce MSS. at Sturmy House, Savernake, include an Analysis Book of the household expenses of Robert Bruce, Earl of Ailesbury, kept by Simon Urlin, covering the years 1676–82. An interesting account of this book is given by the Earl of Cardigan in an article entitled *Domestic Expenses of a Nobleman's Household: 1678* (Publications of the Bedfordshire Historical Record Society, vol. xxxii). Lord Cardigan in his article reprints all the entries in Simon Urlin's book which appear under the date 1678. These record payments for numerous articles and services which throw considerable light on the activities of a nobleman's household in the reign of Charles II. They include accounts of expenses incurred when Lord and Lady Ailesbury visited Holland in July 1678 which give some impression of a summer holiday on the Continent in the seventeenth century. The total expenditure for the year as recorded by Urlin amounts to £3,464. 5*s*. 3*d*. and, as Lord Cardigan points out at the end of his article, this comes very near to the estimate of £3,200 suggested by Gregory King in 1696 as the average annual expenditure of a nobleman with a household of some forty persons.

It has been realized for some time that in addition to the well-known Letter Book of Sir George Etherege in the British Museum (Add. MS. 11513, printed in the edition of Sybil Rosenfeld in 1928), a second Letter Book belonging to the same author is still in existence. This manuscript has now been acquired by the Harvard Library Theatre Collection, and it is described by Sybil Rosenfeld in an article entitled *The Second Letterbook of Sir George Etherege* in *R.E.S.* Jan. The Second Letter Book contains ninety letters copied in full as well as extracts from and notes of many others and other items. It covers the last ten months of Etherege's envoyship at Ratisbon up to the time of his flight to Paris, when the Revolution had made his position at the imperial court impossible. The extracts given in the article show that Etherege was an amusing and lively correspondent to the end. He pictures himself playing 'a game at Backgammon with my Lord Dorset and Sir Charles Sydley' on his return, makes an acute criticism of the characterization in

Shadwell's plays, and shows a keen interest in the appearance on the London stage of a new actress (perhaps Mrs. Bracegirdle). The last letters all 'concern the political situation or the envoy's financial straits'. He sends what information he can to his masters about William of Orange's preparations and attempts counter-propaganda in Ratisbon. A list of extraordinary expenses sheds light on the envoy's activities, and at the end of the letter book is a list of twenty-nine letters written between 20 February and 28 September 1689. This shows that he was still alive on the latter date but leaves the mystery of his life and death in Paris with the exiled James II still unsolved.

An Allusion to Europe: Dryden and Tradition, by Reuben A. Brower (*E.L.H.* Mar.), is a pregnant and suggestive short study of Dryden's poetry, regarded as marking 'the re-affirmation of "Europe" in English poetry after an experiment in insularity and at a time of artificial essays in continental "classicism"'. By the analysis of several passages in the great satires Brower shows Dryden as a writer of 'verse which combined the normality and vigor of good talk with a musical pattern that was the apt accompaniment of ironic wit'. He makes some interesting remarks on Dryden and Marvell, and his comparison of Marvell's *Horatian Ode* with Dryden's political poems is illuminating.

J. C. Maxwell in *N. and Q.* (30 Aug.) draws attention to verbal parallels between Dryden's famous paraphrase of Horace's 29th Ode of the 3rd Book and Ben Jonson's *Staple of News.*

G. R. Noyes in a note in his edition of Dryden's poetical works (see above, p. 188) alludes to the common identification of Dryden's *Character of a Good Parson* with Thomas Ken, the non-juring Bishop of Bath and Wells, adding the comment that 'external evidence is lacking'. James Kinsley in a note in *R.E.S.* (Apr.) argues cogently in favour of this traditional identification, though he cannot actually produce any definite external evidence. The nearest that he gets is to point out that Pepys, who suggested the plan of the *Character* to Dryden, was an intimate friend and admirer of Ken. However, Kinsley assembles a great deal of interesting internal evidence and makes out a very strong case for supposing that Dryden had Ken in mind when he composed the *Character.*

Attention should be drawn to two important bibliographical notes on Dryden in *Studies in Bibliography*, vol. v. The first, *The Early Editions of Dryden's 'State of Innocence'*, by Marion H. Hamilton, establishes the fact that Q9 was printed not in 1684 as stated on its title-page, but instead in 1695 or later. Although Q4, dated 1684, seems to have been collated for certain readings, Q8 of 1695 was used as copy for Q9—facts which point to an act of piracy. In the second note, *The Pirated Quarto of Dryden's 'State of Innocence,'* Fredson Bowers examines the reasons for this, and concludes that the evidence suggests that 'the compositor was the collator, that he was setting by formes, and that he stopped probably after collating $C1^5$'. The edition was small, type-setting was slower than press-work, and 'hence it became clear that the luxury of collation could not be managed without delaying the press inordinately. It was therefore discontinued, and the remainder of the play was set directly from uncollated Q8 copy in the most expeditious manner.'

In *Dryden in Egypt: Reflexions on 'All For Love'* (*D.U.J.*, Dec.) Norman Suckling gives an acute analysis of the play and maintains that Dryden 'has pointed the way to a consciousness of the love which, working outside the framework of social morality . . . offers those who are capable of it the prospect of recognizing and realizing their highest nature'. It is in this conception of love as understanding rather than conflict that the greatness of *All for Love* may be said to consist.

Details of the Pickering family to which Mary Dryden, the mother of the poet, belonged are given by P. D. Mundy in *N. and Q.* (8 Nov.). R. Donald Specter in *N. and Q.* (8 Nov.) notes an echo of a Song in Dryden's *The Indian Emperour* in Tennyson's *The Lotos-Eaters.*

H. W. Jones in an article in *N. and Q.* (5 Jan.) deplores the lack of a definitive life of Thomas Sprat, Bishop of Rochester, and historian of the Royal Society, and in this and a second article in *N. and Q.* (15 Mar.) supplements W. P. Courtney's Life of this writer in the *D.N.B.* by a number of interesting biographical notes.

A useful *Check List of the Works of Thomas Sprat, Bishop of Rochester, and those of allied writers* has been produced by Harold

Whitmore Jones and Adrian Whitworth of Queen Mary College, London. In a brief introduction the compilers give the 'bare details' of Sprat's Life and refer to the *Check List* as a 'shortened version of their bibliography'. It is divided into five parts recording (1) Original Works, (2) Contributions to books and periodicals, (3) Works of doubtful authorship and supposititious works, (4) Books having an influence on or influenced by the writings of Sprat, (5) Manuscripts. The *Check List* is typewritten but the title is printed on a stout paper cover. No price is indicated.

Some Hitherto Unnoticed Evidence of Boileau's Influence in England is recorded in a note with this title contributed by A. Rosenberg to *N. and Q.* (20 Mar.). Rosenberg mentions an anonymous miscellany published in 1696 containing translations of three of Boileau's satires, the translations from Boileau in John Oldmixon's *Poems on Several Occasions* published in the same year, and relevant contributions to the *Muses Mercury* (1707–8). He also draws attention to criticism of Boileau's Sixth Satire in B. C. Muralt's *Letters describing the English and French Nations* (English translation, 1726).

The racy anonymous pamphlet entitled *The Character of a Coffee House with the Symptomes of a Town Wit* was shown by Samuel A. Weiss in *N. and Q.* (24 May) to contain passages which closely resemble parts of Joseph Glanvill's *A Blow at Modern Sadducism* (1668). Weiss raised the question whether *The Character of a Coffee House* is simply an example of plagiarism or whether Glanvill is its author. The second supposition receives support from the facts that, at the time of the publication of *The Character*, the government of Charles II was trying to suppress the coffee-houses and in 1672 Glanvill had been appointed a chaplain-in-ordinary to the king.

An extremely interesting letter from John Aubrey to John Locke dated 'Shrovetuesday 1671' was communicated by Maurice Cranston to *N. and Q.* (30 Aug.). This letter confirms Cranston's earlier conjecture (*N. and Q.*, 23 Dec. 1950) that Aubrey knew Locke before 1689. It also shows that Locke was interested in Hobbes and that Aubrey transmitted to him certain manuscripts of Hobbes together with personal news of the 'old gent'. This

letter was discovered by Cranston in the Public Record Office (GD/24/7 No. 493) and is printed by him in *N. and Q.* (loc. cit.) with annotations.

H. W. G. Armitage contributed to *N. and Q.* (2 Aug.) a short biography of Francis Jessop (1638–91) described as 'the first native Sheffielder with a genuine interest in science'. Jessop was a friend of John Ray and Francis Willoughby, and he contributed observations on firedamp to the Philosophical Transactions of the Royal Society.

William Derham, F.R.S., is remembered as a representative of the school of 'physico-theologians' who tried to make a synthesis combining the new science of the Royal Society with Anglican theology at the end of the seventeenth and beginning of the eighteenth centuries. A. D. Atkinson contributed a study of this unexciting but significant figure to *Annals of Science*, vol. iv, no. 8 (Dec.). Atkinson's pleasantly written article is mainly biographical and is based on the account of Derham in *Biographia Britannica*, his own published writings, and his extant correspondence preserved in the British Museum, the Archives of the Royal Society, and the Essex County Record Society. This short essay might well serve as the basis of a more extended study.

XII

THE EIGHTEENTH CENTURY

By EDITH J. MORLEY

As there have been few major editions of texts this year it has seemed best to deal with these and criticism upon individual authors in approximately chronological order, beginning with the poets and going on to the prose writers. The section concludes with notices of work on general critical and historical topics.

We begin with the beautifully reproduced autograph manuscript of Pope's *Windsor Forest*[1] of 1712, and the detailed line-by-line comparison by Robert M. Schmitz with the version prepared by the poet for circulation among his friends, and here 'printed on the page opposite each facsimile', is a fresh proof of the scholarly care given by American admirers to the study of Pope's development. If we must regret that many of our most precious eighteenth-century manuscripts have found their way to the U.S.A., at least we have cause to rejoice at the use made of them by those ready and able to make the results of their investigations available to a larger circle of students. Certainly the volume before us helps to a better understanding of Pope as 'an architect and builder' in verse during the years when he was training himself to become a master craftsman. Whatever may or may not be true to the alleged version of 1704, we now have indisputable evidence for the changes made during 1712–13 and 'come measurably nearer than before to readings which might properly be referred to as "originally thus"'. Former editors 'tossed aside the opportunity of studying Pope's methodical and meticulous re-composition of his poem, an error of omission which this study' completely succeeds in rectifying. Schmitz knew exactly what he hoped to do and has done it very well. From his study of the manuscript readings and comparison with the printed editions between 1713 and 1751 as well as of

[1] *Pope's Windsor Forest 1712*, A Study of the Washington Univ. Holograph by Robert M. Schmitz. Washington Univ. Studies. New Series—Language and Literature No. 21. St. Louis: Washington Univ. pp. 70+18 pp. of unnumbered MS. reproduction. $4.50.

Pope's notes, he shows that 'of the 386 lines of the 1712 manuscript of *Windsor Forest* fully half underwent some major or minor alteration'—sufficient proof of Pope's lifelong care for the perfecting of his versification.

It is regrettable that two editions of *The Art of Sinking in Poetry*[2] should appear in close succession, especially after so long a period of neglect. One notices at once that Edna Leake Steeves omits the index which makes consultation of Kerby-Miller's book (*Y.W.* xxxi. 201–2) so easy and that the critical apparatus she provides is less exhaustive than his. This is not to undervalue the worth of her study but merely to point out that it is less ambitious in scope and possibly on that account better adapted to the general reader if not to the student. The introduction deals with the genesis, authorship, composition, and publication of the skit and with its literary background. The text is reproduced from copies of the first edition of the Swift–Pope *Miscellanies* on the ground that this 'has interest in the history of Pope's quarrels, and it is not readily accessible'. Later variants are noted in the commentary, which extends to nearly a hundred pages and is 'arranged by chapter with page and line references to the text': the notes include collation of quotations with their originals together with a 'rationale of the quotations' as a group appended to Chapter XII, while biographical sketches of Pope's 'victims' appear under Chapter VI. The remaining notes explain allusions and other difficulties. The volume concludes with bibliographical notes on 'The Last Volume' of Motte's Miscellanies, 1727, in which the editor was assisted by R. H. Griffith.

Pope and the Heroic Tradition, A Critical Study of his Iliad[3] by Douglas Knight has only just reached us for notice and therefore cannot now be discussed at length. The essay is divided into three chapters, Tradition and Translation, The Style of a Heroic Poem, and Tradition and Meaning. In these the author considers how Pope is attempting to present Homer, how far his presentation

[2] *The Art of Sinking in Poetry. Martinus Scriblerus Περι Βαθους.* A Critical Edition by Edna Leake Steeves with Bibliographical Notes by R. H. Griffith and E. L. Steeves. Columbia Univ. and O.U.P. pp. lxxii+208. 24*s.*

[3] *Pope and the Heroic Tradition*, by Douglas Knight. Yale Univ. Press and O.U.P. 1951. pp. x+124. 20*s.* or $3.

derives from 'the nature of heroic writing' and how far from 'the possibilities of English poetry', and, finally, the place occupied by his poem in the European heroic tradition.

In *Pope's Social Satire: Belles Lettres and Business* (*P.M.L.A.*, June) Hugo M. Reichard endeavours to show 'how luminously Pope associates the spread of bad books with the dynamics of a commercialized society' in the *Dunciad*. 'Belles-lettres suffer the common fate of all humane values.'

In a brief article on *The 'Cura Cuiusdam Anonymi' of Pope's Anthologia* (1740) Robert S. Hunting (*P.Q.*, Oct.) examines the ascription of the original 1684 *Anthologia* to Atterbury, which has hitherto not been questioned and gives reasons for believing the selection was the work of Thomas Power.

In *The Motivation of Pope's Guardian 40* (*M.L.N.*, Jan.) Daniel A. Fineman shows why Pope wrote this essay and claimed the authorship of the earlier *Guardians* (Nos. 22, 23, 28, 30, 32) which had praised the pastorals of Ambrose Philipps and ignored his own.

The Occasional Verse of Richard Steele[4] is the fourth volume of Rae Blanchard's authoritative edition of his writings. As she herself says, 'the relation between his obvious interest in poets and poetry and his own practice' of verse-writing is the chief justification for a reissue of his collected poems. For 'What can be assembled . . . is scant and of little intrinsic value, and the collecting and annotating of it would hardly be worth the effort expended' but for his achievement in other fields. A perusal of the poems shows that nothing need be added to this criticism. As she has taught us to expect, the editor's work has been completed with thoroughness and scholarly zeal. She includes not only all the verse that is certainly by Steele but also tentative attributions, and full descriptions of poems of doubtful authorship and of poems wrongly attributed. The poems themselves occupy fifty pages, with footnotes dealing with variations and misprints. Explanatory notes dealing with the background and circumstances of publication of each poem together with a list of reprints take up thirty-five pages,

[4] *The Occasional Verse of Richard Steele*, ed. Rae Blanchard. O.U.P. pp. xxiv+138. 21*s*.

while facsimile illustrations, an index of first lines, and a general index complete the volume.

McKillop's *Background of Thomson's 'Liberty'*[5] sets out 'to offer some account of the ideas and patterns' of the poem, not to deal with its 'external and textual history'. The author describes it as a 'progress poem' of the type expected by contemporary readers and he therefore considers its treatment of the history of liberty under various headings, e.g. Ancient History, Northern Liberty, dealing also with its political intentions and its genesis in Thomson's Grand Tour and his View of Italy. The monograph is on the same lines as *The Background of Thomson's Seasons* (Y.W. xxiii. 175–6) and forms a similar proof of the writer's scholarship and literary competence.

In *M.L.N.* (Jan.) A. D. McKillop expands his note on *Peter the Great in Thomson's 'Seasons'* in the above-mentioned book and finds new sources for the passage in Aaron Hill's *The Plain Dealer* and *The Northern Star*, in both of which Peter is lavishly praised.

A study of *Chatterton's Memorandum Book* (*P.Q.*, Jan.) by Donald S. Taylor proves that poverty may be eliminated as a motive for his suicide. Chatterton records payments from periodicals which show that he was very far from being destitute.

Thomas Gray of Pembroke,[6] the thirteenth W. P. Ker Memorial Lecture delivered in the University of Glasgow, 10 April 1952, by the Master of Pembroke College, is a detailed description of Gray's lifelong connexion with the University of Cambridge, its influence upon him, and the friends he made there. S. C. Roberts succeeds in giving a different picture from that commonly painted by the poet's biographers, and since he bases his account on facts, painstakingly accumulated, it may be accepted as just. Certainly it radically alters Arnold's conception of Gray's inability 'to speak out', for, as Roberts proves, 'despite his solitariness of spirit, Gray could,

[5] *The Background of Thomson's 'Liberty'*, by Alan Dugald McKillop. Rice Institute Pamphlet. July 1951. Houston, Texas. pp. 124. Price not stated.

[6] *Thomas Gray of Pembroke*, by Sydney Castle Roberts. Glasgow: Jackson Co. pp. 32. 3*s*. 6*d*.

and did, enjoy conviviality. He took a malicious pleasure in satirising the scandalous and eccentric figures of the academic world, but he also took genuine and full-hearted pleasure in the society of his Cambridge friends.'

H. W. Starr gives selections from *A Central-American Translation of Gray's 'Elegy'*, *N. and Q.* (10 May).

In *N. and Q.* (29 Mar.) William B. Todd describes some *Cancelled Readings in Dodsley's 'Collection of Poems'*.

In his concise but comprehensive Introduction, Ian Gordon gives an account of Shenstone's proposed Miscellany,[7] hitherto unpublished, and of the vicissitudes of the notebook containing the collected poems which prevented its earlier appearance. The *Miscellany*, containing between ninety and a hundred poems, transcribed in Shenstone's hand, passed at his death into the possession of Percy and, after many changes of ownership, finally came to rest in the Alexander Turnbull Library, Wellington, New Zealand, where it was discovered and identified by the present editor. The poems are representative of Shenstone's taste and influence on his contemporaries. 'The school of minor poets whose work he drew on forms part of that eighteenth-century chorus of lesser singers whose themes and rhythms in a few years were to be recognized as the voice of romance itself.' A dozen of the poems included are ballads, seven genuine, two translations from Spanish, and the others eighteenth-century imitations. The poems are mostly pastorals, songs, and epigrams, and all are chosen to illustrate Shenstone's preference for 'simplicity, the pleasures of the country life, clear diction, and unaffected imagery'. Most of the poems and writers are second-rate but they recall the society and pursuits of the Leasowes fraternity and also the new trends in current literature. The editorial footnotes err on the side of pedantry: it is superfluous to give Percy's variants and deletions and even his insertion of a hyphen. Such information may be valuable in editions of major writers but is out of place when dealing with mediocrities. On the other hand, Gordon's own notes at the end of the volume are scholarly and to the point, giving genuine help to the reader

[7] *Shenstone's Miscellany 1759–1763*, ed. Ian A. Gordon. O.U.P. pp. xx+164. 21*s*.

who wishes to know facts about the authorship and genesis of the poems. *Shenstone's Miscellany*, though never published by 'neighbour Baskerville', has at last found an editor after his own heart.

Marjorie Williams contributes to *English* (vol. ix, no. 50) a paper entitled *An Eighteenth Century Correspondence* which describes Bolingbroke's letters to his half-sister, Henrietta, Lady Luxborough. The essay makes one wish for a complete edition of her letters as well as of his, for the excerpts whet the appetite by their charm and lightness of touch.

Stuart M. Tave ascribes a series of eight essays in the *London Magazine* (*1771*) to James Beattie writing under the pseudonym J. Rennie. (*N. and Q.*, Dec. 6).

C. V. Wicker's study[8] of Young as the poet of melancholy and, as such, a precursor of the romantics of the nineteenth century does not exaggerate his claims to recognition on any other score. 'The literary qualities of Young's work', he says, 'were not such as to secure permanence for the poem [*Night Thoughts*] or beget followers.' 'He expounded a shallow pessimism'; 'his popularity was basically more religious than literary', though 'now and again' he 'achieved real poetry'. His popularity and his great influence on minor writers were due to his 'supposed value' as a moral and religious instructor and to the taste for sentimental melancholy at the time of the romantic revival. Wicker's essay provides a careful analysis of 'Young's melancholy and his relation to the graveyard school'—the title of one of his chapters.

A volume of Essays by various hands with a Foreword by Herbert Grierson[9] was published to commemorate the bicentenary of Fergusson's birth, the editor, S. G. Smith, contributing the first paper on his *Life, Death and Work* and other contemporary Scottish writers dealing with various aspects of Fergusson's achievement and his place in the literature of his country. Thus Hugh

[8] *Edward Young and the Fear of Death. A Study in Romantic Melancholy*, by C. V. Wicker. Albuquerque: Univ. of New Mexico Press. pp. 108. $1.

[9] *Robert Fergusson 1750–74*, ed. Sydney Goodsir Smith. Nelson. pp. xiii + 210. 12*s.* 6*d.*

MacDiarmid writes on *Direct Poetry and the Scottish Genius*, John Spiers on *Tradition and Robert Fergusson*, and William Montgomerie on *The Scottish Folk-Song Tradition in Ramsay, Fergusson and Burns*. The symposium does justice to Fergusson's intrinsic merit as well as to his influence on Scottish poetry. The writers are all inspired by strong nationalist feeling and this at times betrays some of them to an over-emphasis of the virtues of Lallans as a medium not only for all the best poetry of Fergusson, which is indisputable, but for all Scottish writers and speakers. It is a pity that 'the purpose of the Scottish Renaissance Movement today and of the growing body of younger "Lallans makars"' has been allowed in places to overshadow the interest and merit of Fergusson's own contribution to literature which the book sets out to commemorate.

'This study[10] of Burns is intended primarily as a critical examination of his poetic achievement', biographical facts being introduced only when required to explain his development as a poet. Daiches has also been at pains to relate Burns to earlier Scottish writers and to establish his place in the Scottish literary tradition. Not everyone will agree with his belief that this is invariably independent of English influence when at its best or that Scottish writers, in the phrase of Edwin Muir, have had to 'feel in Scots and think in English'. Burns's letters sufficiently disprove this latter statement as far as he himself is concerned. Similarly the opinion that literary Edinburgh had 'nothing to offer Burns' will not necessarily be accepted even by those who readily recognize that his best poetry was written in Scots and is in the Lowland native tradition. Daiches is most successful in his exposition and examination of Burns's individual writings. His commentary is often illuminating and the criticism a real help to the comprehension and appreciation of the poems and prose, though occasionally it appears unnecessary. The many quotations serve as an anthology which illustrates the exposition. Finally Daiches is to be congratulated on the absence of exaggerated admiration and on his understanding of Burns's real achievement which is dissociated from the legend of the uneducated ploughman. This English edition of a book which had already been published in America will be equally welcome in this country as what the *Burns Chronicle*

[10] *Robert Burns*, by David Daiches. Bell. pp. viii+376. 15*s*.

calls 'the most complete survey of Burns's poetry' which has yet been made.

In *N. and Q.* (12 Apr.) Allan H. MacLaine suggests *A Source for Burns's Death and Doctor Hornbook'*. In the same periodical (30 Aug.) A. I. Macnaghten writes on the circumstances which gave rise to Burns's poem '*The Whistle*'.

All Blake lovers are indebted to Kerrison Preston and to the Blake Trust for making accessible to them Graham Robertson's own description of the unrivalled collection of the works of the poet-artist to which he devoted a lifetime of research and understanding. The volume[11] in which Robertson's record of his possessions is reproduced, together with sixty-four pages of collotype illustrations, is worthy of the sensitive insight of the collector, whose knowledge of his subject was matched by his power to convey in words his appreciation of the master. Our one regret is that the illustrations are not in colour and that therefore they cannot do justice either to the originals or to Robertson's descriptions of them. For, as Preston writes in his Introduction, Robertson's 'colour notes show the trained eye of the practising artist': they lose their force when black and white reproductions do duty for the originals described. The value of the volume is enhanced by the editor's 'full particulars of the previous ownership, exhibitions and reproductions of each item' mentioned.

Max Plowman's *Introduction to the Study of Blake*[12] (*Y.W.* viii. 284–6) is now reissued in this country, where it has not before been published. It will be generally welcomed by all Blake lovers as well as by those who are learning to appreciate him. There is no better introduction to his work.

The Dating of Blake's Engravings, by David V. Erdman (*P.Q.*, July) deals with the dating of three of his 'pivotal engravings', Joseph of Arimathea, Albion Rose (or Glad Day or The Dance of

[11] *The Blake Collection of W. Graham Robertson described by the Collector*, ed. by Kerrison Preston. Published for the William Blake Trust. Faber. pp. 264+64 full-page illustrations. 63*s*.

[12] *An Introduction to the Study of Blake*, by Max Plowman. Gollancz. pp. 160. 12*s*. 6*d*.

Albion), and Our End is Come (or The Accusers). He gives his reasons for placing these in the following order:

	Drawing	1st engraving	Final inscription
Joseph of Arimathea .	1773	1773	*c.* 1810
Our End is Come . .	1793	1793	*c.* 1810
Albion Rose . . .	1780	1794–7 (colour print)	1796 or later

H.L.Q. (May) contains a Note by Richard G. Salomon on *A Fuseli Drawing in the Huntington Library* with a forged Blake signature.

Bernard Martin casts *Fresh Light on William Cowper* (*M.L.Q.*, Sept.) by his quotations from letters of Newton to his friend. The six letters in question were recently acquired by the British Museum and present the writer and his friendship with the poet in a very different aspect from that commonly depicted. It becomes clear that the two men had much in common besides their religious faith and that they shared a sense of humour which is not ordinarily ascribed to Newton by the critics.

In his Sandars Lectures, 1950, Harold Williams defended the revised *Gulliver's Travels*[13] as it appeared in Faulkner's Dublin edition of 1735 and produced arguments sufficient to convince the unbiased reader that Case's preference for the 1726 version was unjustified by the facts. The lectures, now printed by the C.U.P. in an expensive little volume, prove once more that Swift himself was responsible for the corrections in Faulkner's text and that at some date he also inserted them in his own copy of the earlier version. There is nothing very new in all this, but Harold Williams restates it convincingly and it was necessary to refute Professor Case's unwarranted claim by a detailed examination of the evidence.

Robert C. Elliot discusses *Gulliver as Literary Artist* in *E.L.H.* (Mar.).

Edward W. Rosenheim, Jr. suggests *A Source for the Rope-Dancing in Gulliver's Travels* in Swift's own passage about 'walking

[13] *The Text of 'Gulliver's Travels'. The Sandars Lectures in Bibliography, 1950*, by Harold Williams. C.U.P. pp. viii+94. 21*s.*

on the slack rope' in his *Remarks upon a Book entitled 'The Rights of the Christian Church'* which did not appear in print in his lifetime. (*P.Q.*, Apr.).

In an article on *Swift as Historian* (*S. in Ph.*, Oct.) John Robert Moore demonstrates Swift's unreliability in his 'account of the significant events of the day and interpretation of characters and motives' in his *History of the Four Last Years of the Queen* and in many of his historical tracts. Moore convicts him of bias and of errors in his interpretations of public affairs, and also establishes his ignorance of what was really going on.

Swift's History of England by Irvin Ehrenpreis (*J.E.G.P.*, Apr.) is an examination of the genesis, date, and composition of Swift's 'so called *Abstract of the History of England*'.

John C. Stephens, Jr. (20 Mar.) and Harold Williams (10 May) have notes in *N. and Q.* on the date of Swift's *Seven Penny Papers of my Own.*

The Date of Swift's 'Sentiments' (of a *Church of England Man*) is assigned to 1704 by Irvin Ehrenpreis in a note in *R.E.S.* (July) which gives reasons for his belief that it was post-dated by Swift as the result of a slip of the 'tricky memory' that played him false when he ascribed it to 1708.

In *Études anglaises* (Nov.) Émile Pons has a further article (*Y.W.* xxxi. 215) on *Swift et Pascal* in which he endeavours to prove the influence of specific passages in the *Pensées* on similar extracts from *A Tale of a Tub.*

Orhan Burian finds a parallel between *Da Vinci and Swift* (*N. and Q.*, 11 Oct.) in a letter written by the former to Benedetto d'Pentarli which describes the adventures of a giant fallen among people who swarmed over his prostrate body 'like a flock of ants'.

In *H.L.Q.* (Feb.) Ellen Douglass Leyburn has an amusing Note on *Swift's Language Trifles* in which she illustrates how his 'love of mystification permeated even his idlest amusements' by giving examples of his language games.

William H. Wiatt contributes *A Note on Addison's Upholsterer. N. and Q.* (24 May).

In *Steele and the Bishop of St. Asaph's Preface* (*P.M.L.A.*, Dec.) John C. Stephens, Jr. discusses 'Mr. Spectator's most notorious venture into politics'—the part taken in the arguments about the Hanoverian succession in No. 384 of that periodical.

In *Mod. Phil.* (Feb.) John Harrington has an article on *Thomas Baker and the Female Tatler* in which he upholds his opinion that Baker was the essayist responsible for the appearance of that periodical for three and a half months during 1709 to 1710 when 'Mrs. Crackenthorpe' claimed authorship.

The Augustan Reprint Society (*Y.W.* xxix. 214–15; xxx. 187–8; xxxi. 198; xxxii. 229–30) this year sends only two publications for notice, *Prefaces to Fiction*[14] edited by Benjamin Boyce, and Henry Gally's *Critical Essay on Characteristic Writings*, edited by Alexander Chorney. Boyce holds that the critical theories of prose fiction in English novelists of the eighteenth century can all be traced back to Georges de Scudéry's Preface to *Ibrahim* (1641) and to a passage in Book VIII of *Clélie* by his sister Madeleine. These he prints in facsimile from the English versions of 1674 and 1705 respectively. Letter XXXV of *The Jewish Spy* by the Marquis *d'Argens*, also translated, in the 1744 London edition, Warburton's Preface to volumes III and IV of Richardson's *Clarissa* (1748), and Samuel Derrick's *Preface to d'Argens's Memoirs of The Count du Beauval*, 1754, are in a different category since they exemplify the revolt against improbable romance and the newly developed preference for the portrayal 'of real life and manners' as experienced by ordinary middle-class people, and the histories of 'such adventures as befall persons not exalted above the common level', to quote Steele in *Tatler*, No. 172.

Gally's *Critical Essay on Characteristic-Writings, 1725*, is an interesting criticism of the popular seventeenth-century 'Character'

[14] Ed. Benjamin Boyce. pp. xiv+60. Henry Gally: *A Critical Essay on Characteristic Writings 1725*, ed. Alex. Chorney. pp. viii+xxiv+29–100. Augustan Reprint Society, Los Angeles. Univ. of California. Subscription current year, $2.50.

by an eighteenth-century writer who objects to the subordination of the individual to the type which is the English method in this literary kind. Gally thinks this a departure from the Theophrastan model that is due to false taste. He would have 'persons described as they really are' and not by a 'continued affectation of far-fetched and quaint similes'. In short, he too shows the new trend in literary taste which was to result in the novel of real life. Chorney prints only the second section of Gally's *Essay*, the first and third parts of which are 'thoroughly conventional', but he is right in thinking that the extract he reproduces deserves the attention of literary historians.

The Augustan Reprint Society continues to deserve the gratitude and support of the scholars for whom it makes available otherwise inaccessible texts at reasonable cost.

Daniel Defoe's 'Abdy, Harvy' in 'A New Discovery of an Old Intreague' is discussed in detail by Spiro Peterson in *N. and Q.* (24 May), who interprets the meaning as 'abdicate by force'. This is contradicted by Francis W. Steer (5 July), who believes the words to be names. Both agree that the cry was political. G. O. Rickword further discusses its origin in the issue of 19 July.

In the same journal on 30 August and 11 October P. D. Mundy writes on *The Ancestry of Daniel Defoe*, while on 10 May William M. Peterson, in an article on *Gide and Defoe*, gives proof of Gide's admiration for *Moll Flanders* and *Robinson Crusoe*.

In *R.E.S.* (Oct.) Ian Watt writes on *Defoe and Richardson on Homer: A Study of the Relation of Novel and Epic in the Early Eighteenth Century*, showing how the former considered that historical truth was corrupted 'into a meer fiction' by 'Homer in particular', while Richardson held that 'in such a world as this and with a feeling heart, content is heroism'.

In *Considerations upon Corrupt Elections of Members to serve in Parliament, 1701: by Anthony Hammond, not Defoe*, Ian Watt (*P.Q.*, Jan.) shows that 'The evidence for Hammond's authorship is strong although not conclusive' while 'The evidence against Defoe's is decisive'.

F. Homes Dudden's monumental work on *Henry Fielding, His Life, Works and Times*[15] is in one respect a puzzling production. It is obviously the result of profound scholarship, written by a man who knows all that has been written by or about Fielding and is familiar with the social and political background of the eighteenth century as well as with the life of his protagonist. His bibliography names the various authors who have been consulted and his preface acknowledges his indebtedness to them, but though it states that his book 'is a fresh study in the light of the evidence available', there is nothing to indicate what is new in the portrait presented or the conclusions at which he arrives. The footnotes refer to no previous authorities or to differences from them, nor does the index so much as mention Wilbur Cross, or Digeon or Blanchard or Miss Godden, to name only four of his predecessors who have written exhaustively about Fielding. It would be particularly useful to know how far Dudden differs from these critics in the three main subjects to which he says he has devoted special attention, 'the authorship of *Shamela*, the composition and date of *Jonathan Wild*, and the two versions of the *Voyage to Lisbon*', for he is by no means the first to discuss the evidence fully and the average student will not be able to distinguish unaided the divergence from earlier examinations of the same themes. On the other hand, the ordinary reader and admirer of Fielding will feel nothing but gratitude for Dudden's independent presentation of the character and outlook of the novelist and his times. Perhaps the clear expositions of the scope and influence of his dramatic writings on his later work and of his conception of the comic-epic in prose stand out as Dudden's most successful achievements in volumes which reach an unusually high level throughout.

Fielding's Dinners with Dodington, 1750–1752 are the subject of an article by Lewis M. Knapp, (*N. and Q.*, 20 Dec.) in which he quotes from entries in Bubb Dodington's *Diary*, not included in the published version.

In *Fielding and the Select Comedies of M^r. de Molière* (*P.Q.*, July) L. P. Goggin concludes that Fielding, though acquainted with the translation, 'most probably worked on his adaptation of *The*

[15] *Henry Fielding, His Life, Works and Times*, by F. Homes Dudden. O.U.P. 2 vols. pp. x+1184. £5. 5*s*. the set.

Mock Doctor with only a French text before him', though he used the translation when he wrote *The Miser*.

In *M.L.Q.* (Mar.) Francesco Cordasco has an article on *Smollett and the Translation of the Don Quixote* in which he attempts 'an evaluation of the translation' and to review the various criticisms of it.

In *M.L.N.* (Jan.) Lewis Knapp and Lillian de la Torre disprove the authenticity of the letter (*Y.W.* xxxi. 211) which Cordasco put forward as evidence for *Smollett's German Medical Degree*. In spite of Cordasco's rejoinder to their criticisms, they appear to substantiate their case against his claim.

Wayne C. Booth in *The Self Conscious Narrator in Comic Fiction* (*P.M.L.A.*, Mar.) shows that *Tristram Shandy* not only 'is not as chaotic a book as it seems' but that its unity is achieved by the employment and development of devices already used by other English writers of the period.

In *N. and Q.* (Apr. 12) Ernest Dilworth, in a paper entitled *Sterne: Some Devices*, describes some varieties of style he has noted, which seem to be deliberately used to secure particular effects.

The account given by Willmarth Lewis of *Collector's Progress*[16] is the story of the 'treasure-hunt' that was the prelude to the Yale Edition of the *Correspondence of Horace Walpole*, the last volume of which he hopes will appear in 1965 in time for his seventieth birthday. His reminiscences form a fascinating description of the steps which led to the great collection at Farmington that houses Walpoliana of every kind, but they also introduce us to the collector himself who irresistibly becomes the friend of all who make his acquaintance in his racy story. Lightheartedly as he tells the tale, the deeper note is not absent nor are we ever allowed to forget that, as Walpole himself believed, 'Nothing gives so just an idea of an age as genuine letters, nay history waits for its last seal from them'. Without his disinterested snapping-up of unconsidered trifles the history of the eighteenth century would have lacked the

[16] *Collector's Progress*, by Willmarth Lewis. Constable. pp. xxiv+244. 30*s*.

'Walpolian seal' and also the true picture of Walpole himself, the 'chief social historian' of his day—a very much more attractive personality than that often depicted by his detractors.

Michael Barrington contributes some interesting notes on the contents of the collection of Walpole in an article (*N. and Q.*, 7 June) entitled *The Prince of Connoisseurs. Horace Walpole and Strawberry Hill.*

'The present . . . is in essentials the first edition of Johnson's letters[17] as a whole.' These modest words make a claim which is fully substantiated in the three volumes of Chapman's long-expected work but they give no clue to the extent of his labours or to the variety and greatness of his accomplishment. For the addition of 472 letters to the corpus together with the provision of an accurate text, as far as this can be ascertained by expert diligence, by no means exhaust the merits of this edition, welcome alike to the scholar and to the ordinary reader by reason of the combination of profound learning with absence of any trace of pedantry. Thus the notes unobtrusively elucidate the difficulties and allusions in the text, leaving one always with the feeling that nothing superfluous has been introduced but that all necessary help has been available. The editor has no wish to display his knowledge, but desires only to make his annotations concise and to the point. Probably the indexes form the most original feature of the volumes and it is certainly in them that Chapman allows himself most scope for commentary and for the presentation of Johnson in every aspect and from every point of view. There are seven indexes in all:

I. Samuel Johnson (in which Chapman says he has 'tried to classify what may be called the autobiographical elements in the letters under the heads of Books, Character, Conversation, Correspondence, Domesticity, The Fashionable World, Friends and Acquaintances, Godchildren, Habitations, Health and Spirits, Hobbies, Languages, Livelihood, Loneliness, Personal Appearance, Politics, Quarrels, Reading and Writing, Religion, University Honours); II. Persons; III. Authors and Books; IV. Places; V. Subjects (Johnson's opinions on general topics are here grouped under the headings Americans, Architecture, Balloons, Buildings, Clubs, Death and Immortality, Economics,

[17] *The Letters of Samuel Johnson with Mrs. Thrale's Genuine Letters to Him*, ed. R. W. Chapman. Vol. I: 1719–74. Letters 1–369. pp. xxxviii+452. Vol. II: 1775–82. Letters 370–821.1. pp. viii+532. Vol. III: 1783–4. Letters 821.2–1174. pp. viii+478. O.U.P. 6 guineas the set.

Education, the English, Food and Drink, Friendship, Gardens, Health and Disease, History, Languages, Law and Lawyers, Letters, Libraries, Literature, Mind, Morals and the Emotions, Mythology, Natural Science, Nature, Newspapers and Rumour, Painting and Sculpture, Politics, Post, Poverty, Quarrels, Record and Retrospect, Religion, Scots, Sea and Ships, Theatre, Things, Transport, Travel, Youth); VI. Johnson's Works (listing all Johnson's own books, and his contributions to periodicals or to books by others, that are mentioned in his letters. His projected works are given under the year. Works written or projected by others with his advice, encouragement, &c., are given in square brackets under the year of mention); VII. Johnson's English ('a somewhat casual collection of obsolete words or senses noted by Johnson as innovations or deprecated by him. . .').

The indexes form a sensitive and sympathetic guide to the appreciation of the letters and to the understanding of Johnson himself, the society in which he moved, and of the details of his daily life. The selective commentary in them by Chapman in conjunction with the correspondence provides a supplement to Boswell's *Life*, illustrating aspects of Johnson's personality which only he himself could reveal, for example when we find under *Self-examination* 'a pang for every moment that any human being has by my peevishness or obstinacy spent in uneasiness', or under *Self-portraiture* Chapman's remark 'that Johnson hardly mentions his mental powers except his memory; on his genius and learning he is silent', or 'There is in the letters so little *complaint*—of poverty, or even of ill health and low spirits—that the confessions of loneliness are the more impressive', e.g. 'I rise to a solitary breakfast, and sit down in the evening with no companion', 'abandoned to the contemplation of my own miseries'.

The only drawback to the volumes is one for which the editor is not responsible. The letters date almost entirely from Johnson's later years: like Boswell's *Life* they reveal all too little of his youth and early manhood. Of the moral strength that was the source of his influence and example they provide consistent proof.

Part XI of the late Aleyn Lyell Reade's *Johnsonian Gleanings*[18] fittingly completes and rounds off the work to which he devoted himself from 1906 until his death, though the bombing of Liverpool separated him from his papers and endangered their survival during

[18] *Johnsonian Gleanings. Part XI. Consolidated Index of Persons to Parts I–X as well as to the Johnsonian portions of The Reader of Blackwood Hill and Dr. Johnson's Ancestry*, by Aleyn Lyell Reade. Privately printed for the author by Lund Humphries. pp. xii+518. 42*s*.

the war years. Lyell Reade's was a labour of love to which all Johnsonians are indebted and this final 'consolidated index' enhances the value and is the culmination of his researches into the events and acquaintances of Johnson's earlier life. This Index of Persons provides the key with which to unlock the ten previous volumes and to discover where the references to a particular individual may be found. It runs to 511 pages without the supplementary Index to surnames used as Christian names, and it is therefore not surprising that the author had neither space nor money to deal with places and subjects as well as persons. The *Gleanings* leave Johnson before he came to London and deal therefore with that part of his life which was least well known to Boswell and other contemporary biographers. About the Lichfield circle Lyell Reade has provided information that cannot be found elsewhere, and he has set an example to all future 'scientific' investigators in the field of biography.

For the first time an attempt is made in *Samuel Johnson's Literary Criticism*[19] to examine in detail and without bias the theoretical background and its specific applications in the critical writings of Dr. Johnson. Jean Hagstrum confines himself 'to the language of exposition' and shares the belief of his protagonist that, since criticism has not 'attained the stability and permanence of an established intellectual discipline', 'the only course of action open to the critic [is] to increase the accumulation of specific data by considering individual' judgements and to relate them to 'previously held positions'. Consequently he succeeds in getting Johnson's various utterances into focus and helps the reader to understand their why and wherefore. 'His whole critical career is as notable for what it attacked as for what it attempted to establish . . . he waged relentless war upon authority, prescription, imitation and outworn tradition . . . Johnson's reader . . . is asked . . . only to accept whatever general principle seems to arise from an inductive and empirical process of specific examination, sometimes line by line and stanza by stanza and sometimes work by work through the entire career of an author.' Hagstrum is most successful when he follows Johnson's example and concentrates on specific examples of his critical judgements, but the chapters on such subjects as The

[19] *Samuel Johnson's Literary Criticism*, by Jean H. Hagstrum. Univ. of Minnesota Press and O.U.P. pp. xii+212. $3.50 or 25*s*.

Beautiful, the Pathetic and the Sublime, or Nature, or Language and Form, while more general, never lose sight of the particular when attempting to define the underlying concepts of criticism. The book breaks fresh ground and is both interesting and useful.

In *P.Q.* (Jan.) Arthur Sherbo in a note on *Dr. Johnson's Dictionary: A Preliminary Puff* describes a letter, signed *W.S.*, which appeared in the *Gentleman's Magazine* for Feb. 1749, and to the same periodical (Oct.) contributes an article on *Dr. Johnson's Revision of his Dictionary* in which he examines alterations made under the letter *M* in the fourth edition of 1773 from the first edition of 1755. He finds 'slightly more than seven hundred changes' and thinks they may fairly be taken as an indication of the kind of revision made throughout. For instance 124 quotations are omitted, 127 added, there are 11 new words added and 3 omitted, 75 definitions added (and none dropped): these examples may suffice to show Sherbo's detailed comparison. He is of opinion that Johnson may have found the more or less mechanical task of revision, which demanded 'attention without anxiety', a real help in staving off the fits of melancholy to which he was subject.

To *P.M.L.A.* (Sept.) James Sledd and Gwin Colb contribute a Note on *Johnson's Definitions of Whig and Tory* in which they show that much less prejudice is exhibited in the *Dictionary*, both in the etymology and illustration of usage, than is traditionally attributed to the treatment of those terms.

The *John Rylands Library Bulletin*[20] contains two contributions descriptive of recent accessions which concern the eighteenth century. The first of these, by Arthur Sherbo, entitled *The Proof Sheets of Dr. Johnson's Preface to Shakespeare*, gives particulars of (incomplete) proofs, with corrections in Johnson's own hand, which are possessed by the library. The Keeper of Manuscripts, F. Taylor, writes on *Johnsoniana from the Bagshawe Muniments in the John Rylands Library: Sir James Caldwell, Dr. Hawkesworth, Dr. Johnson, and Boswell's Use of the 'Caldwell Minute'*. His account proves and illustrates the importance of the loan to the library of the Bagshawe muniments which are now at long last

[20] *Bulletin of the John Rylands Library Manchester.* Vol. xxv, No. 1. Manch. U.P. and O.U.P. pp. 272. 10*s.* 6*d.*

available for consultation by scholars. 'The collection is rich in eighteenth century material, among which two groups in particular stand out: the personal and military papers of Colonel Samuel Bagshawe (d. 1762) and the family papers of his brother-in-law Sir James Caldwell (d. 1784).' The latter group contains *inter alia* the Caldwell Minute, which Boswell used as a source for his account of Johnson's conversation with George III, 'and a contemporary copy of the letter which accompanied the Minute when Johnson sent it to Caldwell at the latter's request'. Caldwell was on intimate terms with Johnson and also with his friend Dr. Hawkesworth, from whom there are some thirty letters in the collection, as well as many other proofs of the friendship between him and Caldwell. It is noteworthy that though Boswell made use of the Minute, Caldwell's name is not mentioned in the Life except in a footnote referring to the source for the conversation.

In *P.M.L.A.* (June) Arthur Sherbo has a Note on *The Making of Ramblers 186 and 187* in which Johnson's interest in Greenland and his borrowings from Egede's *Description* of that country are illustrated.

In *M.L.Q.* (Dec.) Edward A. Bloom has a comprehensive study of *Symbolic Names in Johnson's Periodical Essays* in which he shows the excellent use made by Johnson of this literary device. Bloom concludes that 'he caused his names to objectify his own experiences decisively and at the same time to reflect many standard eighteenth-century attitudes'.

In *J.E.G.P.* (Apr.) James Allison attempts in an essay on *Joseph Warton's Reply to Dr. Johnson's 'Lives'* to prove that the second volume of the *Essay on Pope* (1797) was intended as 'an answer not only to Johnson's *Life of Pope* but to the entire *Lives of the Poets*'.

Was Johnson Theatrical Critic of the Gentleman's Magazine? is discussed in a note by D. J. Greene (*R.E.S.*, Apr.) who decides that four pieces in particular 'should at least be considered for addition to the Johnsonian canon' though he is 'well aware that the evidence of their authorship is very far from conclusive'. They are the critiques on Moore's *Gil Blas*, Mason's *Elfrida*, Moore's *The Gamester*, and Francis's *Constantine*.

John Robert Moore contributes a note on *Conan Doyle, Tennyson and 'Rasselas'* to *Nineteenth Century Fiction* (Dec.). He endeavours to prove that Conan Doyle used the kidnapping of Pekuah as the source of a similar incident in his *Tragedy of the Korosko* and that Tennyson needed the project of Princess Nekayah to suggest the college in *The Princess*. Both assumptions appear far-fetched.

Vedder Gilbert discusses *The Altercations of Thomas Edwards with Samuel Johnson* in an amusing paper in *J.E.G.P.* (July).

A. D. Atkinson writes on *Dr. Johnson and some Physico-Theological Terms in N. and Q.* (5 Jan., 12 Apr., and 7 June). D. J. Greene has a note (May 10) on *'Sooth' in Johnson's 'Dictionary' and in Keats.*

N. and Q. (26 Apr.) has a contribution by Arthur Sherbo on *The Text of Johnson's Journey to the Western Islands of Scotland: 'Bayle' or 'Boyle'?* in which he gives his reasons for substituting the latter name for that of Bayle in Johnson's discussion of second-sight in the *Journey*. In the same periodical (22 Nov.) Sherbo describes how *Dr. Johnson Marks a Book List*, (10 May) discusses *The Text of 'The Vanity of Human Wishes'*, and (21 June) *The Translations of Mottoes and Quotations in Johnson's 'Rambler'*. In *George III, Franklin, and Dr. Johnson* (19 Jan.) he also reproduces a forgotten note by the king, giving his impressions of the two men in Shakespearian quotations, while (21 June) he tells how *Johnson Quotes One of his Amanuenses* (Alex. Macbean) in the *Dictionary*. On 2 Feb. he describes entries he has noted in the *Gentleman's Magazine* under the title *Johnsoniana: An Obituary Notice and an 'Abstract' from the Life of Savage.*

[Dr. Johnson's] *Authorship of the 'Misargyrus' Papers* in *The Adventurer* is established by the application of statistical vocabulary tests, *Journal of the University of Bombay* (Sept.) by S. Krishnamurti. This new method of determining authorship was discovered by G. U. Yule, *The Statistical Study of Literary Vocabulary*, Cambridge, 1944. Krishnamurti is able to supplement L. F. Powell's external evidence that Johnson wrote two of the papers in the Misargyrus series and thus to solve the controversy about the authorship of all four essays. (Cf. *Y.W.* xxxi. 206).

Mr. Oddity[21] by Charles Norman purports, according to the jacket, to be a biography, which 'puts forward a highly interesting claim that Johnson's survival is not entirely due to Boswell'. The book originally appeared in America where both these statements seem to originate. In fact neither is justified. The book fails as a biography because the life is constantly interrupted by anecdotes and quotations and because of its inaccuracies. Nor is there sufficient ground to consider it seriously as a work of literary appreciation or understanding. Regarded as an anthology of quotations from Johnson and from Boswell it may be held to have some value.

Boswell in Holland,[22] the second volume of the *Yale Edition of the Private Papers of James Boswell*, is, like the first (*Y.W.* xxxi. 208–10), a model of good editing, which provides a fascinating self-revelation of the writer of the journal, letters, and 'themes' that form the substance of the book. Boswell appears in an unwonted role, striving successfully to live a strictly virtuous, diligent life, to be reserved (to learn *retenue*) and to 'keep up to plan'. He emerges from the almost overpowering melancholy which assailed him after his first arrival at Utrecht into 'the glorious exaltation' that marks the end of his stay, but the gloom is as characteristic as the self-satisfaction and search for excitement which alternates with it. The Journal Boswell kept in Holland disappeared during his own lifetime and has not been recovered, but Pottle has used the daily memoranda, the extensive correspondence, and the many other documents in the Isham collection to reproduce his doings and reflections, and to reconstruct the society in which he mixed. The picture is painted in indelible colours and with complete verisimilitude so that the editor achieves his object of presenting 'a complete continuous account of Boswell's life in Holland' and 'a wholly representative selection from the materials so far as this is reconcilable with a policy of pleasant and fairly rapid reading'. In addition he includes in the volume English versions of the complete correspondence with Zélide—perhaps the most astonishing and remarkable letters that have ever been published. Certainly

[21] *Mr. Oddity: Samuel Johnson. A Biography*, by Charles Norman. Murray. pp. xii+348. 16*s*.

[22] *Boswell in Holland. 1763–1764*, ed. F. A. Pottle. Heinemann. pp. xxii+428. 25*s*.

they display the characters of both Boswell and Zélide (Belle de Zuylen) as only they could do and illuminate a romantic friendship which could have existed at no other epoch and between no other protagonists. 'One of the oddest series of love letters ever written', it forms a fitting complement to the earlier account of Boswell's experiences in Holland. The exhaustive Index, the contemporary map, and the readable notes complete a volume of outstanding interest.

Louis Baldwin (*J.E.G.P.*, Oct.) writes on *The Conversation in Boswell's Life of Johnson*, concluding that the reproduction is 'practically verbatim'.

In *M.L.R.* (July) there is an article by R. A. Leigh entitled *Boswell and Rousseau* which describes their intercourse and has some interesting comments on Boswell's character, concluding with his self-estimate: 'I was as a board on which fine figures had been painted, but which some corrosive application had reduced to the original nakedness.'

The Contributions of Nichols to Boswell's 'Johnson' are examined by Edward Hart (*P.M.L.A.*, June), who specifies where this material was previously published in the *Gentleman's Magazine*, 'in a wide variety of places'.

The 300-line *Epistle in Verse*,[23] written on Boswell in 1795 by his fellow student at Edinburgh, Samuel Martin, is now for the first time reproduced by lithograph from a copy of the original edition in Yale University Library. It is an unusual elegy in that it contains criticism as well as eulogy of its subject, and Martin, who 'made truth of portraiture his aim', certainly does not flatter Boswell, with whose weaknesses he was apparently well acquainted. 'To foibles friendship does not shut her eye' though it recognizes 'The man of probity, of warmth of heart, Of public spirit. . . . Whom history, law and conversation claim Their own. . . .'

Metzdorf's reprint and introduction are a welcome addition to our knowledge of the estimate formed of Boswell by his contemporaries.

[23] *An Epistle in Verse occasioned by the death of James Boswell Esq. of Auchinleck*, by the Rev. Samuel Martin, 1795, ed. Robert Metzdorf. Connecticut: Shoe String Press. $2.

The President of the Lichfield Johnson Society, Percy Laithwaite, entitles his Address *A Boswellian Interlude*,[24] but its subject-matter is mainly concerned with the character and motives of Anna Seward and her hitherto inexplicable refusal to give Boswell reliable information about Johnson's early years. Laithwaite, partly with the help of the recently discovered Fettercairn papers, now establishes facts about the 'Swan of Lichfield' which account for her 'campaign of defamation' and disclose Boswell's reasons for discarding her anecdotes about Johnson and the 'malicious perversions of incidents' she related about him. It is to be hoped that Laithwaite's paper may be republished in a more accessible periodical or that he may produce the authoritative biography of Anna Seward which he is in a position to write. The lady's renown among her contemporaries and the 'foolish and undiscriminating praise' which she received ought at last to be counteracted by the publication of the facts deduced from her own letters with their proof of her 'lofty contempt for truth and accuracy'.

The *Transactions* also include a paper on *Young Boswell* by W. E. Anderson, who utilizes the unpublished material now at Yale in following Boswell's career until after his return from Corsica.

Portraits by Sir Joshua Reynolds[25] is yet another example of treasure-trove among Boswell's papers at Malahide, and the volume is as admirably edited and full of interest as its forerunners in the series. Hilles selects his material so as to reveal the character of Reynolds as well as that of Goldsmith, Garrick, and Johnson, and the self-portrait confirms what we know of him from his friends. His portrayal of Johnson in the deliberate analysis is equally revealing and, by a very different method, supplements at the same time that it authenticates the picture painted by Boswell in the *Life*. The two 'Dialogues', *Johnson against Garrick* and *T'other Side*, now for the first time printed in a complete and accurate text, further illustrate 'Johnson's manner of talking' and are, as Hilles states, 'the more delightful when read immediately after Sir Joshua's

[24] *Johnson Society Transactions 1951–2*. Lichfield. pp. 56. 3*s*.

[25] *Portraits by Sir Joshua Reynolds, Character Sketches of Oliver Goldsmith, Samuel Johnson and David Garrick together with other Manuscripts of Reynolds recently discovered among the Private Papers of James Boswell and now first published*, ed. Fred[k]. W. Hilles. Heinemann. pp. xvi+182. 21*s*.

memoir of Garrick'. The titles of the three appendixes to the volume, 'Reynolds on Shakespeare', 'The Ironical Discourse' (written for Royal Academy students), and 'Other New Reynolds Papers', speak for themselves. This new material consists of Sir Joshua's correspondence with Boswell and Bennet Langton and of notes which he made on various subjects (e.g. gardens, painting). The illustrations comprise engravings and mezzotints from his portraits of characters dealt with in the book, reproductions of their handwriting together with endpapers representing Leicester Square from an engraving of 1754. No student of the period can afford to neglect this entrancing book.

Michael Macklem in *Reynolds and the Ambiguities of Neo-Classical Criticism* (*P.Q.*, Oct.) examines the *Discourses* in order to show how 'the diversity of meanings attached to the idea of nature indicate the diverse principles of neo-classical art'. He finds that 'the *Discourses* appear, in the light of tradition, as an extended presentation of the premisses of art worked out during the Renascence and stabilized in the eighteenth century'.

The volume of *Miscellanea Gibboniana*[26] issued by the Faculty of Letters of the University of Lausanne contains two hitherto unpublished manuscripts of Gibbon, the *Journal de Mon Voyage dans Quelques Endroits de la Suisse, 1755* and the *Journal du Séjour à Paris, 1765* and also a *Lettre de Gibbon sur le gouvernement de Berne* with a revised text reproduced from a unique autograph manuscript.

The first of these, written at the age of eighteen, is in the form of a letter to his father and is not only of great biographical interest but also an important account of Switzerland at a period when it was relatively unknown. The text has not previously appeared in a complete form and in its original French and is now published from the manuscript in the British Museum.

De Beer compares this earliest work of Gibbon with the descriptions given by three other Englishmen at approximately the same date, Philip Stanhope, son of Lord Chesterfield, Goldsmith, and George Keate. It is noteworthy that Gibbon does not even mention the Alps and is obviously not interested in scenery. As De Beer

[26] *Miscellanea Gibboniana*, ed. G. R. de Beer, G. A. Bonnard, and L. Junod. Librairie de l'Université. Lausanne. pp. 150. Price not stated.

says, 'chez Gibbon le sentiment de la nature n'existe pas'. On the other hand, as the *Journal* of the future historian the account is of outstanding importance, proving, for example, the young man's interest in Roman history and his understanding of the means to extend his already considerable knowledge of the subject by reference to archaeology, inscriptions, and the like. Further, the accounts of his intercourse with such scholars as Haller and Breitinger, and of the correspondence with them which solved some of his problems, cast light on his development as an historian.

The journey provided him with 'indispensable experiences' to supplement the value of his residence in Lausanne. De Beer's commentary and notes supply the reader with everything that is required to place the *Journal* in its right perspective and to appreciate the thoroughness and skill of the editor.

The three fragments relating to Gibbon's stay in Paris, edited by G. A. Bonnard, show that his intentions were not always carried out and that his plan for a systematic narrative was never realized. He was at Paris from January to May 1763 and his *Journal*, written in English, was begun as a summary account of his daily experiences. This was erratically jotted down for a brief period, but the diary soon came to an end. The first fragment explains why Gibbon had changed over to French for his projected *Journal* now to be begun as a retrospective account of his visit to Paris, since his laziness had prevented a day-by-day narrative. The next scrap contains the narrative of 21 to 26 February; the third, a beginning to an *Idée générale de mon Séjour à Paris*, the longest of the three, contains the first chapter of the projected account, and is headed 'Les Choses qui me sont personnelles: mon Oeconomie, mes liaisons et mes Amis'. All three fragments break off in the middle of a sentence.

The *Letter on the Government of Berne* was not published by Gibbon but has been known since its inclusion by Sheffield in the *Miscellaneous Works*, 1796, and has frequently been reprinted because of its interest to historians of Switzerland. But Junod for the first time reproduces an exact version of the unique autograph manuscript in the British Museum and gives detailed reasons for ascribing the date of composition to the year 1763/4 during Gibbon's second visit to Lausanne. There appear to be good grounds for supposing it is too mature a criticism to have been written in

1756 by a youth of seventeen or eighteen, however great his genius.

Hogarth's Peregrination[27] is the light-hearted journal of a five-day expedition into Kent in 1732 by the painter and some of his boon companions. It was never intended for publication and was written without any of the inhibitions of a proposed appearance in print. On the contrary, the 'illustrated account of their adventures' depicts the friends 'engaged in high jinks', as Thackeray described them, for their own delectation and that of the tavern parlour at the Bedford Arms which they frequented. The narrative was compiled by Ebenezer Forrest, one of the travellers, the illustrations were supplied by Hogarth and by Samuel Scott, a landscape painter, but 'all of them had a hand in the journal' which John Nichols called 'a burlesque on the then mode of travel-writing'. (*Biographical Anecdotes of Hogarth*, 1781.)

The present editor successfully examines the contemporary travel-writers in question and 'the relevance of Hogarth's grotesques', showing that the newly revived Society of Antiquaries and Wanley's syllabus of their interests must have been in the minds of the compilers of the *Peregrination*, which is in the exact style of the antiquarian travels and topographical histories that were then pouring from the press.

Mitchell reprints Forrest's autograph, now in the British Museum, and also includes William Gostling's verse imitation in 'Hudibrasticks'.

In *M.L.Q.* (Mar.) Franz H. Mautner considers *Lichtenberg as an Interpreter of Hogarth* to contemporary Germans.

Hannah More[28] has long waited for the authoritative biography with which M. G. Jones at last supplies us. The account she gives of the 'old Bishop in Petticoats' and the 'cleverest of all us female wits' goes a long way to explain the justification for both these estimates as well as to make us realize the charm and qualities and also the limitations of one of the most popular and influential personalities of her day. Hannah More was undoubtedly over-

[27] *Hogarth's Peregrination*, ed. Charles Mitchell. O.U.P. pp. xxxii+54, 10 illustrations. 15*s*.

[28] *Hannah More*, by M. G. Jones. C.U.P. pp. xii+284. 27*s*. 6*d*.

estimated by her contemporaries and her writings were acclaimed in a fashion which it is difficult to understand when they are now read by an unprejudiced critic. As Dr. Jones observes, 'Nothing is more unconvincing than indiscriminate praise'. Her admirable portrayal of the society of the times with the light cast upon the 'two nations' of fashionable and upper middle-class England in contrast with the grinding poverty, ignorance, and subservience of the lower orders shows how Hannah's 'quiet worldliness' and enjoyment of the good things of life were inevitably transformed into the philanthropic humanitarian efforts of her later years. For at all periods she was a devout Christian, inspired always by the desire to put her religious faith into practice. When the Evangelical revival convinced her that her literary and social ambitions ought to give way to the instruction of the ignorant, the sacrifice, if such it seemed to her, was unhesitatingly made. Unquestionably she enjoyed the exercise of her administrative powers and the use of her organizing ability. Whatever her views about 'women's rights', she herself liked to dominate her inferiors and to rule in her own circle.

Dr. Jones has succeeded in depicting a very able and a very lovable and human personality, and she has done so after a study of published and unpublished sources which makes her book as scholarly as it is readable.

In *R.E.S.* (Oct.) Charles H. Bennett examines *The Text of Horace Walpole's Correspondence with Hannah More*, which consisted of 'seventy or more letters' exchanged between 1784 and 1796. Many of these have been published in more or less incorrect versions, but this is the first available account of the fitting together of the two sides of the correspondence and 'the misdating and rearrangement to which it has been subjected'. 'The manuscripts show that nearly every letter underwent the refining touches of the original editors.' The Yale edition of Walpole's Letters will give in detail the results of the collation and correction of existing manuscripts. Bennett's article provides a welcome foretaste of what may be expected.

Alan D. McKillop contributes a paper on *Charlotte Smith's Letters* to *H.L.Q.* (May) in which he describes the contents of the forty-five letters from her which are preserved in the Huntington Library. They are chiefly concerned with her legal difficulties and

transactions with her publishers, but also contain some references to contemporary writers, mostly disparaging in tone. Mrs. Smith was a plucky woman whose difficulties in maintaining her large family by her pen would arouse more sympathy had she been less soured by her experiences.

L. H. Butterfield has done for the *Letters of Benjamin Rush*[29] what was achieved by Geo. W. Turner for his *Autobiography* (*Y.W.* xxix. 229) and is equally to be thanked for the completion of a still more arduous task. Rush was an excellent letter-writer not only because he wrote spontaneously but also because of his multifarious interests and contacts with all sorts and conditions of people. The correspondence has hitherto been suppressed by his descendants because of his quarrel with Washington and his outspoken attacks and 'reckless criticism' of his quondam hero and indeed of all and sundry with whom he came in conflict—and they were many in the course of his long and varied career. As physician, a vehement upholder of blood-letting, a most courageous and devoted attendant on sufferers from the outbreak of yellow fever in Philadelphia in 1793, and a pioneer in medical education and reformer of hospitals and the treatment of mental disorders, he accomplished enough and fought and described enough contests to fill the life of an ordinary man. But he also took a prominent part in many other social and political reforms, was a pioneer in opposition to slavery and in the advocacy of prohibition, held strong views about education and the supposed evils of a classical curriculum, upheld the reform of prisons, and was an active participant in the shaping of the American constitution. On all these causes, and many others, he wrote volubly to correspondents who ranged from Presidents (five of them) to humble friends and members of his family. He was full of good works until the end of his life in 1813, and his letters unfold the history of his country, social and political, in its formative years as well as the story of the man's activities and indiscretions. The American Philosophical Society have done good service by making publication possible and by their choice of an editor whose competence and full annotations render the perusal as easy as it is delightful.

[29] *Letters of Benjamin Rush*, ed. L. H. Butterfield. American Philosophical Society. Vol. xxx. Parts 1–2. 1951. Princeton Univ. Press and O.U.P. pp. lxxxviii+624; +625 to 1294. $15 or 97*s.* 6*d.* the set.

Margaret Blundell in *Blundell's Diary and Letter Book, 1702–28*[30] continues her researches into the past history of her family and the social life of Lancashire at the beginning of the eighteenth century. The picture she presents is full of colour and the drawing as accurate as it can be made by good use of original authorities, with the result that we can see for ourselves a vanished world and make the personal acquaintance of those who lived in it. It is pleasant to discover that at any rate in one corner of England the laws against recusants did not prevent friendly intercourse even with the neighbouring Anglican clergy, and that a Catholic squire could, if he were circumspect, avoid suspicion of being a Jacobite and manage his estates with little molestation. Though there is scant reference to literature or drama in the *Diary*, this is the very stuff of which literature could be made, with its intimate glimpses of day-to-day life in the hall, the inn, the market-place, and the shops.

The description by Edward Hughes of *North Country Life in the Eighteenth Century*[31] is 'the result of the discovery in 1940, of a cache of documents—letters, account-books, and papers from manor houses, relating principally to County Durham and the North East in the first half of the eighteenth century'. The author has sifted 'the five or six old chests stuffed with manuscripts' to good purpose and here combines into a vivid picture the facts he has elicited. It portrays almost every aspect of existence in that part of the country—the general social conditions, with the decay of the older gentry and the rise to wealth and influence of the merchants and coal-owners who supplanted them, and above all the growing importance of the mining industry though not to the total destruction of the older rural village communities with which it was closely united. Facts, prices, and figures are interspersed and relieved by glimpses of family life and letters which prove that parents and schoolmasters were by no means always the harsh tyrants depicted in most eighteenth-century portraits, while hobbies included such things as gardening and bee-keeping as well as the more cruel forms of sport.

[30] *Blundell's Diary and Letter Book 1702–1728*, ed. Margaret Blundell. Liverpool Univ. Press. pp. xii+272. 20*s*.

[31] *North Country Life in the Eighteenth Century. The North-East 1700–1750*, by Edward Hughes. O.U.P. pp. xxii+436. 30*s*.

This first volume, issued by the Publications Board of the University of Durham, augurs well for the success of the series and is itself of outstanding interest and importance.

Allardyce Nicoll is to be congratulated on the completion up to 1800 of the revised edition of his pioneer *History of English Drama 1660–1900*[32] to which he has devoted thirty years of study and research. The two volumes to be noticed in this section first appeared in 1925 and 1927 respectively and were fully considered in *Y.W.* vi. 247–9 and viii. 276–7. The new edition corrects some mistakes and adds considerable fresh material, most of which, at the request of the publishers, has been relegated to supplements to each chapter. These appear at the end of the volumes, an arrangement which doubtless avoided resetting and consequent expense, but greatly detracts from convenience of reference. It is regrettable that the new matter, often of importance, could not be assimilated into its proper place in the text. The additions and revisions would be much more useful if they were more easily available to the reader, especially when they bring up-to-date knowledge of such matters as the problem of realism in Restoration comedy or of Jeremy Collier's attack on the immorality in the theatre.

In *J.E.G.P.* (Jan.) Arthur Sherbo discusses some problems connected with *Warburton and the 1745 Shakespeare* and concludes from the evidence produced that he had nothing to do with that edition beyond the possible suggestion of certain emendations.

In *R.E.S.* (Jan.) Cecil Price gives an account of David Garrick and Evan Lloyd; the letters which passed and the friendship which developed between them show Garrick's generous nature at its best.

Fredrick L. Bergmann (*P.M.L.A.*, Mar.) examines the impact of the actor on the play in his papers on *David Garrick and 'The Clandestine Marriage'*.

Teddy Brunius claims to be the first to examine in detail Hume's

[32] *A History of English Drama 1660–1900. Vol. II. Early Eighteenth Century Drama. Vol. III. Late Eighteenth Century Drama*, by Allardyce Nicoll. C.U.P. pp. viii+468; pp. vi+424. 35*s.* each.

'system of esthetics'[33] 'in the light of both his philosophy and his literary taste'. Brunius divides his study into seven chapters: Philosophy and Criticism, The Use of Imagination, The Analysis of Beauty, The Problem of Tragedy, The Frame of Taste, Evaluation and Practical Criticism, and Concluding Remarks. Brief as the analysis is, Brunius succeeds in showing the wide range of Hume's consideration of aesthetic problems, in summarizing his references to critical problems and in presenting his views on tragedy in their historical setting. The sections on tragedy and on taste are likely to be of most interest to the student of literature who may not be competent to estimate the value of Brunius's attempt to relate Hume's aesthetics to his philosophy as a whole.

H. A. Needham's little volume[34] of selections 'is intended to serve as an introduction to the literary criticism and aesthetic philosophy of the eighteenth century' and admirably fulfils its purpose of indicating lines of study to the reader. The selected texts are grouped under seven headings such as The Neo-Classic Tradition, Genius and Imagination, The Idea of Taste and the Persistence of Classical Doctrine, Some Contributions to Aesthetic Theory; there are Notes on the texts and also on Some Critical Terms, and a brief list of books of reference, while the Introduction, in some forty pages, gives an account of the culture, critical outlook, and evolution of taste during the period, concluding with the opinion that 'the best critical writing of the time' sprang 'from a genuine enthusiasm for works of art and from a desire to enlarge the field of aesthetic pleasure or to understand aesthetic experience more fully'.

The book is very cheap and a worthwhile contribution to the Life, Literature, and Thought Library in which it is included.

Brett's study of Shaftesbury[35] gives an account of his aesthetic and literary theory and of his influence on the 'guiding ideas' of Augustan writers, devoting attention mainly to those aspects of

[33] *Figura 2. David Hume on Criticism*, by Teddy Brunius. Institute of Art History. Univ. of Uppsala. Stockholm: Almqvist & Wiksell. pp. 138. Kr. 24.

[34] *Taste and Criticism in the Eighteenth Century, A Selection of Texts illustrating the Evolution of Taste and the Development of Critical Theory*, ed. H. A. Needham. Harrap. pp. 232. 7*s*.

[35] *The Third Earl of Shaftesbury, A Study in Eighteenth Century Literary Theory*, by R. L. Brett. 1951. Hutchinson's Univ. Library. pp. 232. 15*s*.

Shaftesbury's thought which specially concern the student of literature. Thus it deals with his treatment of the imagination, of ridicule, and of the sublime, considers the relation of his theories to architecture and landscape gardening and his anticipation of later writers such as Burke or Coleridge. Brett concludes his investigation with the opinion that 'The history of thought since the Enlightenment has been mirrored in the attempts to define the nature and scope of reason. Once the supremacy of reason was questioned, it became inevitable that thought should oscillate uneasily between the claims of the reason and the emotions'. Shaftesbury's philosophy was an attempt to give due importance to both, and to envisage 'a society in which artistic enterprise and political endeavour would encourage and strengthen each other in devotion to a common purpose'.

The book develops many unusual points and elucidates aspects of eighteenth-century thought which are often overlooked by students of literature. It should be of service to all who wish to acquire a conspectus of the age as well as knowledge of individual authors.

In • *Shaftesbury and Bolingbroke* (*P.Q.*, Jan.) Alfred Owen Aldridge discusses the intellectual relationship between the two men and finds that, as deists, they have much in common, 'but Bolingbroke as a positivist and Shaftesbury as a philosophical realist belong to completely different intellectual traditions'.

In *Augustan Satire*,[36] by his detailed examination of various texts, Ian Jack establishes and illustrates certain points which have been overlooked or underestimated by earlier critics. The titles of his chapters serve to bring forward his main contention that 'all generalisations about Augustan satire, or about Augustan poetry in general, which ignore differences of intention and kind are likely to be invalid'. The divisions of his theme into Low Satire: Hudibras, Mock Heroic: MacFlecknoe, A Witty Heroic Poem: Absalom and Achitophel, A Complex Mock Heroic: The Rape of the Lock, Satire of the Comick Kind: Pope's Moral Essays and Imitations of Horace, The Dunciad, Tragical Satire: The Vanity of Human Wishes, Proper Language: Some Conclusions, illustrate

[36] *Augustan Satire: Intention and Idiom in English Poetry, 1660–1750*, by Ian Jack. O.U.P. pp. x+164. 18*s*.

the deductions that satire was not in itself a 'kind' and that the poet's first recognized duty was to observe 'decorum' and to fit his treatment and his language to the purpose he had in mind. While in one poem he rightly used the 'poetic diction' which became such a bugbear to his successors, in another he wrote as directly and as much in 'the real language of men' as did Wordsworth at his most contentious. 'The abstractions and personifications in Augustan verse . . . are no more to be understood without reference to decorum than is the use of "poetic diction". The question to be asked is not "Are abstractions and personifications legitimate in poetry?" but "Is this a good poem?"' That is indeed the crux of the matter and the only question which demands consideration. Augustan poetry was conventional because it was written by men who were guided by 'a framework of critical theory' which 'had important bearings on the poet's choice of metre, diction and imagery'. The greatness of its achievement in the foremost writings of the age can be fully estimated only if their purpose and scope are appreciated. Ian Jack's detailed examination of specific masterpieces is a genuine contribution to such understanding and the right approach to eighteenth-century poetry. For 'one cannot analyse the style of any Augustan poem without first asking what the poet's object was in writing it and to what poetic Kind it belongs'. It will vary 'according to the sort of poem . . . and the influences which come into play depend on the nature of the work'. This study of the 'ways in which the principle of decorum was interpreted in a number of poems by different writers' should do much to promote the enjoyment of their readers.

Andrew M. Wilkinson (*R.E.S.*, July) in an essay on *The Decline of English Verse Satire in the Middle Years of the Eighteenth Century* maintains that this was due to 'sentimentalism' in the old sense of that work, i.e. 'such thoughts as are prompted by passion' or feeling.

Stuart M. Tave (*R.E.S.*, Oct.) makes *Some Notes on the Influence of Morgann's Essay on Falstaff* (1777).

In *Corbyn Morris: Falstaff, Humor and Comic Theory in the Eighteenth Century* (*Mod. Phil.*, Nov.) Stuart M. Tave examines the Essay written in 1744 which is, he claims, the earliest English

book 'devoted entirely to comic terminology, theory and practical criticism'. Corbyn Morris 'illustrates his theory by an analysis of three great comic characters', his rehabilitation of Falstaff preceding that of Morgann by thirty-three years.

D. J. Greene (*P.Q.*, July) in a paper entitled '*Logical Structure*' *in Eighteenth Century Poetry* objects to the loose use of the term 'logical' by literary critics and discusses whether it is true that 'the eighteenth century was really so very "logical"'. Again, what is the precise significance of 'poetic structure'? After an examination of various poems and criticisms, Greene concludes 'that the word which best describes a great deal of the imaginative writing of the eighteenth century is surely not "logical" but "impressionistic"'.

The second volume of the annual bibliographies[37] of eighteenth-century literature, reprinted from *P.Q.*, covers the years 1939–50 and includes the index to both volumes, i.e. from 1926 onwards. 'The original issues are exactly reproduced . . . with retention of all reviews', &c., so that the volume, like its predecessor, forms an invaluable work of reference for the student of the period.

An Eighteenth-Century Adaptation of Massinger is described by Donald B. Clark (*M.L.Q.*, Sept.), viz. Rowe's play *The Fair Penitent*. He compares this play with Massinger and Field's *The Fatal Dowry* from which the story derived, though it was much altered in the telling in order that it might be made to conform to eighteenth-century taste.

The *Annual Publication of the Society for Theatre Research*[38] in memory of Gabrielle Enthoven, its first President, contains three papers relevant to this section of *Y.W.* Of these the first, by Sybil Rosenfeld, deals with *The Players in Cambridge, 1662–1800*, recounting their controversies with the University authorities and

[37] *English Literature 1660–1800. Vol. 2. 1939–1950. A Bibliography of Modern Studies compiled for Philological Quarterly*, by Ronald S. Crane, Louis I. Bredvold, Richmond P. Bond, Arthur Friedman, and Louis A. Landa. Princeton and O.U.P. pp. 579–1292. $7.50 or 48*s*.

[38] *Studies in English Theatre History*. Third Annual Publication. Society for Theatre Research. pp. vi+136. Issued for members only.

the end of the years of active opposition which came in 1737. In the second essay George Speaight writes on *Powell from the Bath, An Eighteenth-Century London Puppet Theatre*, while in the third M. St. Claire Byrne gives an interesting description, with illustrations from contemporary sources, of *The Stage Costuming of Macbeth in the Eighteenth Century.*

S. Kliger in *The Goths in England*[39] endeavours to show how the Gothic Revival in the eighteenth century developed out of seventeenth-century political and religious ideas. The 'Gothic myth' exalted the Goths as the original democrats, moral, brave, and humane, and this belief was adopted by the defenders of parliamentary prerogative against the king's attack. Thus 'the history of the "Gothic" begins . . . not in aesthetic but in political discussion'. Kliger's book 'is an investigation into the history of ideas,—political, religious and aesthetic', and as such breaks fresh or unfamiliar ground. The Gothic 'novel of terror' is not its concern, but 'the gradual establishment in the period of a new category of aesthetic beauty—the sublime' which 'explains the *schauerroman*'.

It is a pleasure to welcome a cheap reprint[40] 'with additions' of M. D. George's valuable account of England at the beginning of the eighteenth century, first published in 1931 and noticed in *Y.W.* xii. 256–7. The sixteen full-page illustrations add to the interest of the vivid description of the social life of the pre-industrial age.

G. A. Cranfield claims that his *Hand-list of English Provincial Newspapers and Periodicals*[41] is 'more detailed and accurate than any previous efforts of a similar nature'. The writer is not competent to discuss the justice of this statement, but can say that the two lists appear to give every particular that can be required by the scholar who wishes to consult or find collections of provincial publications. It is clear that Cranfield has read widely and carefully in the various papers and that he has unrivalled knowledge of

[39] *The Goths in England. A Study in Seventeenth and Eighteenth Century Thought*, by Samuel Kliger. Harvard and O.U.P. pp. viii+304. $5 or 32*s.* 6*d.*

[40] *England in Transition*, by M. Dorothy George. Penguin Books. pp. 160. 2*s.*

[41] *A Hand-List of English Provincial Newspapers and Periodicals 1700–1760*, by G. A. Cranfield. Cambridge Bibliographical Society. Monograph No. 2 Bowes & Bowes. pp. viii+32. 7*s.* 6*d.* to non-members.

the contents, e.g. of the *Gentleman's Magazine*. The monograph also contains an Index of Printers and an Index of Altered Titles Adopted Subsequent to the First Publication. Some unexplained discrepancies are to be found. Thus the *Birmingham Gazette* is said to have started on 16 November 1741, while the British Museum is credited with a copy of the issue of 16 October in that year, and there are other similar differences. But there is no question of the general reliability and usefulness of the information provided.

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XIII

THE NINETEENTH CENTURY AND AFTER

I

(*a*) BOOKS

By GEOFFREY BULLOUGH

AFTER the centenary a lull might have been expected in books about Wordsworth. But 1952 brought three valuable volumes. Helen Darbishire published the second edition of de Selincourt's second volume of the *Poetical Works*,[1] adding an appendix containing an account of Sara Hutchinson's transcript of the first drafts of poems composed in 1802.

Lascelles Abercrombie hoped to write a big book on Wordsworth, so never published the five lectures he delivered at the Johns Hopkins University in 1935. His son has now edited them,[2] with an essay on *Peter Bell*. Abercrombie discusses the interrelations of experience and memory in the poetry, deprecating recent exaggeration of the importance of Wordsworth's French love affair. *The Prelude* is a true index to his 'poetic personality'; both it and *The Excursion* show great constructional power. The theory of poetic diction is examined, and the poet's later career is regarded as 'a retreat from that mystical experience of the world which entailed a loneliness he could no longer support'.

In a longer, narrower study Florence Marsh[3] takes issue with the 'New Critics' who despise Wordsworth's poetry because it is not ironic and paradoxical. After discussing the nature of poetic imagery in general she explores Wordsworth's union of thought and feeling which made him see all things blending in one, his use of imagery of light and darkness, motion and stillness, sounds,

[1] *The Poetical Works of William Wordsworth*, ed. by E. de Selincourt. 2nd ed. O.U.P. pp. xii+548. 30*s*.

[2] *The Art of Wordsworth*, by Lascelles Abercrombie. O.U.P. pp. vii+157. 10*s*. 6*d*.

[3] *Wordsworth's Imagery. A Study in Poetic Vision*, by Florence Marsh, Yale Univ. Press. pp. 146. 24*s*.

waters, buildings, his pleasure in children, suffering women, enduring age. His poetic theory is shown to include a functional view of imagery.

An excellent selection of Coleridge's letters[4] (not noticed in 1950) was edited by Kathleen Raine, whose Introduction describes the diversity of his mind, showing how the letters reveal a development from febrile sensibility to 'great genius, serene and sure of itself'.

Biographies of the second wave of Romantic poets continue to appear. Thus C. L. Clive of the University of Texas was encouraged to write his *Byron, Shelley and their Pisan Circle*[5] by 'the availability of important new material', including unpublished correspondence between Byron, Taaffe, and Dawkins, an autobiography by Taaffe, and numerous letters to and from the poet now in American collections. The book throws new light on both poets as well as on Taaffe, 'the poet laureate of Pisa', as Mary Shelley called him.

Mary Shelley herself was reassessed by Muriel Spark,[6] who traced sympathetically not only her years with Shelley but her difficult life afterwards, arguing that she was emotionally inhibited by her rationalist upbringing, and that her 'inward tranquillity' was too often overborne by 'the weight of deadly woe'. *Frankenstein* 'mirrored . . . a strife between Mary's emotional and intellectual lives'; she was a natural classicist thrust into 'a setting of romantic turmoil'. An appendix provides an abridgement of *The Last Man.*

Byron was the subject of a striking study by G. Wilson Knight,[7] who sought to prove by quotations and contemporary opinions that he was 'a man in whom poetry has become incarnate', a truly virtuous man worthy of hero-worship. The glowing tribute certainly corrects some misconceptions. Two other volumes are promised, and Byron's vices will not be ignored; but his was 'a life dedicated

[4] *The Letters of Samuel Taylor Coleridge*, ed. by Kathleen Raine. Grey Walls Press. pp. xiv+280. 12*s.* 6*d.*

[5] *Byron, Shelley and their Pisan Circle*, by C. L. Clive. Murray. pp. xi+263. 25*s.*

[6] *Child of Light: A Reassessment of Mary Wollstonecraft Shelley*, by Muriel Spark. Tower Bridge Publications. pp. xii+235. 12*s.* 6*d.*

[7] *Lord Byron: Christian Virtues*, by G. Wilson Knight. Routledge & Kegan Paul. pp. xv+304. 30*s.*

to the awakening, in men and nations, of their greatest, liberated selves'.

Ernest Raymond[8] brings a popular novelist's skill to the portrayal of the two poets who lie near the pyramid of Cestius in Rome. Modestly afraid of 'those terrifying persons', the army of Keats and Shelley scholars, Raymond attempts no full biography but a chronicle of 'capital episodes'. It makes a pleasant book, with twenty-one illustrations.

J. E. Morpurgo edited the fascinating but unreliable *Recollections*[9] of E. J. Trelawney, correcting and supplementing them from other sources. This book too is finely illustrated with portraits and engravings.

The Keats–Shelley Memorial Bulletin[10] contains a valuable examination by L. A. Marchand of several accounts of the burning of Shelley's body which show how Trelawney altered his tale. Texts of two Trelawney narratives are given from manuscripts. Lorraine Robertson prints unpublished passages from Claire Clairmont's journal and notebooks which reveal her veneration of Shelley and hatred of Byron. Edmund Blunden contributes short articles on Castle Goring and the Williams family.

The *Table-Talk* of Samuel Rogers was edited by Morchard Bishop,[11] who rightly claimed that this feast of anecdote must be the banker-poet's chief claim to lasting fame.

The major Victorian poets received their customary attention during the year. In *Tennyson and the Reviewers*[12] E. F. Shannon

[8] *Two Gentlemen of Rome: The Story of Keats and Shelley*, by Ernest Raymond. Cassell. pp. 261. 18*s*.

[9] *The Last Days of Shelley and Byron*, ed. by J. E. Morpurgo. The Folio Society. pp. xvii+208. 17*s*. 6*d*.

[10] *Keats–Shelley Memorial Bulletin: Rome*, No. IV, ed. by Dorothy Hewlett. Saint Catherine Press. pp. xii+52, 10 illustrations. 7*s*. 6*d*.

[11] *Recollections of the Table-Talk of Samuel Rogers*, first collected by the Rev. Alexander Dyce, ed. by Morchard Bishop. Richards Press. pp. xxvi+249. 12*s*. 6*d*.

[12] *Tennyson and the Reviewers*, by Edgar Finley Shannon, Jr. Harvard U.P. and O.U.P. pp. ix+232. 25*s*.

fulfilled a twofold purpose: 'to trace the growth of Tennyson's reputation in the British Isles from 1827 through 1851, and to show the extent to which the opinions of the reviewers influenced the actual writing of his poetry'. Material from scores of periodicals shows Tennyson's rise from the 'promising poet' of his early poems, through the warm appreciation which greeted *Poems, 1842*, to the pinnacle of *In Memoriam*. He altered several hundred lines of his poetry to suit his critics, and by seeking to make his work 'reflect the time and place' he catered for the tastes of one age and 'jeopardized his reputation with the next'.

Ever a Fighter[13] includes six lectures on Browning, discussing his message for today, his poetry of immortality, his gospel of heart and soul, his philosophy of love and joy, the conflict between love and truth involved in his secret wooing of Elizabeth Barrett. The tone is lofty and eulogistic.

In great contrast Betty Miller's iconoclastic study[14] treats the poet as a frustrated personality who gave up his Shelleyan rationalism to please his mother and was at once uxorious and jealous of his wife's success. They were drifting apart when she died. Browning was not really a fighter but a weak man masking his spiritual failure in dramatic poetry. A clever book, as one-sided in its different way as Miss Kenmare's.

A third study, by J. M. Cohen[15] keeps the balance. 'Browning did not write great poetry until he had attained emotional maturity' in his marriage. Then he ceased to be a minor Romantic and became 'an adventurous poet, at his best only when handling large conceptions'. His message was not one of ideas but of experience 'in the welter and richness, in the violence and colour, in the love and beauty of the world itself'.

Randolph Hughes, in editing Swinburne's *Lesbia Brandon*,[16] presents 'a fighting book' in which Wise, Gosse, Lafourcade, and Hare are treated with a vituperation equal to Swinburne's own. The frag-

[13] *Ever a Fighter: A Modern Approach to the Work of Robert Browning*, by Dallas Kenmare. Barrie. pp. viii+96. 9*s*. 6*d*.

[14] *Robert Browning*, by Betty Miller. Murray. pp. 302. 21*s*.

[15] *Robert Browning*, by J. M. Cohen. Longmans. pp. viii+198. 10*s*. 6*d*.

[16] *Lesbia Brandon, by A. C. Swinburne: together with an historical and critical commentary, being largely a study (and elevation) of Swinburne as a novelist*, by Randolph Hughes. Falcon Press. pp. xxxv+583. 35*s*.

mentary novel is reconstructed from manuscripts and proofs. Hughes adds a long commentary on this 'masterpiece awaiting consummation', in which Swinburne 'is consummate as a master of style' and for which he deserves 'a place among the greater English novelists'.

In *The Note-Books of Matthew Arnold*[17] three American scholars carry out a notion of the poet himself, who said half-jokingly that a collection of 'all the extracts from various writers which he had copied in his note-books' would make a volume 'of priceless worth'. The items, extending from 1852 to 1888, reveal the breadth and depth of Arnold's interests, especially in ethics and religion. Some aphorisms were repeated many times. A selection from this large volume would make a good bedside book.

How far were the great Victorians at odds with their age? E. D. H. Johnson of Princeton, in a sensitive study,[18] traces in Tennyson, Browning, and Arnold a 'double awareness'. In youth they experienced their special imaginative vision. Subsequently, 'to play an important part in the life of the times', they truckled to popular taste. Yet in order to retain artistic integrity they 'perfected remarkable techniques for sublimating their private insights'. These phases and techniques the author distinguishes, while admitting that 'we have inherited a very distorted notion of Victorian habits of mind'. Perhaps the vision was not so alien after all.

The relationship between Fitzgerald's *Omar Khayyám* and the original Persian is illuminatingly discussed in the Introduction to A. J. Arberry's new verse-translation of the *rubái* recently found in two manuscripts which add much to the modern canon of Omar's writings.[19] The Persian poet was a witty heretic in philosophy. Arberry's versions (in the *In Memoriam* stanza) show that Fitzgerald often used only part of an original piece, and, while making of it a valuable poem, he lost Omar's allusiveness, subtlety, and humour.

[17] *The Note-books of Matthew Arnold*, ed. by H. F. Lowry, K. Young, and W. H. Dunn. O.U.P. pp. xv+656. 50*s*.

[18] *The Alien Vision of Victorian Poetry*, by E. D. H. Johnson. Princeton U.P. and O.U.P. pp. xvi+224. 25*s*.

[19] *Omar Khayyám: A New Version based on Recent Discoveries*, by Arthur J. Arberry. Murray. pp. 159. 15*s*.

In an admirable study of Emily Dickinson[20] Richard Chase considers her life chiefly as an approach to her poetry, which was not biographical but 'a large symbolical construction'. She is one of the few important American poets, though of her poems 'only a dozen or two urge me to use the word "great"'. Her major theme was 'the achievement of status through crucial experiences' which she interpreted with Calvinistic intensity, scrupulousness, and economy.

Douglas Young's excellent anthology of Scottish verse[21] during the last hundred years is novel in that, besides a wealth of example from Lallans poetry of the present generation, it contains many little-known nineteenth-century pieces, humorous, satiric, and descriptive, such as weavers' songs by David Shaw and Edward Sloan, Alexander Smart's *Election Lyric*, and George Outram's *Insurance Man's Lament*, not to mention the egregious McGonagall's *Lines in Praise of Professor Blackie*. The Introduction is judicious, and the collection certainly shows a 'movement *towards* a Scottish Renaissance' a generation after 1851, to which R. L. S. and George MacDonald contributed.

Turning to the prose writers we find that the year was equally interesting in its output.

R. W. Chapman's splendid collection of Jane Austen's letters,[22] first published in 1932, went into a second edition, in which the editor added four letters, one of them important, and corrections from the manuscripts of a few others. The fullest study of the novelist's irony yet made is that by Marvin Mudrick,[23] who regards it as a developing attitude. From the first Jane Austen chose irony as a defence against the sentimentality surrounding her, and gradually made it a weapon of the sharpest kind, which she used in diverse ways, from the parody of her earliest books, through a mixture of parody and realism in *Northanger Abbey*, past its recession in the

[20] *Emily Dickinson*, by Richard Chase. Methuen (The American Men of Letters Series). pp. xii+328. 16*s*.

[21] *Scottish Verse, 1851–1951*. Collected for the general reader by Douglas Young. pp. xv+363. Nelson. 18*s*.

[22] *Jane Austen's Letters*, ed. by R. W. Chapman. O.U.P. pp. xlvi+519+clxii. 42*s*.

[23] *Jane Austen: Irony as Defense and Discovery*, by Marvin Mudrick. Princeton U.P. and O.U.P. pp. xii+267. 32*s*. 6*d*.

moral dogmatism of *Mansfield Park*, to the triumph of comedy in *Emma*, where she shows 'the total confident control of all her resources without intrusion of desecrativeness or fatigue or morality'. She was still growing in *Sanditon*, which she left uncompleted.

The Jane Austen Society has printed Caroline Austen's memories of her aunt,[24] who died when the child was twelve years old but left a strong impression as the best of aunts, with a love of music, sewing, cup and ball, and 'nonsense' in conversation. The *Memoir* was largely printed in M. A. Austen-Leigh's *Personal Aspects of Jane Austen* in 1920; it makes a pleasant little book, with six illustrations.

The Wynne Diaries, first published in 1935, have been abridged by their editor, Anne Fremantle,[25] in a volume which should take its place on the shelf beside Jane Austen: for Elizabeth Wynne, travelling as a girl about Europe between 1789 and 1797, and later living in England as wife of one of Nelson's captains, is a girl on whom the novelist would have exercised a kindly irony. Her journal throws light on Georgian cosmopolitan and naval family life.

Lockhart's *Peter's Letters to his Kinsfolk*[26] caused a great sensation in Edinburgh when first published in 1819, for most of the Northern Athenians were dissected by his scalpel, and though Scott said, 'His lenient hand has cut sharp and clean, and poured balm into the wound', the healing touch may seem to us to be missing. This first reissue since 1819 contains about half of the original; and all students of the Romantic period will welcome its comments on Jeffrey, Scott, Wilson, and the Lake poets. The editor is named only by initials, C. P. H., which is a pity, for he has given some useful notes and an index.

J. C. Trewin has collected ten narrative passages[27] from the 'Waverley Novels', giving a lively Introduction pointing out Scott's love of pageantry, and 'the surge of the proper name'; he was

[24] *My Aunt Jane Austen: A Memoir*, by Caroline Austen. The Jane Austen Society, Alton, Hampshire. pp. ix+22. 3*s*. 6*d*.

[25] *The Wynne Diaries*: Passages selected by Anne Fremantle. O.U.P. pp. xvi+551. 7*s*. 6*d*.

[26] *Peter's Letters to his Kinsfolk*, by John Gibson Lockhart. Nelson. pp. xvii+364. 4s.

[27] *Selected Prose of Sir Walter Scott*, ed. by J. C. Trewin. Falcon Press. pp. 96. 5*s*.

'always a romantic, exuberant, urgent, ever youthful, in love with disguise'. A book to whet the appetite.

The book which Saintsbury declared contains 'perhaps a more accurate picture of English ways in the very beginning of the nineteenth century than exists anywhere else', namely Southey's *Letters from England*,[28] has been edited by Jack Simmons (1951), with a useful introduction and an index. The seventy-six letters, supposed to be written by a Spanish visitor, covering English life and manners very thoroughly and agreeably, will add to Southey's reviving reputation.

A new edition (1951) of C. R. Leslie's *Memoirs of the Life of John Constable*[29] deserves mention not only for the merits of Leslie's biography and of the artist's letters from which it was largely compiled, but also for the seventy-two illustrations of Constable's paintings, fourteen in colour, and the judicious introduction by Jonathan Mayne.

In a discerning introduction to his edition of Lamb's Essays,[30] Malcolm Elwin calls Lamb 'the prince of escapists', and makes clear the anxious life which he escaped from into Elia's world of humour, with its 'ultimate grace of academic pedantry'. The text is from the first editions; there are eight illustrations, and some helpful footnotes.

In a highly successful critical study of Carlyle,[31] Julian Symons shows little patience with 'psychosomatic biography' which explains Carlyle's career by a childish 'anal sadism', but gives a perceptive account of the personal and intellectual influences which made him believe that 'for us in these days *Prophecy* (well understood) and not Poetry, is the thing wanted', yet made him 'interpret all history and all literature as a kind of vast religious poem'. This is one of the best works on Carlyle.

[28] *Letters from England*, by Robert Southey, ed. by Jack Simmons. 1951. The Cresset Press. pp. xxvi+494. 12*s*. 6*d*.

[29] *Memoirs of the Life of John Constable*, by C. R. Leslie. Phaidon Press. 1951. pp. xv+434. 12*s*. 6*d*.

[30] *The Essays of Elia; including Elia and The Last Essays of Elia*, by Charles Lamb. Ed. by Malcolm Elwin. Macdonald. pp. xxxvii+495. 9*s*. 6*d*.

[31] *Thomas Carlyle: The Life and Ideas of a Prophet*, by Julian Symons. Gollancz. pp. 308. 21*s*.

The life of Mrs. Carlyle[32] by Lawrence and Elizabeth Hanson is probably definitive. In its closely studied details and wealth of citation from manuscript letters it makes a synthesis of varying accounts of the Carlyles' day-to-day life, keeping Jane in the foreground while studying Carlyle in so far as he and his work affected her. It is the sad story of two people, sexually ill-matched, who 'shared their lives, and would have had their lives no other way', but could not make each other happy.

David Gascoyne's pamphlet[33] treats Carlyle as 'one of our great national prophets and, as such, a writer who is still full of import to living men and women'. His position in importance is 'somewhere midway between Sören Kierkegaard . . . and Walt Whitman'; he 'cannot be claimed either by the Left or by the Right; . . . more than heroism he worshipped the Objective'.

A timely and representative selection from Ruskin[34] by Peter Quennell directs our attention away from recent explorations of the man's private weaknesses to the 'visionary enraptured by the beauty of the world'. Quennell's choice lays emphasis 'not so much on the doctrines he professed or the message that he sought to propagate . . . as on Ruskin the master of English prose, the imaginative interpreter of art and nature'.

Some of Newman's best prose is found in the *University Sketches*[35] first published in the *Catholic University Gazette* in 1854–5. The President of University College, Dublin, has edited them, with useful notes and an introduction showing them as 'the prospect of a powerful historical imagination which is capable of seizing the truth about a long and varied tradition and seeing through that tradition the living men who shaped it and were in turn shaped by it to produce the European culture that has formed us all'.

In *Newman's Way*[36] Sean O'Faolain takes a very different point

[32] *Necessary Evil: The Life of Jane Welsh Carlyle*, by Lawrence and Elizabeth Hanson. Constable. pp. 618. 45*s*.

[33] *Thomas Carlyle*, by David Gascoyne. Longmans, for the British Council. pp. 44. 1*s*. 6*d*.

[34] *Selected Writings of John Ruskin*, ed. by Peter Quennell. The Falcon Press. pp. xv+192. 15*s*.

[35] *University Sketches*, by John Henry Newman. Text of 1856 ed. by Michael Tierney. Dublin: Browne & Nolan. pp. xxviii+314. 12*s*. 6*d*.

[36] *Newman's Way*, by Sean O'Faolain. Longmans. pp. xvi+286. 25*s*.

of view, showing the Cardinal's life before his conversion against the background of his relationship with his sisters and brothers, without, however, ignoring his writings, which are sketched in their biographical setting. Keeping close to his subject the author refuses to lose 'the sense of his unknowingness, his simple, inscient reality by interposing our modern knowingness between ourselves and him'. The picture emerges of a gentle yet ruthless soul, who 'came up hard against human nature, first and last, in his own family', from which he cut himself off but which he could never forget.

Friedrich Schubel's scholarly volume[37] on the 'Fashionable Novels' of 1825–40 gives insight into the social background against which 'silver fork' fiction should be considered, and shows how writers like Plumer Ward, Disraeli, Mrs. Gore, and Countess Blessington mirrored their time. He sees the 'transition period' as the seedtime of the Victorian novel; an appendix of extracts supports his contention.

'Surtees's world—like Chaucer's and unlike Dickens's—is a "field full of folk"', says Leonard Cooper, in his engaging study of the life and work of the creator of Mr. Jorrocks.[38] He shows that Surtees was much more than what Saintsbury called 'a writer of the "artificial-picaresque"', and Seccombe thought a mere coarse librettist for Leech's drawings. In telling Surtees's life story he adds to our knowledge of Victorian journalism.

Despite Thackeray's avowal that he sometimes drew from life, it is not always easy to identify his sitters. Gordon N. Ray, in *The Buried Life*,[39] explores 'the extent to which his imaginative life was dependent for sustenance on the persons who figured most intimately in his personal history'. Miss Crawley 'in her essentials is Thackeray's maternal grandmother'; Jos Sedley comes from his cousin, George Trant Shakespear; Helen Pendennis from his mother, 'both as he saw her in youth and as he saw her in maturity';

[37] *Die 'Fashionable Novels'*, von Friedrich Schubel. (Essays and Studies on English Language and Literature XII). Uppsala. pp. 327. Sw.Crs. 12. 16*s*.

[38] *R. S. Surtees*, by Leonard Cooper. Arthur Barker. pp. 180. 15*s*.

[39] *The Buried Life. A Study of the Relation between Thackeray's Fiction and his Personal History*, by Gordon N. Ray. Published for the Royal Society of Literature by O.U.P. pp. vi+148. 12*s*. 6*d*.

Major Pendennis from Lt.-Col. Merrick Shawe. The overstrain in his handling of Amelia in *Vanity Fair* is due to her resemblance to his wife, towards whom he felt that, before she went mad, his conduct had sometimes been imperceptive. This explains 'the discrepancy between what Amelia says and does and the opinion that Thackeray entertains of her'. The decision in *Vanity Fair* and later novels 'to include . . . the people, situations and emotions that meant most to him in his personal history' led him into sentimentality, but made him 'a novelist of character as well as of manners'. The delicacy of Ray's treatment of the subject enables him to distinguish 'two orders of characterization' in Thackeray's work.

Thackeray's home life is described in some of the recollections of Anne, Lady Ritchie,[40] herself a talented writer and a remarkable personality ('That dear fantastic lady', Henry James used to call her). *Thackeray's Daughter* is a study of her youth, during which she knew her father's friends, and helped Leslie Stephen after the death of his wife, Minny, and tried to get Browning to forgive FitzGerald for his silly slight on Mrs. Browning.

Our Mutual Friend in the new Oxford edition[41] has the forty original illustrations by Marcus Stone and an Introduction in which E. Salter Davis discusses the characters of that richly packed story.

Essays and Studies of the English Association[42] for 1951 had two articles of Dickens interest. Eleanor Rooke surveyed *Father and Sons in Dickens*, relating the theme to Dickens's own life to explain why and how he usually made the relationship unhappy, though there are exceptions like the Wellers and the Wemmicks. 'The subject did not stir his imagination, and his various attempts strike the reader as bookmaking rather than creation.' Miss Rooke believes that the real subject of *Dombey and Son* is Dombey and Daughter. This conclusion was also reached by John Butt and Kathleen Tillotson in their beautifully organized study 'Dickens at work on

[40] *Thackeray's Daughter: Some Reminiscences of Anne Thackeray Ritchie*, compiled by H. T. Fuller and V. Hammersley. Introduction by Sir D. MacCarthy. Euphorion Books. pp. 182. 12*s.* 6*d.*

[41] *Our Mutual Friend*, by Charles Dickens. Introduction by E. Salter Davis. O.U.P. pp. xxvi+822. 12*s.* 6*d.*

[42] *Essays and Studies, 1951*. Being Volume Four of the New Series collected for the English Association by Geoffrey Tillotson, pp. 149. 10*s.* 6*d.*

Dombey and Son', in which the cover design, letters, number-plans, and proof-sheets are used to show how the plan of the book grew from his first determination to keep 'a steadier eye upon the general purpose and design'. An essay on the work of F. G. Furnivall by Beatrice White appears in *Essays and Studies of the English Association* for 1952.[43]

Wilkie Collins was the subject of a short study by Robert Ashley,[44] who traces Collins's growth in craftsmanship from his memoir of his father, through his apprenticeship in *Antonina* and the early short stories, to the triumphs of *The Woman in White* and *The Moonstone*; he brings out the 'odd mixture of the romantic and the realist' in the novelist's temperament, and shows how in his later years he mingled 'novels of sensation and novels of social protest'. The decline in his powers was due to 'loss of vitality aggravated by illness'.

For the Term of his Natural Life,[45] by Marcus Clarke, is a better novel of convict life than its model, *It's Never Too Late to Mend*. L. H. Allen's introduction gives a valuable account of the author and his work.

The indefatigable Lawrence and Elizabeth Hanson published a fascinating biography of George Eliot[46] in which they portray her as woman as well as novelist, revealing the conflict in her between intellect and warm feeling. Not so full of detail as their life of Mrs. Carlyle, this book is perhaps clearer in outline. Better on the biographical side than in its incidental literary criticism, it puts her novels into the pattern of her life and friendships.

Carl Ray Woodring's life of William and Mary Howitt[47] is the interesting result of much research in the highways and by-ways of

[43] *Essays and Studies, 1952*. Being Volume Five of the New Series collected for the English Association by Arundell Esdaile. pp. 89. 10*s*. 6*d*.

[44] *Wilkie Collins*, by Robert Ashley. Arthur Barker. pp. 144. 7*s*. 6*d*.

[45] *For the Term of his Natural Life*, by Marcus Clarke. O.U.P. pp. xxviii+608. 7*s*. 6*d*.

[46] *Marian Evans and George Eliot*, by Lawrence and Elizabeth Hanson. O.U.P. pp. xiv+402. 25*s*.

[47] *Victorian Samplers: William and Mary Howitt*, by Carl Ray Woodring. Univ. of Kansas Press. pp. 252. $4.

Victorian literature. It shows the relations of the Quaker journalists with Romantic and Pre-Raphaelite poets, with novelists, social reformers, pacifists, feminists, &c. As the author states, 'their tour from the Society of Friends, through Unitarian rationalism and extravagant spiritualism towards the Church of Rome illuminates the spiritual typography of their time'.

Four works by Anthony Trollope were edited this year. His eight *Hunting Sketches*,[48] first printed in *Pall Mall Gazette* in 1865 have been pleasantly illustrated by Lionel Edwards, who in his Introduction, considering that these little pieces 'perhaps of all Trollope's works . . . approach nearest to our own time', brings out resemblances and differences between then and now. Trollope, who was a keen rider though shortsighted and heavy and liable to fall into ditches, gives some lively advice and describes some typical followers of the hounds.

As the first of a series of reprints of rarities in the Princeton University Library, Robert H. Taylor has edited Trollope's comedy *Did He Steal It?*[49] privately printed in 1869 and extant in only two copies. Hacked out of *The Last Chronicle of Barset* it is not a good play. To avoid offence Mr. Crawley is made a schoolmaster and the Proudies are a local magistrate and his shrewish wife. Much vitality is lost, and the novelist's weakness in exposition leaves the business with the cheque very mysterious.

In the new Oxford edition of *The Warden*,[50] Monsignor Ronald Knox writes an admirable Introduction to the whole series of Barsetshire novels, discussing their development in the mind of their creator, and the links between them. There are notes, and a list of Dramatis Personae.

Trollope believed that *The Prime Minister* was 'his supreme achievement in portraiture'. L. S. Amery's Introduction[51] explains the failure of Plantagenet Palliser to attract the public, and contrasts Trollope's treatment of politics with Disraeli's. Trollope had a 'complete incapacity to be interested in, or understand, political

[48] *Hunting Sketches*, by Anthony Trollope. Illustrated and with an Introduction by Lionel Edwards. Benn. pp. 141. 15*s*.

[49] *Did He Steal It?* by Anthony Trollope. With an Introduction by Robert H. Taylor. Princeton Univ. Library. pp. 64. $3.

[50] *The Warden*, by Anthony Trollope. O.U.P. pp. xxii+290. 15*s*.

[51] *The Prime Minister*, by Anthony Trollope. 2 vols. O.U.P., pp. xvii+381; vii+397. 18*s*. each.

issues as such'. His field lay where they emerged into personal issues.

A welcome selection of Edward Lear's travel journals,[52] in Greece and Albania (1851), southern Calabria (1852), Corsica (1868), and Petra (1897) shows that 'the wit and the quality of the writing, together with his delectable drawings make him the happiest of companions, the most readable of travellers'.

A. L. Taylor in his study of 'Lewis Carroll'[53] throws light on the life and interests of the mathematics tutor and freelance journalist who wrote a great book of nonsense. He destroys the Carroll legend by suggesting that his nonsense 'is in fact a branch of allegory and satire' in which current intellectual controversies are mirrored. Dodgson 'was in some sense in love with his heroine; . . . when he lost her, his power distintegrated, and in this there is gain as well as loss'.

The Field of Nonsense,[54] based largely on Lear and Carroll, is a searching study of a kind of writing endemic in this country. Miss Sewell regards Nonsense as a word game in which precision takes the place of poetic suggestion, and 'it seems much nearer logic than dream'. It is frequently an exercise in dialectic, an interplay between ideas of order and disorder, Nonsense making 'an equilibrium . . . between the two forces, an enchanted instance of reconciliation'. It loves to play with numbers and concrete objects, with definites, catalogues, repetition, alliteration, and rhyme. Its aim is 'to create a universe which will be logical and orderly, with separate units held together by a strict economy of relations'. Lear's *Songs* and the *Snark* fail as Nonsense, for Lear allows emotion to enter, 'and so turns them into something else, something that is very near poetry. Carroll never comes within a thousand miles of poetry.' This is an important book.

W. A. Darlington's *The World of Gilbert and Sullivan*[55] is 'a key

[52] *Edward Lear's Journals: A Selection*, ed. by Herbert Van Thal. Arthur Barker. pp. 260. 21*s*.

[53] *The White Knight: A Study of C. L. Dodgson (Lewis Carroll)*, by A. L. Taylor. Oliver & Boyd. pp. viii+209. 16*s*.

[54] *The Field of Nonsense*, by Elizabeth Sewell. Chatto & Windus. pp. 198. 15*s*.

[55] *The World of Gilbert and Sullivan*, by W. A. Darlington. Peter Nevill. pp. 167. 15*s*.

to the Savoy operas' in so far as it describes their genesis and growth, and explains simply for modern admirers the chief topical allusions in Gilbert's text. The author incidentally throws light on Victorian social conventions, popular interests, and slang, as well as on parliamentary, naval, and legal customs of the time.

Whistler is the subject of an amusing and informative biographical study[56] in which Hesketh Pearson handles a wonderful subject adroitly, showing the witty, temperamental artist making 'arrangements' of facts in conversation as he did in painting, his friendships and rivalries, his long war against the philistines and the art critics, his relations with Ruskin and Wilde. More might have been made of his artistic aims, of his *Ten O'Clock* lecture, the manifesto of modernist art.

St. John Ervine's book on Wilde[57] is a study of the man in relation to his writings. The author is no hero-worshipper; he shows how coarse and callous a nature underlay the precious elegance, how insincere and selfish he was, with all his easy talent. The plays do not appeal much to Ervine; melodramatic and vulgar in conception, their plots and characters accord ill with the epigrams which throng them. There is a devastating analysis of *Lady Windermere's Fan*. Only *The Importance of Being Earnest* is really admirable; yet Wilde 'was a born dramatist in the sense that he could handle a play superbly'. Again one feels that the value of Wilde's critical views is not fully shown.

The movement towards a better understanding of Victorianism grows apace. Michael Goodwin[58] has made a most illuminating collection of extracts from articles in the first fifty volumes of *The Nineteenth Century* between 1877 and 1901. It is arranged under such headings as 'The Social Conscience', 'Religious Controversy', 'The Public Taste', and 'The Idea of Government'. Not only major writers such as Huxley, Ruskin and Morris, Wilde and Lord Shaftesbury are represented, but also many minor ones whose diverse views are equally valuable in reflecting the complexity of the age.

[56] *The Man Whistler*, by Hesketh Pearson. Methuen. pp. x+198. 18*s*.

[57] *Oscar Wilde*, by St. John Ervine. Allen & Unwin. pp. 336. 18*s*.

[58] *Nineteenth Century Opinion*, by Michael Goodwin. Penguin Books. pp. 283. 2*s*. 6*d*.

Discussion of Victorianism is supplied in J. H. Buckley's *The Victorian Temper*,[59] a series of chapters devoted 'to a study in particular of the "moral aesthetic", its rise and decline, and its relation always to a variable climate of opinion and emotion'. Buckley shows the error of treating the Victorians as if they were a homogeneous group all sharing the same attitudes, belief in material progress, smug morality, 'escapism'. The Victorian temper was multifarious and shifting; it included much revolt against Romantic ideals. There are excellent essays on 'The Spasmodic School', on the honesty and variety of Tennyson's mind and art, on the various patterns taken by spiritual conversion and by the revolt from reason, on the restlessness of Victorian decorative style, and the vicissitudes of the notion that 'good taste is essentially a moral quality'. The broad survey is illuminated by much valuable detail.

Henry James is the subject of a short but packed book[60] in which Michael Swan first outlines his life and work, then deals with various aspects of the latter, James's desire to catch the flux of life, his structural power, his interest in the 'international situation' and social realities, in innocence amid corruption.

In his Introduction to Marcus Bewley's *The Complex Fate*,[61] F. R. Leavis praises the author for standing out against the modern American tendency to overrate the 'frontier tradition', and to regard Whitman, Dreiser, Scott Fitzgerald, and Hemingway as the great American stream. 'During the nineteenth century', Bewley asserts, 'the United States produced a line of novelists who represent her greatest achievement in art.' This includes Cooper, Hawthorne, Melville, and James, and the major essay of his book is given to a consideration of Hawthorne and James, of what James owed to his predecessor, and how he modified Hawthorne's treatment of the American and European scenes. Hawthorne, by his insistence on 'certain national and social problems', helped 'make James into an American novelist, and . . . prevented him from

[59] *The Victorian Temper: A Study in Literary Culture*, by Jerome Hamilton Buckley. Allen & Unwin. pp. xi+282. 30*s*.

[60] *Henry James*, by Michael Swan. Arthur Barker. pp. 96. 7*s*. 6*d*.

[61] *The Complex Fate*, by Marcus Bewley. Introduction by F. R. Leavis. Chatto & Windus. pp. xvi+248. 16*s*.

becoming a "slightly disenchanted and casually disqualified" cosmopolitan'. This view corrects that of some European critics who regard James as merely an uneasy expatriate, at home in neither continent. Bewley's book also contains a discussion between him and Leavis of the meaning of *The Turn of the Screw* and *What Maisie Knew*; an essay on the way in which American poets now seek to express a distinctively American experience with which they 'feel functionally associated'; and essays on Wallace Stevens, Kenneth Burke, and 'Mencken and the American Language'.

A revised edition of G. P. Gooch's authoritative assessment of historical writing during the nineteenth century[62] (first published 1913) includes a new Introduction indicating the main achievements of the present half-century. Literary students who realize the importance of the sense of the past in Romantic and Victorian literature will rejoice that this great survey is again accessible, and not only for the chapters on British historians.

The importance of Richard Monckton Milnes as a link between literature and high society makes J. Pope-Hennessy's biography[63] a valuable acquisition. During the *Years of Promise* we see his friendship with Arthur Hallam, Tennyson, Landor, Carlyle, &c. With *The Flight of Youth* comes his patronage of Swinburne, and Edward Lear, an interest in the P.R.B. He was himself a writer worthy of notice. This well-written biography makes a panorama of Victorian England as seen through the activities of a leisured man of culture and influence.

A character of a very different kind was Sir Thomas Phillipps, the bibliophile, whose domestic life has been explored and catalogues described by A. N. L. Munby.[64] Phillipps was an entirely selfish, violent person whom even his daughters found difficult to love.

[62] *History and Historians in the Nineteenth Century*, by G. P. Gooch. Longmans. pp. xxxvi+547. 30*s*.

[63] *Monckton Milnes*, by James Pope-Hennessy. Constable, 2 vols. I. *The Years of Promise*, pp. xv+327. II. *The Flight of Youth*, pp. x+272. 25*s*. each. (*Y.W.* 1951, p. 249.)

[64] *Phillipps Studies No. I. The Catalogues of Manuscripts and Printed Books of Sir Thomas Phillipps: Their Composition and Distribution*, by A. N. L. Munby. C.U.P. pp. 40. 10*s*. *Phillipps Studies No. II. The Family Affairs of Sir Thomas Phillipps*, by A. N. L. Munby. C.U.P. pp. xiv+119. 15*s*.

His relations with J. O. Halliwell, who married one of them, make a sad story, yet the old 'humorist' had his comic side. About twelve short monographs on Phillipps and his library are promised.

(*b*) PERIODICALS

By P. M. YARKER

Wordsworth's continental journeys have many mysterious aspects, but they had a profound effect on him. F. M. Todd in *Wordsworth in Germany* (*M.L.R.*, Oct.) considers possible reasons that led Wordsworth to Goslar in 1798, and the change that the journey made to his political outlook.

The catalogue of the sale of the poet's books at Rydal Mount contains the following item: Lot 178, Withering, William: *An arrangement of British Plants, etc., and an Introduction to the study of Botany*. 4 vols., 8vo, calf, 1796. In *The Wordsworths and Botany* (*N. and Q.*, July) D. E. Coombe describes a copy of this book in his possession, inscribed on the title-page of the first volume: 'W. Wordsworth', but not in the poet's hand. Certain marginalia, however, have been recognized as Wordsworth's autograph. On p. 18 of volume ii, for example, is a note on the Common Butterwort, and on p. 236 of the same volume a reference to the Marsh Trefoil. A faint pencil note on the fly-leaf of volume i, dated Friday, 28 May 1802, is probably in Dorothy's hand, and may correspond to certain botanical references in the *Journal* at that time.

In *The Date of Composition of Wordsworth's Thanksgiving Ode* (*N. and Q.*, May), B. Bernard Cohen produces evidence in Wordsworth's letters to John Scott, editor of *The Champion*, that the poem was written during February 1816. While Wordsworth was engaged on the *Thanksgiving Ode*, and the miscellaneous poems associated with it, he was also coaching his eldest son, John, for the university. John Paul Pritchard, in *The Making of Wordsworth's 'Dion'* (*S. in Ph.*, Jan.), shows how the poem is connected with the return to the classics that this tuition entailed. The story of Dion as he found it in Plato and Plutarch differs from the Napoleonic parallel, but Wordsworth found a connecting-link between the execution of Heracleides by Dion and Napoleon's assassination of the Duc D'Enghien.

In spite of evidence to the contrary, the idea persists that Wordsworth kept his work aloof from the influence of books. Charles Norton Coe has prepared a list of forty-three poems in which the poet borrowed from books of travel, with a note of where Wordsworth himself acknowledged his indebtedness, in *Wordsworth and the Literature of Travel: A Bibliography* (*N. and Q.*, Sept. and Oct.).

The familiar charge that the philosopher in Coleridge killed the poet is challenged by Dorothy Emmet in *Coleridge on the Growth of the Mind* (*B.J.R.L.*, Mar.). Coleridge did not reject Hartley in order to become a 'post-Kantian idealist on the German model', but remained much more of an empiricist than has been supposed. His quarrel with Hartley was that his theory was untrue to experience, and he took over from Kant certain concepts that enabled him to break away from this, as from all mechanistic theories of life. The heart of Coleridge's metaphysical interest was the endeavour to understand something of the nature and conditions of the growth of the mind, and the aim of *Dejection: an Ode* is not to make a statement of Idealism but to analyse the state of consciousness in which the mind grows and creates; 'that combination of activity and receptivity which Coleridge called joy'.

A less direct effect of Coleridge's philosophy on his poetry is suggested by *Coleridge and the Wheels of Intellect*, by Margaret L. Wiley (*P.M.L.A.*, Mar.), which deals with Coleridge's constant endeavour to link words with experience, and so to preserve their vital character. If they become static and conventional, groups of ill-defined meanings agglomerate around them, and the distinctions which they must preserve are lost. One of the poet's few concurrences with Hobbes occurred when he underlined the sentence 'it is a short and downhill passage from errors in words to errors in things', and he saw that static divisions in words would result in the concept of a static, divided Nature which was his abhorrence.

Coleridge's marginalia are the subject of two notes on seventeenth-century books that he treated in this way. Although his notes to Fuller's *The Holy State and the Profane State* and *The Church History of Britain* have been published in several collections, those to *Pisgah-sight of Palestine*, in the copy now at the School of Oriental and African Studies, London, have never been

reproduced. Barbara Hardy now sets them forth, with a commentary, in *Coleridge's Marginalia in Fuller's 'Pisgah-sight of Palestine'* (*M.L.R.*, Apr.). The notes to Jeremy Taylor's *Συμβολον Θεολογικον*, in the British Museum, were edited by Coleridge's nephew, H. N. Coleridge, who excluded or altered passages in them which he thought might give offence. These are listed by Paul Elmer in *Editorial revisions in Coleridge's Marginalia* (*M.L.N.*, Jan.).

Two of Keats's most celebrated poems are the subjects of two essays in interpretation. Kenneth Muir re-examines *The Meaning of 'Hyperion'* (*Essays in Criticism*, Jan.), believing that the clue to the first *Hyperion* may be found in the second. The poet's developing conception of Apollo in the first version, the evidence of the letters and poems of the intervening period, and the fuller understanding of human experience displayed in the unveiling of Moneta in the second version, lead him to agree with Murry that Keats should be identified with Apollo, and that the first *Hyperion*, like the second, represents the transformation of a romantic dreamer into a great poet. In the last section of his essay Muir compares cognate passages in the two versions, and agrees with Murry and Ridley that the recasting of *Hyperion* was justified and successful.

Of the other poem, the *Ode to a Nightingale*, two criticisms have been made in the past: that 'immortal bird' is illogical, since the bird is immortal only in the sense that Man himself is; and that the 'plaintive anthem' so contrasts with the ecstatic happiness of the opening that it affects the artistic unity of the poem. Janet Spens, in *A Study of Keats's 'Ode to a Nightingale'* (*R.E.S.*, July), points out that the bird is immortal because it represents the poet's experience of the Eternal Moment. The clue to the poem is to be found in Hazlitt's *Lectures on the English Poets*. That on Thomson and Cowper shows, with assistance from Wordsworth's *Green Linnet*, how the Nightingale became a Dryad, representing both the Pastoral mood and the delight in Nature; and that on Chaucer and Spenser, linking Pastoral poetry with Spenser's 'Despair' passage, which Hazlitt said 'almost makes one in love with death', helps us to follow the transition of Keats's thoughts from the ecstasy of the opening to the infinite sadness of which 'plaintive anthem' is an expression. Finally, the sinking of sound and meaning in the last stanza marks the poet's return to his 'sole self'.

Hazlitt's lectures are also cited in connexion with the Odes in a note by Lilian Haddakin entitled *Keats's 'Ode on a Grecian Urn' and Hazlitt's Lecture 'On Poetry in General'* (*N. and Q.*, Mar.). Keats's general debt to Hazlitt for this *Ode* has always been recognized, but a relationship of a different kind exists between it and the lecture cited. Hazlitt maintained that the Elgin Marbles provide 'no resting place for the imagination' because their very perfection raises them 'above the frailties of passion and suffering'. Keats's *Ode*, in itself, is a refutation of the view that Greek Art provides no resting-place for the imagination, and many parallel references seem to indicate that, in effect if not in intention, it is an answer to Hazlitt.

It was supposed that the first publication of Keats's sonnet *The Poet*, which appears in Woodhouse's Commonplace book, was in 1925, when Amy Lowell printed it in *John Keats*. E. L. Brooks, however, has found a version of it in *The London Magazine* for October 1821, where it is signed 'S'. In *'The Poet', an Error in the Keats Canon* (*M.L.N.*, Nov.) he argues that it was not by but about Keats; possibly written by A. G. Spencer or Charles Strong. Earl R. Wasserman counters with *Keats's Sonnet 'The Poet'* (ibid.), where he maintains that internal evidence undoubtedly pronounces the poem to be by Keats, and that the noticeably inferior *London Magazine* version was perhaps a first draft.

The relations of 'Negative Capability' to Wordsworth and Coleridge respectively are the subjects of two articles. J. D. Wigod, in *Negative Capability and Wise Passiveness* (*P.M.L.A.*, June) points out that to equate these two terms is to commit a serious error, since 'Negative Capability' embodied all Keats's opposition to Wordsworth's 'egotistical sublime'. Keats's term was used to denote the receptive mind of the 'chameleon poet', whereas Wordsworth's individualistic poetic strength denied him this Shakespearian quality. 'Wise Passiveness', however, is almost exactly paralleled by Keats's 'Indolence'. Keats himself cited Coleridge as the antithesis of 'Negative Capability'—a 'man incapable of remaining content with half-knowledge' (*Letter to Tom and George*, 21 Dec. 1817). Barbara Hardy, in *Keats, Coleridge and Negative Capability* (*N. and Q.*, July), points out that in this description Keats actually echoed Coleridge's own verdict in *Dejection*, and that Coleridge agreed with Keats that the imaginative power is a kind of 'negative capability', for in a *Notebook* of 1805 he speaks

of 'the understanding asleep in all but its retentiveness and *receptivity*'.

The use of compound epithets indicates that a poet has found single adjectives inadequate to reproduce the freshness of the impact of a poetic thought on his own sensibility. A study of these compounds in a particular poet may, therefore, bring us to the heart of his creative imagination. A. D. Atkinson, in *Keats and Compound Epithets* (*N. and Q.*, Apr. and July), attempts a study of these usages in Keats's poetry, where they abound.

Among the manuscripts in the Harvard Keats Collection are autograph texts of *To My Brothers*, *On Seeing the Elgin Marbles*, *To B. R. Haydon*, and *Written in Disgust of Vulgar Superstitions*. There are also first drafts of the *Ode to Apollo* and *Apollo to the Graces*, as well as a fair hand copy of *Happy is England*. These, hitherto unpublished, are reproduced with a commentary by Hyder E. Rollins in *Unpublished Autograph Texts of Keats* (*H.L.B.*, spring).

Joanna Richardson prints some letters from Keats's friends referring to him in *Keats's Friend James Rice* (*T.L.S.*, 2 May), and *Some Dilke Papers* (ibid., 29 Aug.), both in the form of letters.

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The suggested decline of Shelley's reputation is the subject of *The Case of Shelley*, by Frederick A. Pottle (*P.M.L.A.*, Sept.). Critics have generally praised Shelley's poetry for its technical excellence, but agreed that the 'moral content' is of small significance. In periods, therefore, when the moral aspect of poetry was not emphasized, the praise has been high. At the present time the content of his poetry is so alien to current needs that disapprobation has extended to the technique as well. This is, however, a transitory phase.

A very exhaustive study of the poet appears, nevertheless, in *Shelley and Milton*, by Frederick L. Jones (*S. in Ph.*, July). Medwin alone of Shelley's early critics dwells on his love of Milton, and the present article is a record 'from all the best original sources of everything of the least importance which can illuminate the relationship of Shelley and Milton'. This very detailed work does not trace the influence of Milton on Shelley, but identifies actual statements and verbal echoes. The sources are Shelley's *Letters* and *Works*, Mary Shelley's *Journal*, *Letters*, and editions of Shelley's works, and the early biographers.

Frederick L. Jones also contributes a letter on *Shelley's 'Essay on War'* (*T.L.S.*, 6 July), throwing some light on the mystery of the *Essay on Love* referred to in the *Letter to Godwin* of 16 January 1812. Some discrepancies between the holograph and the printed version (*New Shelley Letters*, 1948) of Shelley's *Letter to Hogg* of 22 October 1821 are noted by Neville Rogers in a letter on *A Shelley Letter* (*T.L.S.*, 25 Apr. and 23 May).

A note on the influence of the Godwin–Malthus controversy on Shelley's poetry appears in *Shelley and Malthus*, by C. E. Pulos (*P.M.L.A.*, Mar.).

J. T. Hillhouse, in *Sir Walter Scott's Last Long Poem* (*H.L.Q.*, Nov.), describes the manuscript of *Harold the Dauntless*, in the Huntington Library. The first Canto is written on sheets water-marked 1814, and the remainder 1815, a circumstance that tends to dispose of the view that the poem was begun before *Childe Harold*, in 1812. Scott's declared chagrin at having duplicated the name of Byron's hero may refer to the fact that Canto III of *Childe Harold* was republished in 1816, when the first Canto of Scott's poem was already in print.

The relation of Byron's *Hebrew Melodies* to the vogue of 'national melodies' is stressed by Joseph Slater in *Byron's Hebrew Melodies* (*S. in Ph.*, Jan.). Byron's poems are national rather than religious in character, and derive from the *Hebrew Melodies* of Isaac Nathan, many of which are of doubtful authenticity.

Carl Lefevre's *Lord Byron's Fiery Convert of Revenge* (*S. in Ph.*, July) is a study of four Byronic heroes who, provoked beyond endurance by the insults of their peers, revenge themselves on their class by leaguing themselves cynically with the mob, whom they have always despised.

Guy Stefan has made a study of the composition of *Don Juan*, and, in two articles, deals with different aspects of this subject. In *Byron's Focus of Revision in the composition of 'Don Juan'* (*Studies in English*, vol. xxxi), he points out that Byron's rate of composition was very variable, and that some passages in the manuscripts were obviously written with alacrity and others show signs of repeated revision. Herein lies a clue to the working of the poet's mind. It appears that most revision occurs in passages dealing with psychological analysis, physical description, satire,

imagery, and the occasional frivolous passages which the poet sought to enliven and improve. *Byron and Murder in Ravenna* (*N. and Q.*, Apr.) investigates the account, in Canto V, stanzas 33 to 39, of the assassination of Del Pinto, military Commandant of Ravenna, not far from Byron's house on 9 December 1820. Byron was deeply affected by this event, and described it in full detail in letters to Moore and Murray written that day, and in a second letter to Murray written on the 10th. The following day he recounted it a fourth time by inserting the stanzas cited into the already finished Canto V. Although his letters were full of the horror of the murder the account in the poem is in the sentimental yet bitter, reflective manner of the rest of the Canto.

Marshall Smelser, in a note entitled *Byron's Knowledge of Daniel Boone's Wilderness Patriarchy* (*N. and Q.*, Mar.), traces the reference to Boone in Canto VIII to H. M. Brackenbridge's *Views of Louisiana* (1814).

His association with the Cambridge 'Apostles' fostered in the young Tennyson the view that a poet must necessarily remain aloof from the bulk of mankind. The influence of this on the 1832 volume is traced by Paul F. Jamieson in *Tennyson and His Audience in 1832* (*P.Q.*, Oct.), and is applied to a particular case in *Tennyson's Garden of Art: a Study of 'The Hesperides'* (*P.M.L.A.*, Sept.) in which G. Robert Stange considers why this poem was suppressed after its publication in 1832. The mythological characteristic of the Hesperides was remoteness; and the West, in Tennyson's early poetry, symbolizes a refuge from the world. The poem meant, therefore, that the poet needs shelter and isolation in order to create, and it may be that later, when he assumed the role of household poet, Tennyson wished to dissociate himself from this view.

Some unpublished verses written at the opening of the Great Exhibition are printed in a note by Charles Evans (*N. and Q.*, Feb.) from the holograph in Charterhouse School Library. The verses begin: 'Victoria, you whose woman's hand'.

Lionel Stevenson thinks that the resources of modern scholarship have still not been fully extended to *The Pertinacious Victorian Poets* (*U.T.Q.*, Apr.). He gives, therefore, a number of possible sources for well-known passages which have escaped notice. *The*

Princess, for example, often echoes *Twelfth Night*, and the setting and many of the incidents are reminiscent of accounts of the activities of Morgan le Fay.

Turning to Browning, Stevenson claims that *A Grammarian's Funeral* commemorates Hugh Stuart Boyd, Elizabeth Barrett's tutor. *Childe Roland to the Dark Tower came* invites the search for source material, but a parallel with Malory's *Tale of Sir Gareth of Orkney* has been missed. The life of Ercole II, Duke of Ferrara from 1534 to 1559, matches the circumstances of *My Last Duchess* better than any historical parallel hitherto suggested, and the plan of the poem suggests the situation in *The Winter's Tale*. Browning's sub-title to *The Laboratory*, 'Ancien Regime', has, curiously, caused difficulty. The poem's fluent couplets and the reminiscences of Racine's *Andromache* suggest the period of Louis XIV, and almost every detail in the poem has a parallel in the exploits of the Marquise de Brinvilliers at that time.

Another Browning reference is identified in a note by Robert B. Pearsall entitled *Browning's Text in the Galatians* (*M.L.Q.*, Sept.) where it is named as Galatians iii. 10. Marginal references in both the King James and Douay versions state that in it St. Paul quotes from Deuteronomy chapters 27 and 28, where twenty-nine distinct damnations are set forth in as many verses.

Browning's reputation for historical accuracy is upheld in *Molinos: 'The Subject of the Day' in the 'Ring and the Book'*, by William Coyle (*P.M.L.A.*, June). Commentators have maintained that since Molinos was imprisoned in 1687 and largely forgotten by the date of the Franceschini murders ten years later, Browning was at fault to make him the 'subject of the day'. Coyle shows that Molinos may have died in prison about that time, with a consequent revival of interest in him, and that in the current controversy between Bossuet and Fénelon concerning Madame Guyon, a form of Quietism not dissimilar from that of Molinos was very prominent.

An account of a codex, newly discovered at Cortona, giving a much fuller account of the murders than that in *The Old Yellow Book* is given by Beatrice Corrigan in *New Documents on Browning's Roman Murder Case* (*S. in Ph.*, July). The additional material deals largely with the Comparini side before the marriage of Pompilia. No new light is thrown on Browning's work, but the pathos of Pompilia is intensified by the account of her birth, when

instead of crying she lay quiet, a predestined victim, while her aunt and midwife discussed her sequestration.

A letter by John Purves (*T.L.S.*, 6 June) quotes a hitherto unpublished letter of Browning, dated Florence, 13 October 1860, to his uncle, Reuben Browning, dealing with, among other matters, his wife's ill health.

Of Matthew Arnold's three companions at Oxford, Theodore Walrond was in some respects the most able, and yet he has been quite neglected. John Curgenven sketches the outline of his biography in *Theodore Walrond: Friend of Arnold and Clough* (*D.U.J.*, Mar.).

In *Yes: in the Sea of Life* (*R.E.S.*, Oct.) Kathleen Tillotson records some 'echoes from our reading that also lay within Arnold's reading' evoked by the poem of which her title is the beginning. Echoes either of sound or of meaning may be heard from Horace and perhaps Lucretius in the poem's last four lines; from Keble's *The Christian Year*, Carlyle's *Past and Present*, and Thackeray's *Pendennis* in 'we mortal millions live *alone*'; from Browning's *Christmas Eve* and Collins's *Ode to Liberty* in 'For sure once, they feel, we were/Parts of a single continent'. *Christabel* and Ortis's *Letters* (which book is involved in the 1852 title of the poem) give other senses of isolation which the poem seems to echo. These echoes, however, should not be considered as sources, but, if taken together, they may add something to our knowledge of the poem. *Matthew Arnold's 'Sea of Life'* is the subject of a study by W. Stacy Johnson (*P.Q.*, Apr.) in which it is taken as a symbol of the whole life of Nature, from which the specifically human life, represented by the land, is cut off.

Kathleen Tillotson has an intriguing note on *Dr. Arnold's Death and a Broken Engagement* (*N. and Q.*, Sept.), with possible bearing on Matthew Arnold's *Resignation: to Fausta.*

The suggestion that Clough wrote *Say not the struggle nought availeth* in answer to *Dover Beach* is resisted by Paul F. Baum, who, in *Clough and Arnold* (*M.L.N.*, Dec.), suggests that Arnold's poem was written after Clough's. 'Until Clough wrote, in the middle of the century, no poet had, for over a hundred and fifty years, seen the relations of Christian dogma and contemporary thought as the centre of imaginative discussion', says Doris N. Dalglish,

in *Arthur Hugh Clough: the Shorter Poems* (*Essays in Criticism*, Jan.).

His unfinished novel of 1826, *The Reminiscences of Juke Judkins*, reveals more of *Charles Lamb's insight into the Nature of the Novel*, according to Charles I. Patterson (*P.M.L.A.*, June) than either *Rosamond Gray* or *A True Story*.

In publishing Charles Whitehead's applications for relief from the Royal Literary Fund, K. J. Fielding, in *Charles Whitehead and Charles Dickens* (*R.E.S.*, Apr.), shows that they tend to dispose of the theory that Whitehead refused the offer to write for Seymour's Pickwick drawings, as he applied for relief on 21 June 1836 and would hardly have turned down an offer at that time had one been made.

Dickens's impassioned outbursts against the Southern States of America in 1842 were modified ten years later when, in *Household Words*, he maintained that the North was equally culpable in its treatment of negroes, and, in a letter to *All the Year Round*, in 1861, when he refused to regard the war as an issue between slavery and freedom, and thought a compromise would soon be reached. Arthur A. Adrian, in *Dickens on American Slavery: A Carlylean Slant* (*P.M.L.A.*, June) re-examines Dickens's statements, and finds in them a parallel with Carlyle's attitude, although he admits that the two men were scarcely in agreement on the subject. Dickens's relations with America are also, in a different way, the subject of an entertaining article by Laurence H. Houtchens, entitled *The 'Spirit of the Times' and a 'New Work by Boz'* (*P.M.L.A.*, Mar.), describing the manœuvres of the pirating editors to foil their rivals.

The situation in *Henry Esmond* in which Henry marries Lady Castlewood after the main love interest has been centred on Beatrix, her daughter, has always been a source of embarrassment, but J. E. Tilford, in *The Love Theme in Henry Esmond* (*P.M.L.A.*, Sept.), shows that Thackeray made careful preparation for the development throughout the book.

A Possible source of Hawthorne's English Romance is suggested by W. Bysshe Stein (*M.L.N.*, Jan.), in R. H. Barham's *The Spectre*

of Tappington, in which the two themes of Hawthorne's unfinished *Dr. Grimshawe's Secret* appear in conjunction. *Hawthorne's Young Goodman Brown: an Interpretation*, by D. M. McKeithan (*M.L.N.*, Feb.), rejects the suggestion that this story expresses the view that all men are hypocrites, and claims that it is a reversion to Hawthorne's favourite subject, the blighting effect of sin.

XIV

THE NINETEENTH CENTURY AND AFTER

II

By MARJORIE THOMPSON

(*a*) BOOKS

IN the modern field of criticism in 1952 Herman Melville has attracted most attention, four studies being devoted to him. The title of Gabriele Baldini's contribution,[1] *Melville o Le Ambiguità*, explains, in part, why. As he points out, Melville was an artist, not a propagandist; he was no John Bunyan, he adopted no rigorous system of symbols. But these symbols, ambiguous yet universal, tempt every man to define him in his own terms, and this, together with the numerous opportunities he offers for tracking down 'sources', stimulates perennial scholarly interest.

Leon Howard's biography,[2] somewhat flat and desultory in the beginning, gathers depth and impetus as it proceeds, finally rendering a full account of Melville the man and the probable mental background of his books, which are treated as 'significant indications of what was in his mind when he wrote'. The strange parabola of Melville's career, with its lofty peak in *Moby Dick*, the constant fret of influential relatives striving to get him away from his non-lucrative writing-table and put him into safe jobs, the subsequent dwindling into nineteen years of service as a deputy customs official, the resolute quests for stimulation of his inventive faculties, the last fling of *Billy Budd*, all the humdrum fuss of his domestic life—these throw into relief the paradox of the inner torment of vast themes hinging on the 'intangible malignity' he apprehended at the heart of the universe. The portrait of the man is merged into sensitive and modest analyses of his work, able in the presentation of both content and style.

[1] *Melville o Le Ambiguità*, by Gabriele Baldini. Riccardo Ricciardi, Milan. pp. ix+243. L. 2,000.

[2] *Herman Melville, A Biography*, by Leon Howard. Univ. of California Press and C.U.P. pp. xi+354. 37*s.* 6*d.*

Lawrance Thompson[3] confines himself more strictly to the content, though he shows clearly how the 'spiritual' shaped the 'artistic' idiom. He defines Melville as an 'inverted mystic', repelled by Calvinistic Christianity, disillusioned to find that God was not what he wanted Him to be and therefore swinging over to the extreme conception of Him as the 'Original Sinner, divinely depraved'. This forms the challenging basis of Thompson's study and is shown to explain the 'assumption of riddling techniques, insinuative symbolism, satirical allegory'; they form a mechanism of self-protection against the slings and arrows of orthodoxy. The inverted mysticism explains, too, the restless search for serenity and the agony in *Mardi* of 'the immortal spirit yearning after the unknown future'. Melville was indeed, like Arnold, a man shut out. Consequently his books are stiffened with a sustained organic irony; *Moby Dick* is 'one huge bitter joke', with the whale not merely an 'emblem of evil, but of God Himself'. Melville's description of Ahab, quoted by Thompson, is the best indication of the theme—'moody-stricken Ahab, with a crucifixion in his face . . . in all the nameless regal overbearing dignity of some mighty woe'. Such phrases penetrate all the layers of criticism in which their author has been swathed, and the man himself towers visibly above, out of reach, enigmatic as ever, like his own view of the universe.

This book might have been shorter, but the theme is stimulating, and constantly before us.

Merrell R. Davis[4] has singled out *Mardi* and its 'genesis and growth' for a concentrated study, directed chiefly towards changes of conception in the course of its development. He draws convincing evidence from what Melville was reading at the time. (Indeed, all these studies make great use of Merton M. Sealts's recent work on Melville's reading.) He shows how Melville deviated from his original intention of making the book a '*bona fide* narrative of adventures in the Pacific continued from *Omoo*' because, to use Melville's own words, 'the romance and poetry of the thing grew till it becomes a story, wild enough, I assure you, and with a

[3] *Melville's Quarrel with God*, by Lawrance Thompson. Princeton Univ. Press. pp. 475. $6.00.

[4] *Melville's Mardi: a Chartless Voyage*, by Merrell R. Davis. Yale Univ. Press and O.U.P. pp. xv+241. $4.00.

meaning too'. Thus, it marks a new departure in Melville's methods. Davis sees the change of plan to have a practical basis also, related to the meagre financial returns his early books were yielding. It is a pleasant, readable, and careful study.

The next American writer, always under review, is Walt Whitman. Robert D. Faner[5] traces the influence of opera on his work in the light of his own statement, 'But for the Opera I never could have written *Leaves of Grass*'. Conclusions are supported with much technical data and minutely detailed factual evidence, such as lists of programmes of operas produced while Whitman was at work. Whitman, it is maintained, thought of himself as an opera singer when composing, he 'thought of the line as a musical phrase', 'his works are one great opera in *bel canto* sung by himself'; indeed the mocking-bird's song itself is a form of *bel canto*. It would seem that opera was to Whitman what faith is to other men; its influence was no mere matter of poetic form, it was a mystical and rapturous revelation of the meaning of life.

In turning to general works of American criticism, the sole representative is Sona Raiziss's[6] examination of the metaphysical tradition in the work of seven modern American poets. This again is a book which seems to be the wrong length. It should have been either more concise or more detailed, its present form being somewhat shapeless and repetitive. Its range is wide, but its chief function is to demonstrate the workings of an influence already widely recognized in modern poetry, involving chiefly the collection of examples, and discrimination. This is well done. The characteristics of the tradition and the parallels between the seventeenth century and our own are clearly summarized; the upheavals of Einstein are matched with those of Newton; both periods are defined as suffering a 'breakdown in the established modes of life', a state of affairs always associated with 'metaphysical' poetry. Certain phrases ring sharp and true, as, for example, the definition of the modern version of the metaphysical characteristic of

[5] *Walt Whitman and Opera*, by Robert D. Faner. Univ. of Pennsylvania Press and O.U.P. pp. xi+249. 48*s*.

[6] *The Metaphysical Passion. Seven Modern American Poets and the Seventeenth-Century Tradition*, by Sona Raiziss. Univ. of Pennsylvania Press. pp. xv+327. $5.00.

humour—'a commonsensical wittiness shot with pain'. Shrewd comments emerge from the analysis of individual poets, and the full meaning of the writer's conception of the term 'metaphysical' is crystallized in the fine distinction drawn between Eliot and Pound, Eliot being described as metaphysical, whereas Pound is not, because the poetry of Eliot 'disturbs the spirit as well as the ear and brain'. Much good material in this book suffers from cumbersome treatment.

The American studies are completed by Cyrille Arnavon's interesting survey[7] of French criticism of American literature, confirming that the literary relationship is much older than the political, and was only furthered, and not aroused, by the First World War.

Henry James makes the link between American and English literature in F. W. Dupee's study in the American Men of Letters Series.[8] This is admirable in its directness, lucidity, and sense of proportion. The Great Master emerges, shorn of both the adulation and the sneers to which he has been subjected, but still greater than most of his followers because he had always something to do in the novel besides manipulate his technique cunningly. His is truly a criticism of life. The originator of so many attitudes that have passed into literary jargon, such as 'sensibility' and 'awareness', there are yet many little barriers thrown up that seem to set him apart from this generation—his 'refusal to realise the right to be unhappy', his strong feeling for the conventional, his avoidance of committing himself. On the other hand, he explored many hitherto undeveloped areas of human experience which modern writers have appropriated, hardly realizing their debt; it was he who first opened up the possibilities of perversity, of latent potentialities, and who was triumphantly able to create characters having perhaps not 'grandeur' but at least distinction of soul. Moreover, Dupee brings out well the inner paradox in James, his spiritual solitude, and above all the tell-tale use of imagery—that

[7] *Les Lettres américaines devant la critique française (1887–1917)*, by Cyrille Arnavon. Annales de l'Université de Lyon. Les Belles Lettres, Paris. pp. 153. 875 frs.

[8] *Henry James*, by F. W. Dupee. Methuen. American Men of Letters Series. pp. xiii+301. 15*s*.

connecting link with the 'thing hideously *behind*'. And so, with the definition of the 'Jamesian drama of exclusion', of his interest in the outsider, James becomes, in the last analysis, one of us; as modern as Ishmael.

James leads us to the man who described him as 'a mere club fizzle'—R. L. Stevenson, who is the subject of an American biography by J. C. Furnas.[9] This is an enthusiastic, rich piece of work which suffers from a determination not to be trite. One is often so prodded into acknowledgement of the deliberate liveliness of the vocabulary that the meaning conveyed escapes almost as a by-product. The author has hunted his lion on a global scale, having 'visited every place in the world (except Davos) where Louis spent more than casual periods of time'. He has had access to new material in Stevenson's letters to Mrs. Sitwell, which had been suppressed under Colvin's will. These do little more than clear Stevenson of minor scandalous associations in his youth; however, the truth is always welcome. It is Louis rather than R.L.S. that one knows at the end of the book, but the assessment of his work is just and perceptive. Furnas is particularly illuminating on *Weir of Hermiston*, which he regards as the culmination of Stevenson's achievement: 'how rewardingly this man showed that he had learned not so much to be an author as how to write, not so much to be happy as to comprehend, respect and rejoice in personality.'

A delightful and entirely un-Stevensonian adventure story turns up from an unexpected source in Thomas Hardy's book,[10] with its brief introduction by Richard L. Purdy. This proves to be one of the most welcome salvages of modern research. Since 1891 the story had lain buried in six instalments of the American monthly, *Household*. Hardy had originally sent it to the *Youth's Companion*, but seems to have heard nothing more about it; the editor retained it and it was his son-in-law who published it eight years later in the *Household*. Now it comes forth, by no means dated, with no hint of 'writing down', and exciting from beginning to end, without resort to any horrific, melodramatic, or supernatural agents.

[9] *Voyage to Windward. The Life of Robert Louis Stevenson*, by J. C. Furnas. Faber. pp. 478. 25*s*.

[10] *Our Exploits at West Poley*, by Thomas Hardy. O.U.P. pp. 110. 9*s*. 6*d*.

A further achievement of research in the Hardy field is embodied in Carl Weber's latest book[11] at the back of which lies a strange literary adventure. It is based on the Hardy collection of a Miss Rebekah Owen, an expatriate American settled in the Lake District; in 1938, as an old lady, she decided to sell some of her collection and it was auctioned and bought for the Colby College Library. Miss Owen was a born autograph, souvenir, and reminiscence hunter, an indefatigable hero-worshipper who clamped on to Hardy and haunted his doorstep for twenty years, often rebuffed but seldom discouraged; a woman whose capacity for boring was only outmatched by Miss Bates's, and in its way yielded as rich a harvest. 'Asking—asking—asking', as Weber puts it, she accumulated notes and letters which reveal many valuable explanations of the behaviour of Hardy's characters, of his sources, intentions, and discrepancies, which her persistence had wrung out of him over the years. She died a lonely old exile in Italy, having thought daily about Hardy for fifty years, and never having got anywhere near him. She was indeed an unconscious sacrifice to literature.

Douglas Hewitt's reassessment of Conrad[12] offers fewer excitements. In the first place he has been somewhat too arbitrary in choosing which works to reassess. The books of the early Malayan period are omitted 'because they are not of much intrinsic interest'; *The Rover* likewise, that vivid, sea-salty, clean-washed romance of old age—as being 'of little importance'. Such gaps detract from the value of the reassessment. However, he writes well on some of Conrad's themes—isolation, for instance—that recurrent motif in much of the literature at present under survey—and emphasizes usefully the importance of the subjectivity of Marlowe. On the whole Conrad has once more escaped final assessment.

George Moore, a much easier problem, is examined as a writer of naturalistic prose by Sonja Nejdefors-Frisk.[13] The approach is

[11] *Hardy and the Lady from Madison Square*, by Carl J. Weber. Colby College Press. pp. xii+264. $5.

[12] *Conrad. A Reassessment*, by Douglas Hewitt. Bowes & Bowes. pp. 141. 10*s.* 6*d.*

[13] *George Moore's Naturalistic Prose*, by Sonja Nejdefors-Frisk. Uppsala Irish Studies. pp. 135.

somewhat mechanistic; at the outset certain components are listed as characteristic of the naturalistic school, the thesis being subsequently concerned with identifying these as they occur in Moore's novels. It therefore borders on mere classification, but, in some respects, this is all that is necessary, for Moore's blatant derivativeness and deliberateness of method, his avowed intention of 'digging a dagger into the heart of the sentimental school', are a complete explanation of him, and everything else follows. The study is systematic and well put together and achieves what it sets out to do.

The next novelist for consideration is a thoroughgoing best-seller, Hugh Walpole, admirably portrayed in Rupert Hart-Davis's biography.[14] This treats the personality rather than the work, but is a subtle study in the not quite great, extremely skilful in steering a safe course between honest confession of weaknesses and loyal acclamation of virtues. The 'fatal vagueness of mind', the vanities and luxuries, the fear of 'not missing anything', fade out before Walpole's disarming self-criticism and modesty about his achievement; he never built greater than he knew, it was he himself who labelled his style as 'undistinguished', and who wistfully admitted 'one does one's best, but as each book appears I realise once more that the essential thing has escaped me'. The biographer defends him from the easy charge of mere money-making, pointing out that 'if his great facility and love of story-telling led him sometimes to carelessness and over-production, that was simply the way his nature worked'. It is not easy to chronicle a man's life without overlaps and recapitulations, but in this present biography all loose ends are worked into a continuous, unbroken, and harmonious whole.

There could be no more violent contrast than James Joyce, who is adequately summed up for the *Encyclopaedia Britannica* by Joseph Prescott.[15] That he should find his way there at all is an ironical comment on literary reputations, and the well-marshalled facts only serve to show how the quality of such a man eludes fact.

Turning to poetry, T. E. Brown is brought to our notice in a

[14] *Hugh Walpole, A Biography*, by Rupert Hart-Davis. Macmillan. pp. xiv+503. 25*s*.

[15] *James Joyce*, by Joseph Prescott. *Encyclopaedia Britannica*, 1952.

reprint of his poems and letters[16] with introductory memoirs to each respectively by Arthur Quiller-Couch and Sidney T. Irwin. Readers may be surprised to find Quiller-Couch declaring him to be of the 'stuff' of Chaucer, Shakespeare, and Dickens. He certainly shares their vigour and pathos, but with a difference, perhaps best explained by the reminder that all his poems were written in his middle years. For some, Brown the educationist 'keeps' better than the poet, as may be seen in his letters, e.g. in his pessimistic views on the founding of the English School at Oxford.

> You ask me what I think of the new School. I don't care for it. . . . Anything that takes off good men from the Classics is to be deprecated. And the twaddle of these English scholars is endless. . . . As the years roll on, I doubt not many a hammer will ring at the fastness of the classics. Possibly an entire disruption may take place. . . . The study of Greek may for a while be confined to the epigraphists of our School at Athens; but it will revive with tremendous force. And a new generation will demand of us what we have done with so precious an inheritance.

Another group of poets who are slipping away from our consciousness is described in Viola Meynell's personal memoir[17] which, with the help of much family correspondence, brings out the relationship between Wilfrid Meynell and Francis Thompson, and makes one feel that it is sometimes better to read a poet's work without knowing anything of his life.

Yeats, on the other hand, always bears examination from any point of view. Thomas Parkinson examines his poetic development in relation to his self-criticism[18] in a manner more noteworthy for its documentation than for interpretation. The best section is that which traces the influence of Yeats's experience as a dramatist on his poetic style; he shows how throughout his career Yeats was concerned with 'the refinement and development of the speech qualities of his verse'. He summarizes well, though not prettily, in such phrases as 'he learned to develop a dramatic

[16] *Poems of T. E. Brown*, vols. i and ii, with an Introductory Memoir by Sir Arthur Quiller-Couch, and *Letters of T. E. Brown*, with an Introductory Memoir by Sydney T. Irwin. Univ. Press of Liverpool (under the auspices of Tynwald). pp. lxii+302 (vol. i), pp. 385 (vol. ii) pp. 300 (vol. iii). 30*s.* per set of three vols.

[17] *Francis Thompson and Wilfrid Meynell, a Memoir*, by Viola Meynell. Hollis & Carter. pp. vii+212. 18*s.*

[18] *W. B. Yeats, Self-Critic. A Study of His Early Verse*, by Thomas Parkinson. Univ. of California Press and C.U.P. pp. viii+202. 21*s.*

design from an initial factualness (naturalism) to a final passionality (symbolism)'.

Yeats is also the subject, together with Shaw and Joyce, of Arland Ussher's lively but not very penetrating study,[19] and it is Yeats who comes out best. Shaw (whom Yeats is reported as having once dreamed of as a 'smiling sewing-machine') is persistently accused of lacking qualities he never intended to possess and which would have been out of place in his particular form of art; it is curiously alleged that Joyce 'has no individual style', that *Ulysses* 'lacks freshness of language and visual imagery'. The book is witty but somewhat irresponsible, and at times unsound.

The studies of individual poets are completed by two bibliographies; the first is a hand-list of A. E. Housman's works, compiled by John Carter and John Sparrow,[20] with useful notes, including an appendix on the poetical manuscripts; the second is Donald Gallup's bibliography of T. S. Eliot,[21] which is an extension of his *Bibliographical Check-List of the Writings of T. S. Eliot*, and includes contributions to periodicals and foreign translations.

Of the general studies of modern poetry Howard Sergeant's[22] works over familiar ground in a somewhat elementary but thorough fashion, bringing out well the continuity of tradition between the nineteenth and twentieth centuries and maintaining that modern poetry begins in the 1890's; a statement that will probably be challenged.

J. Isaacs's broadcast talks on the Third Programme[23] give much more incisive interpretations, fortified with a sense of reservoirs of knowledge still to be drawn upon. Isaacs, in relating modern poetry to the English and European tradition, in outlining new

[19] *Three Great Irishmen. Shaw, Yeats, Joyce*, by Arland Ussher. Gollancz. pp. 160. 12*s.* 6*d.*

[20] *A. E. Housman, An Annotated Hand-List*, by John Carter and John Sparrow. The Soho Bibliographies. Hart-Davis. pp. 54. 25*s.* See Chapter XV, n. 10.

[21] *T. S. Eliot, A Bibliography*, by Donald Gallup. Faber. pp. xi+177. 25*s.* See Chapter XV, n. 13.

[22] *Tradition in the Making of Modern Poetry*, vol. i, by Howard Sergeant. Brittanicus Liber. pp. 122. 12*s.* 6*d.*

[23] *The Background of Modern Poetry*, by J. Isaacs. Bell. pp. vii+94. 8*s.* 6*d.*

developments and watching for further ones, in analysing T. S. Eliot, has a satisfying faculty for sweeping up details into wide and watertight generalizations which are not lifeless abstractions but tangible realities that startle us into new perceptions.

Lawrence Durrell's distinguished study[24] follows the same lines in more detail; it, too, is based on lectures. It offers on the one hand an account of contemporary poets and on the other a 'key to the complexities of contemporary practice in poetry'. Unlike many similar keys, it does indeed open up approaches to a clear understanding of the preoccupations and assumptions on which modern poetry is based. It is refreshingly undogmatic, avoids arid classification and destructive analysis, and offers instead a synthesis of the result of the 'cross-fertilization' of all the departments of thought which produce modern poetry. 'The problem is to persuade people to become their own contemporaries.' In an account of the 'exhausted subjectivity of the contemporary modern hero', he takes Tennyson's Ulysses and Eliot's Gerontion as the typical heroes of their age, with stimulating comments. Space and time, he maintains, are the clue to the modern outlook (one remembers Lamb's attitude to these factors in our existence), and notices that vital phenomenon, 'the disturbance of meaning within the structure of language' which is bound to accompany a new mode of civilization. He presents the psychological aspect with admirable sanity of judgement, putting it in the right perspective, in Freud's own phrase, 'Before the problem of the creative artist analysis must lay down its arms'. His summaries of modern poetic movements are flat and straightforward but enlivened with such remarks as 'the weaknesses of the lesser Imagists sprang from an innate English sentimentality and a false sixth-form classicism'. His analysis of the poetry of T. S. Eliot is profound and to the point, a poet's understanding of a poet, in its talk of the 'shipwreck of values' and the triumph of the *Four Quartets* being 'the technical feat of recording ecstasy with intellectual control and detachment'. Similarly he drives to the root of the weakness of Eliot's drama: 'It explains too much.' This is an important study, running deep and wide, and deserving of very careful reading.

[24] *Key to Modern Poetry*, by Lawrence Durrell. Peter Nevill. pp. xii+209. 12*s.* 6*d.*

Modern drama never provokes so much serious criticism as poetry. Perhaps it does not deserve it, for it has never succeeded in gripping the heart of its generation as poetry has, but, until the revival of poetic drama, has preconcerned itself with obvious sociological problems or direct transcripts of life seen in terms of the latest fashion in thinking. Martin Lamm's survey[25] covers the whole European and American field, treated from the purely literary point of view. The section devoted to English drama opens with the significant phrase, 'England was the last European country to produce modern drama', and finds that in the end her chief triumphs are Irish, for 'Yeats, Synge and Shaw' are found to be 'the greatest names in modern European drama'. Yeats's right of admission to this august trio might be questioned, as might others of Lamm's valuations; for example, his dismissal of Lady Gregory's plays as being 'of no great distinction'. On the whole, however, this is a useful, if over-simplified, factual survey, which covers the field without breaking any new ground.

Rowland Williams,[26] on the other hand, breaks much new ground in venturing into criticism of the latest English and French poetic dramatists in a study that is painstaking and comprehensive but encumbered by a critical machinery that makes much too heavy weather of its task.

Rex Pogson's[27] is a straightforward account of Miss Horniman's work at the Gaiety Theatre, Manchester. His temperamental Lady Bountiful was one of a considerable number of distinguished, strong-minded ladies who devoted themselves to the cause of the theatre and were successful because of their unusual combination of qualities—practical efficiency, a business head, an eye for essentials, and imaginative vision. Miss Horniman not only knew how to choose her artists and plays but recognized the importance of such details as vacuum-cleaners in her theatre. Pogson brings out clearly the two principles that governed her policy and made the Gaiety Theatre the home of one of the most important schools of drama in this century: the first was the

[25] *Modern Drama*, by Martin Lamm. Translated by Karin Elliott. Blackwell. pp. xx+359. 25*s*.

[26] *Drama from Ibsen to Eliot*, by Rowland Williams. Chatto & Windus. pp. 281. 18*s*.

[27] *Miss Horniman and the Gaiety Theatre, Manchester*, by Rex Pogson. Foreword by St. John Ervine. Rockcliff Press. pp. xvi+216. 21*s*.

realization that the theatre should offer an 'entertainment that was also an experience', the second was that the dramatist was the most important man in the theatre. She was fortunate in having the support of Sybil Thorndike and Lewis Casson, at the heart of the movement then, and still at the heart of the theatrical world.

In turning to individual dramatists, there is a new edition of Oscar Wilde's plays[28] with an introduction by Alan Harris, who makes out a case for taking the 'serio-comedies' seriously, insisting that the 'disparate elements reflect the duality in his nature' and that the melodrama is not merely a concession to prevailing taste.

Next to him mention may appropriately be made of a biography of his startling mother, Speranza, by Horace Wyndham.[29] It does not tell much of her influence on her son—he appears to have kept his own coterie of friends quite separate from those who frequented her weekly salons—but confines itself to odd reminiscences of his queer appearance on these occasions. It does, however, draw attention to an undergraduate poem of his brother Willie called *Salome*.

Somerset Maugham as dramatist and novelist is the subject of a German study by Helmut Papajewski.[30]

Finally, as a delightful little tail-piece, there is a booklet on Australian literature by H. M. Green.[31] It is an extremely competent summary of Australia's literary achievement in the first fifty years of the century, written with sharp discrimination and masterly conciseness. It deals not only with individual writers in all fields but with the essential background conditions of a young country, showing how the emerging sense of 'nationhood' in 1900 led to the development of a national culture but emphasizing that the Australian outlook is still essentially material and not favourable to the arts; that its highest achievement has not yet been the

[28] *Five Famous Plays*, by Oscar Wilde, with an introduction by Alan Harris. Duckworth. pp. 383. 15*s*.

[29] *Speranza, a Biography of Lady Wilde*, by Horace Wyndham. Boardman. pp. xi+247. 15*s*.

[30] *Die Welt-, Lebens-, und Kunstanschauung William Somerset Maughams*, by Helmut Papajewski. Kolner Univ. pp. 221.

[31] *Australian Literature, 1900–1950*, by H. M. Green. Melbourne Univ. Press. pp. 64.

most characteristically 'Australian', but that the country may claim to have produced one of the world's great novels in *The Fortunes of Richard Mahoney*. This is a more important book than its size would indicate, and possibly heralds the dawn of a literature of the Commonwealth.

(*b*) PERIODICALS

In this survey of periodical literature, as in the preceding section, studies of Melville predominate, and it may be opened in the same way, with an assault on the citadel of his ambiguity. Mary E. Dichmann in *Absolutism in Melville's 'Pierre'* (*P.M.L.A.*, Sept.) sees the ambiguity to arise out of his sense of 'oneness'—not only of time and human experience but of all humanity—'one man may at the same time be Adam, Ishmael and Christ'—and above all of the oneness of good and evil. This explains his 'ambiguous' treatment of vice and virtue; for 'good and evil are merely facets of the same reality'.

Roy Harvey Pearce in *Melville's Indian-Hater: A Note on 'The Confidence Man'* (*P.M.L.A.*, Dec.) drives towards the same goal of unravelling ambiguity. He refutes John W. Shroeder's theory that 'there is no distortion in the Indian-Hater's vision of spiritual reality' (see *P.M.L.A.*, lxvi, 1951) and reaches the grim conclusion that Melville suggests that only by seeing nature as entirely evil 'can one resist the confidence-man'; and yet by so doing 'one destroys oneself'.

Nathalia Wright in *'Mosses from an Old Manse' and 'Moby Dick': The Shock of Discovery* (*M.L.N.*, June) considers the strange anomaly of *Moby Dick* in Melville's work and points out that the 'intellectual diabolism' of which Ahab is the sole representative among Melville's characters was a conception found in Hawthorne's *Mosses from an Old Manse*. In his review of the book he had mentioned 'the shock of recognition' of Hawthorne's treatment of the interdependence of thought and feeling, echoed fundamentally in his own thought. Miss Wright shows how Melville adopted and modified Hawthorne's images.

The same writer in *Form as Function in Melville* (*P.M.L.A.*, June) turns to a revealing study of Melville's form and dominant

symbols, maintaining that he was a follower of the American tradition of organic form, used as a symbol of a 'more extended reality'.

A similar reality is examined by Jean-Jacques Mayoux in *La Création du réel chez William Faulkner* (*Étud. ang.*, Feb.), in which, after illustrating Faulkner's realistic powers with vivid examples, he claims that his was not a conventional realism, because for him the only real world was the internal; that he is in the platonic tradition, and is to be interestingly compared with Kafka: 'chez Faulkner nous sommes devant le rêve d'une réalité et chez Kafka devant la réalité d'un rêve'.

The realism of Dreiser is related by Joseph J. Kwiat in *Dreiser's 'The Genius' and Everett Shinn, the 'Ash-Can' Painter* (*P.M.L.A.*, Mar.) to his association with the group of painters known as the New York Realists, especially with Everett Shinn, showing how the character of Witla in *The 'Genius'* is identified with both Shinn and himself.

Arthur E. Dubois in *Keeping Whitman's Tally* (*M.L.N.*, June) contributes a note on the importance and significance of Whitman's recurrent use of the word 'tally', which, within a considerable range, describes unity 'between persons or things'. It thus becomes 'the ultimate result of intuition for Whitman, . . . a basic word in his poetry'.

The American studies are completed by Louis J. Budd in *W. D. Howells' Defense of the Romance* (*P.M.L.A.*, Mar.), in which he refutes the charges that he was unsympathetic to romance and demonstrates that while writing realistic fiction himself and condemning romances which lack authenticity of human nature, he valued the 'inner ethical verity of fiction more than the surface method' and therefore 'fully accepted that vein of romanticism which studied the nature and destiny of the individual'.

Studies of English writers may be introduced by Andrew Boyle's *Portraiture in 'Lavengro'* (*N. and Q.*, 13 Sept.), which corroborates recent discoveries of the identity of Isopel Berners with references from Watts-Dunton, Edward Thomas, and *Wild Wales.*

Hardy has proved a fruitful subject for research this year, and Hoxie N. Fairchild in *The Immediate Source of 'The Dynasts'* (*P.M.L.A.*, Mar.) discovers that in this work Hardy was not only influenced by but copied and at times borrowed from (without acknowledgement), Robert Buchanan's *The Drama of Kings*. In the latter's 'turbidly spasmodic passages' Hardy no doubt recognized a faintly kindred mind and 'a view of life much like his own' in its conception of destiny, resembling the 'Immanent Will'. Detailed analysis and comparison bears witness to Hardy's transformation of strained pretentiousness into great epic-drama. A note points out that the same discovery was made independently and simultaneously by John A. Cassidy, who submitted an article on the subject to *P.M.L.A.* one day after Fairchild, and who allowed Fairchild to make use of his observations, which are acknowledged *passim*.

F. H. Amphlett Micklewright in *G. M. Hopkins and Provost Fortescue* (*N. and Q.*, 12 Apr.) writes interesting notes on the career of the Provost of Perth Cathedral alluded to in Hopkins's diaries, claiming that he probably attracted Hopkins's attention because he held advanced High Church views yet remained loyal to the English Church.

Questions of religion are also handled by Pierre Danchin in *Wilfrid Meynell (1852–1948)* (*Étud. ang.*, Aug.), an extremely graceful tribute commemorating the centenary of Meynell's birth. He emphasizes that Meynell was more interesting as a man than as a writer, that his best work lies buried in countless journals, and that his great achievement lay in bringing out such writers as Francis Thompson, W. H. Hudson, and Hilaire Belloc. Danchin thinks that in his relations with Thompson he was indeed almost a saint. 'Qu'il nous soit permis ici de saluer avec émotion sa mémoire.'

Memories of the same period are awakened by L. Birkett Marshall in *A Note on Ernest Dowson* (*R.E.S.*, Jan.), which contributed interesting personal information about the Sam Smith to whom Dowson's poem *Beata Solitudo* is addressed, and also briefly describes some papers relating to Dowson which were bequeathed to the writer by Smith.

W. B. Yeats has supplied material for several articles. Carl Benson in *Yeats and Balzac's 'Louis Lambert'* (*Mod. Phil.*, May) explains why Balzac's novel was so important to Yeats, pointing out its support of the system of thought presented in *A Vision* and tracing its anticipation of Yeats's interest in Swedenborg and the occult, in the divided self, in the compromise between 'materialism and the romantic view of the individual', and in the acquiring of a system 'to confront the bitter realities of life'.

Further light on Yeats's relation with French literature is thrown by Haskell M. Block's note on *Flaubert, Yeats and The National Library* (*M.L.N.*, Jan.) which reprints a letter of Yeats to *The Irish Times* answering the accusation of slander brought by the National Library when he denounced its censorship of Flaubert's novels in *Samhain* (Sept., 1903). The letter, though referred to in Allen Wade's bibliography is not included in the edition of the *Collected Works*. It reveals Yeats's devotion to the cause of cosmopolitan literature in Ireland.

Arnold Davenport in *W. B. Yeats and the Upanishads* (*R.E.S.*, Jan.), from a close study of these writings, draws verbal parallels with Yeats's poetry, showing how thoroughly they had been assimilated into his thought and expression.

Further investigation of his reading by Thomas L. Dume in *Yeats's Golden Tree and Birds in the Byzantium Poems* (*M.L.N.*, June) reveals that these images were drawn from the Emperor Theophilus's expensive device as described by Gibbon in *The Decline and Fall* or by the *Cambridge Mediaeval History*, the latter being the more probable source. Both books were purchased by Yeats with some of his Nobel Prize money.

Yeats's fellow Irishman, Joyce, has also attracted a good deal of attention. Richard M. Kain in *Two Book Reviews by James Joyce* (*P.M.L.A.*, Mar.) brings to light some valuable examples of his rare ephemeral writings. The reviews were contributed to the Dublin *Daily Express*, one concerning William Rooney's *Poems and Ballads* (11 Dec. 1902) and the other Lady Gregory's *Gods and Fighting Men* (26 Mar. 1903). They confirm Joyce's uncompromising artistic integrity, his contempt for the 'Irish' spirit and also the characteristic economy with which he hoarded phrases for use years later, for example, 'those big words which make us

so unhappy', first used as a criticism of Rooney, but later to be put into the mouth of Stephen in *Ulysses*. The article has a perceptive conclusion about the 'religion' of Joyce's art which inherited from orthodox religion its 'structure, tradition, awe and reverence' but narrowed its sphere, for it 'admits none but a communion of saints'.

Douglas Knight in *The Reading of 'Ulysses'* (*E.L.H.*, Mar.) provides a lengthy, profound, and stimulating analysis of the 'coherence of the novel as a whole', which should be read by all who strive to wrest meanings from Joyce's obscurities. Attention is drawn to main points of interpretation which have been overlooked or distorted, doing full justice to the 'horror, the boredom and the glory' in the book but rejecting the view that it is a work of 'mere despair or nihilistic aloofness'. The main argument relates, of course, to Stephen and Bloom, and Knight is particularly illuminating in his assertion that the action is larger than the characters, that Stephen and Bloom are 'color transparencies which allow us to look through their natures at many of the primary issues of our world', that the stream of consciousness is not 'a realistic peep-show of Stephen's inner life', but the 'essence and epitome' of him, and that he is at the same time and always 'wedded to the outer world'. Further, it appears that Stephen is striving to say 'No', Bloom to say 'Yes' to the society in which he must live. In their relation to Dublin they reveal the tragedy of Ireland. They are indeed 'a commentary on and an evocation of the narrative and symbolic *inferno* which is *Ulysses*'.

Other hidden meanings are suggested by J. S. Atherton in *Lewis Carroll and 'Finnegans Wake'* (*Eng. Stud.*, Feb.) which is an interesting and detailed revelation of Joyce's affinity with his predecessor. Atherton lists and illustrates the number of 'old Dadgerson's dodges' which are characteristic of Joyce's manner—the word-ladders, palindromes, portmanteau words, dream sequence, duality of characters, Humpty Dumpty symbolism—and by pointing out the numerous references to Alice, shows how deeply her adventures had penetrated his consciousness. The frequent merging of Swift and Carroll—the old man with the child-lover—suggests Joyce's interpretation of Carroll, which is subject to Freudian influence, his Alices being 'jung and easily freudened'. Atherton is of the opinion that Joyce's dislike of Carroll was con-

nected with the fact that he thought of these tricks and devices independently and that it was galling for him to discover that he had been preceded.

The last study of Joyce is Joseph Prescott's *A Song in Joyce's 'Ulysses'* (*N. and Q.*, Jan.) in which he identifies Benjamin Dollard's song in the Ormond Bar as being T. Cooke's *Love and War: Duett for Tenor (or Soprano) and Bass.* This confirms the reference to Dollard's bass voice and is corroborated by Joyce's manuscript, where the words 'Love' and 'War' in the surrounding dialogue are written with initial capitals.

Identification is also the theme of *A Forgotten War Poem by D. H. Lawrence*, by Ernest W. Tedlock, Jnr. (*M.L.N.*, June), which draws attention to the 'war poem' mentioned in Lawrence's letters and claims that it is probably the poem *Eloi, Eloi, Lama Sabachthani*, contributed to the 'Special Imagist Number' of *The Egoist*, 1 May 1915. When it reached America Amy Lowell expressed strong objection to the issue on several grounds, of which one was Lawrence's poem, which, she said, 'for pure, far-fetched indecency beats anything I have ever seen'. The complete poem, which does not appear in the *Collected Poems*, is here reproduced, with useful comments on its significance in the Lawrence canon.

In conclusion, there is a fine French study of T. S. Eliot by Henri Fluchère in *Le Drame poétique de T. S. Eliot: 'The Cocktail Party'* (*Étud. ang.*, May). This insists on judging Eliot on his own terms. The writer deprecates the attitude which demands conventional realistic characterization from such a poet. Drama must make us 'repenser le monde'. '... Seul le théâtre, ainsi personnel, a de nos jours, une valeur ou un sens. C'est dans cet angle qu'il faut aborder le théâtre de T. S. Eliot.' He admits that Eliot does not avoid the error of going too far with the allegorical aspect of his characters, that there is too much intelligence and too little emotion, that though the characters are undoubtedly 'real', 'il n'est pas allé jusqu'au bout de leur realité'. He agrees that we cannot believe in the 'Guardians', but insists that minor errors do not vitiate Eliot's triumph, that there is in *The Cocktail Party* a definite advance in dramatic method and that it approaches most closely to 'l'idéal dramatique obstinément poursuivi par le poète'.

XV

BIBLIOGRAPHICA[1]

By HERBERT J. DAVIS

AT the end of 1951 the third volume of Wing's *Short Title Catalogue, 1641–1700*[2] appeared, bringing to completion an imposing work already much used and misused by librarians, booksellers, and collectors, and of the utmost value to students of the period. The project was first announced by the Index Society in 1939, when the compiler had already been at work for five or six years; he is to be congratulated on having finished such a task in less than twenty years. It may be observed that some caution is necessary in interpreting the phrases 'not in Wing' or 'no copy in the Bodleian or the British Museum according to Wing'; volumes so described are not always of great rarity, and may sometimes be of very little significance. But this continuation of the *S.T.C.* provides the basis for a revaluation of the literary history of the period, in this record of the total output of printed books. The importance of such a survey is shown in H. S. Bennett's account of *English Books and Readers, 1475–1557*;[3] a not impossible task, when the production of books for the first fifty years after the introduction of printing into England was largely the work of only three printers. For in the first twenty years of the sixteenth century it is estimated that Wynkyn de Worde and Pynson produced more than 70 per cent. of all printed books available, at a time when 20 per cent. were still being imported from Europe. Information is given about the production and distribution of books, and about their patrons and their readers; two useful lists are added of the works printed by de Worde from 1492 to 1535, and of translations into English printed between 1475 and 1560.

The London Bibliographical Society issued two volumes, one for the year 1945 and one for 1951. The first was a *Bibliography of*

[1] For a full account see *A Selective Check List of Bibliographical Scholarship for 1952* in *Studies in Bibliography* (Papers of the Bibl. Socy. of Univ. of Virginia), vol. vi, pp. 266–86.

[2] Index Society, New York, 3 vols., 1945–51.

[3] C.U.P. pp. 336. 35*s*.

Thomas Hobbes[4] by Hugh Macdonald and Mary Hargreaves, describing the printed editions of his work up to 1725 together with translations appearing before 1700, and all collected editions. In general, copies available in London, Oxford, and Cambridge, including the Keynes collection now at King's College, have been examined; but where no copy was available in this country, photostats of copies in American libraries have been described as, for example, the Latin edition of *Leviathan*, London, 1678. The review and subsequent correspondence in the *T.L.S.* provided a few Addenda and also raised up a number of ghosts who came into existence for the most part in the columns of Watt and Wing; it is a nice question whether it is the duty of a bibliographer to take the trouble of laying them to rest, or whether after proper investigation they may be ignored. The second monograph was Folke Dahl's *English Corantos and Periodical Newsbooks, 1620–1642*,[5] based on the short-title list which was printed in the *Library*, June 1938. He estimates that probably three times as many numbers were actually printed as the number of items he has been able to find, and comments on the extraordinarily low rate of survival; however, as quite a number of fresh items have turned up since 1952, it is probable that he may be able to print still further Addenda, but such ephemeral material as the single broadsheet coranto is, of course, liable to have entirely disappeared.

The Sandars lectures in Bibliography for 1950, given by Sir Harold Williams on *The Text of Gulliver's Travels*,[6] were published in 1952 and provide a full statement of the reasons for accepting the text printed by Faulkner, the Dublin printer, in 1735 as the final authoritative version rather than the first London edition of 1726, which Swift complained had been 'mingled and mangled' beyond endurance. They are a reply to the arguments of the late Professor A. E. Case, expounded in his *Four Essays on 'Gulliver's Travels'*, 1945, who still doubted whether Swift had actually taken much part himself in the correction of the Dublin edition.

The Windsor Lectures at the University of Illinois were concerned with *Nineteenth Century English Books*:[7] Gordon Ray

[4] London Bibl. Soc. pp. xvii+83.
[5] London Bibl. Soc. pp. 283.
[6] C.U.P. pp. vii+94. 21*s*.
[7] Urbana, Univ. of Illinois Press. pp. xi+88. $3.

gives examples of the importance of original editions, especially of those writers who took the opportunity later of rewriting their early works; Carl Weber talks of American editions of English authors from Dickens and Thackeray to Hardy and Housman; John Carter sets forth an agenda for nineteenth-century bibliographers, quoting Michael Sadleir and Fredson Bowers in support of his contention that a comprehensive treatise is badly needed which would have to be based upon more special studies of book history and publishers' practices, such as were provided in the thirties in the series of *Bibliographia*, edited by Sadleir.

The Bibliographical Society of the University of Virginia has mimeographed *English Prose Fiction, 1600–1700*,[8] by C. C. Mish, who provides a chronological checklist, which includes reprints as well as first editions, and thus shows what titles were made available to readers year by year throughout the century.

Several modern bibliographies have appeared in 1952, which are apparently intended in the first place for collectors, being based upon famous collections or described by collectors. The Soho Bibliographies include an English printing of *A Bibliography of the Works of Max Beerbohm*[9] by A. E. Gallatin and L. M. Oliver, reprinted with revisions and corrections from the *Harvard Library Bulletin*, vol. v (1951), unfortunately limited in scope by ignoring contributions to periodicals, prefaces, and introductions to catalogues of exhibitions and other books: and *An Annotated Handlist of the Works of A. E. Housman*,[10] designed to amplify the account of his writings previously given by A. S. Gow—a reprint with corrections and additions of the list first printed in the *Library*, September 1940, by John Carter and John Sparrow. As well as points for that 'idiotic class', the bibliophiles, it includes a copy of Housman's autobiographical letter to M. Maurice Pollet, published in 1937 in Paris, and information about corrections made in the text of the poems, of importance to all students of his poetry.

Two handsome volumes describing collections of drawings and engravings must also be mentioned as indispensable to students of Blake and of interest to those who are concerned with the social

[8] Bibl. Socy. Univ. Virginia. 3 parts: 1600–40, pp. 34; 1641–60, pp. 21; 1661–1700, v, pp. 87. See Chapter X, n. 4, and Chapter XI, n. 5.

[9] Rupert Hart-Davis. pp. x+60. 30*s*.

[10] Rupert Hart-Davis. pp. 54. 25*s*. See Chapter XIV, n. 20.

life of his time; *The Blake Collection of W. Graham Robertson*,[11] edited for the Blake Trust by Kerrison Preston, providing description and location of many items with Robertson's notes, when he was preparing his new edition of Gilchrist's *Life of Blake* in 1907; and the Catalogue of J. R. Abbey's collection of aquatints and lithographs of *Scenery of Great Britain and Ireland, 1700–1860*[12] which contains some reproductions from books of great rarity.

Perhaps the most important of these modern bibliographies for literary students is Donald Gallup's *Bibliography of T. S. Eliot*,[13] because it provides a good standard method of description for twentieth-century books—exact date of publication, number of copies, and notes indicating author's revisions or corrections in later editions. The many comments on various items by the poet himself make the volume essential for any study of his work. It gives, moreover, a balanced impression of the large extent of his work as editor, critic, and reviewer; contains a list of translations of parts of his work into twenty-three different languages, and a section which may become increasingly important in modern bibliographies—a list of recordings.

John Carter's *A.B.C. for Book-Collectors*[14] and Wilmarth Lewis's *Collector's Progress*,[15] though obviously addressed to a special audience, are both gay performances for all who are concerned with books; and many who think themselves familiar with the literature of the eighteenth century will be surprised at the discoveries they will be able to make in this account of the activities of the editor of the *Walpole Correspondence*.

For those interested in typography A. F. Johnson has provided a valuable revision of Talbot Reed's *History of the Old English Letter Foundries*.[16] The reprint is itself a good example of typography and is well illustrated; but the modesty of the editor has allowed no indication of the exact amount of his revision and

[11] Faber. pp. 263 and 64 plates. 63*s*.

[12] Privately printed at the Curwen Press (500 copies). pp. 399 and 34 collotype plates. 15 guineas.

[13] Faber. pp. 177. 25*s*. See Chapter XIV, n. 21.

[14] Rupert Hart-Davis. pp. 191. 15*s*.

[15] Constable. pp. xxiii+245. 30*s*.

[16] Faber. pp. xiv+400. 84*s*.

additions either in the text, the notes, or the illustrations, apart from some general hints given in the new preface provided for this edition.

David Keir's account of *The House of Collins*[17] is a remarkable record of a Scottish firm from 1789 to the present day, and though largely concerned with the dominating figures in the family succession, the expansion and development of so famous a firm provides an important contribution to the study of the book-trade in the nineteenth century, and valuable information about the relation between authors and publishers, and shows in particular the efforts that were being made to reach the growing public by providing cheap reprints of prose and poetry.

Among contributions to the *Library*[18] were the following:

A Check-List of Robert Whittinton's Grammars by H. S. Bennett, which provides a continuation of Eloise Pafort's account of the early editions of three of his grammatical textbooks.

A preliminary Check-List of special Presentation Epistles before 1641, by Franklin B. Williams, Jr., is concerned only with those dedications which were specially printed for one presentation copy.

Some notes on the book-trade, 1660–1715, by J. M. Alden, gives a list of useful addenda to Plomer's *Dictionary of Printers*, and shows that the small booksellers were accustomed to do a retail trade in popular quack medicines, advertised in the broadsides and small quartos they printed under such labels as 'An Herculean Antidote', 'the great cordial elixir for the Stomach', and all the popular makes of pills.

A list of some authors of *Edinburgh Review* articles, with valuable annotations by L. G. Johnson: with further information added by Cyprian Blagden from an account book in the possession of the publishers, Longmans, Green & Co.

A full account of the early work of the Foulis Press and the Wilson Foundry from 1740–9 by Philip Gaskell, with illustration of the various types used and the attempts made to improve presswork and layout; with a second article giving a detailed

[17] Collins. pp. 303. 15*s*.

[18] Fifth Ser. vi, no. 4; vii, nos. 1–3. O.U.P.

bibliography of all the books issued by the Press during this period.

An account of the Bentley Papers by Gordon Ray, with samples from among the recent acquisition of the library of the University of Illinois, and information about the collections of letters sold earlier by Mrs. Bentley and the commercial records of the house now in the British Museum.

A Supplement to Carter and Sparrow's *Annotated Check-List of A. E. Housman* referred to above, by William White, mainly concerned with additional letters, scraps of verse, and American reprints.

A list of the sixty-two items contained in William Lawes's autograph manuscript of *Songs, Thoroughbass, in score* (B.M. Add. MS. 31432) with notes by John P. Cutts on those of them which he has been able to identify; he suggests that some of the unidentified pieces are almost certainly settings of songs from Caroline plays, since Lawes seems to have succeeded Robert Johnson as King's musician and probably as composer for the King's Men, in 1633; and he continued to write steadily for the theatre and the court until 1641.

An account of the earlier printing of Shaftesbury's *Moralists* under the title *The Sociable Enthusiast*, from which it appears likely that he had it printed during the year he spent mostly in Holland before August 1704.

A discussion of the *Problem of the Variant Forme in a Facsimile Edition* by Fredson Bowers, concluding that the uncorrected ought to be reproduced as being nearer to the original manuscript and unsophisticated by the printing-house reader. In spite of the strength of Bowers's arguments (which are, of course, perfectly sound so long as we consider a facsimile merely as a tool for an editor who is preparing a critical text) there is a danger that we should be led back farther and farther to be satisfied with nothing but the foulest of foul papers; and surely the less pedantic writers expected the printing-house reader to tidy up and to some extent conventionalize their scribble.

On the other hand, H. C. Fay's analysis of Chapman's corrections in his *Iliads* shows how little even a careful and conscientious author can be trusted in preparing a text for a new edition of his work.

Other matters treated in the Notes and Correspondence are the meaning of the Imprint, Press-figures, the printers of *Robinson Crusoe*, the merits of photographic reproduction, &c.

In the *Transactions of the Cambridge Bibliographical Society*[19] Peter Laslett discusses the puzzling problem of the two states of the 1690 edition of Locke's *Two Treatises of Government*, of which he has examined sixteen copies. He suggests the possibility that Locke may have hurriedly removed a passage from the most important chapter of the book, and then added the section which is found only in the later version. Philip Gaskell contributes Addenda and Corrigenda to his monograph on the First Editions of William Mason; and an article on Henry Justice, a Cambridge book-thief, whose later history provided material for his wife's novel *Amelia, or, The Distress'd Wife* (1751).

In the *Papers of the Bibliographical Society of America*[20] Fredson Bowers states his position with his customary vigour on the topic *Bibliography, Pure Bibliography, and Literary Studies* in an admirable reply to some cautionary advice expressed by some elderly critics among his friends on this side of the Atlantic. William B. Todd pursues his investigation of press-figures in an elaborate analysis of the plan for printing Dodsley's *Collection of Poems by Several Hands*. The evidence of the press-figures is shown to fit in with some collateral information from which we know that delay was caused by Shenstone's slowness in returning his proofs. An important conclusion is drawn which it is tempting to accept that the presence of press-figures may imply unsystematic piece-work engaged in conjunction with other miscellaneous jobs. 'For labor which is predetermined, controlled and properly recorded by the overseer, the figures are superfluous and accordingly disappear.' Nevertheless, in Bowyer's shop before 1730 some perfectly straightforward small jobs seem to have been regularly figured in both formes of every sheet.

Leona Rostenberg gives an account of John Martyn, Printer to the Royal Society, with some interesting details of the terms of his agreement with the Society, such as his undertaking to provide

[19] Vol. i, pt. iv. Bowes & Bowes, Cambridge.
[20] Vol. xlvi. New York. $3.

eight presentation copies of everything printed, for the king, the Lord Chancellor, and the officers of the Society. R. H. Super provides *Notes on Some Obscure Landor Editions*; and Ralph Hagedorn a note on the true account of the publication of *Sonnets from the Portuguese*, supplied by Browning's son, and suggests that it is strange that Sir Edmund Gosse continued to throw doubt on his statement. T. B. Haber describes the manuscript of Housman's *Last Poems*, which he sent to the publisher, and which was later presented to the Fitzwilliam Museum, in Cambridge.

The *Studies in Bibliography*[21] from the Society of the University of Virginia in so far as English books are concerned still shows that the most active bibliographers continue to be occupied with books of the seventeenth and eighteenth centuries, in spite of the appeal of the editor for work on the succeeding periods. There are contributions on earlier works: Harris Chewning discusses the relationship between the two manuscripts and the seven printed texts of the 'Envoy to Alison' from 1532 to 1687; Eloise Pafort examines the Wynkyn de Worde editions of the *Boke of St. Albans* and its Separates with very full notes on the difficult problems of dating. Then we come to the Shakespeare Folios: Richard E. Hacker sets out to prove that A. W. Pollard's rejected supposition about the text of *Richard II* is correct, namely that 'the copy for the Folio was an exemplum of Q3 containing some leaves from a copy of Q5' and to explain how this happened on Bowers's suggestion that the prompt copy in use may have been a copy of Q3 of which some leaves were lost and later replaced from a copy of Q5; I. B. Cauthen, Jr., discusses various refinements in the methods of determining the compositor who set the Folio text of *King Lear*, and shows by all the tests that it was indeed, as now seems to be generally accepted, entirely the work of compositor B.

But the most brilliant performance in this volume is certainly William B. Todd's re-examination of the problem of the *Issues and States of the Second Folio*, which had been very exhaustively studied by the late Robert Metcalf Smith in 1928. First, on the evidence of paper and ornaments, he presents an unanswerable argument to prove that the Second and Third Issues (hitherto claimed as the earliest) must be dated not 1632 but 1641 or later. Second, he distinguishes the variants states in the First Issue, and

[21] Vol. v. Charlottesville, Virginia: Quaritch. $6.

is able to work out the number of copies printed for the different booksellers concerned. As a final justification of his rearranging the order of the issues, he is able to give a full description of Charles I's copy, now in the Royal Library at Windsor, the only known exemplar of the first state in the initial issue 'with a provenance extending from the very date of publication to the present time'.

Donald F. Bond gives an account of his investigations of the text of the *Spectator*, based on a study of the textual variants after collating the original folio papers with the first collected editions in 8vo and 12mo which appeared in seven vols. between 8 January 1712 and 11 April 1713; he concludes that while the 12mo is printed from the 8vo in vols. i, v, and vi, the remaining volumes, especially vol. iv, show radical divergences which must derive from corrected sheets of the Folio, and which need to be taken into account. He is able to show that many variants are due to the printer, as can be easily detected where the reprint of a paper originally printed by Tonson is done by Buckley; the problem for the editor is to be able to distinguish these from substantive corrections, which have to be incorporated into the copy-text, which must be the original folio. W. R. Keast examines Johnson's revisions of the text of the *Preface* in his second and fourth editions of the *Dictionary*, and concludes that an editor must accept the first edition as his copy-text and incorporate into it those substantive changes which Johnson made on these two occasions, distinguishing them from accidental changes which must have been the work of the printer. Philip Gaskell provides a table showing the sizes of text and titling-types in the eighteenth century, based on average measurements taken from ten specimens by Caslon, Wilson, and Fry.

In addition to its reviews of most of the books and periodicals already mentioned *The Times Literary Supplement*[22] contained notes on the following: Evelyn's manuscript notes on sermons of Jeremy Taylor; the two title-pages of Newton's *Principia*; some spurious travel books; Major Litchfield's library; the Gibson collection in the New Bodleian. There was also correspondence about the number of copies usually printed in an edition of mid-seventeenth-century pamphlets, and about Robert Woods's *Essay on*

[22] Vol. 1952.

Homer, a fourth manuscript of Locke's *Essay concerning Human Understanding* in the Morgan Library, some Dilke papers, and Lord Masham's library at Oates.

In the spring of this year the *Book Collector*[23] made a fresh start with a new editorial Board and with Philip Gaskell as editor. Some of the articles on literary autographs and bookselling and the bibliographical notes and queries contain a good deal of information of use to literary students, and its contributors include distinguished bibliographers representing both American and British societies.

Signature[24] 8 contained two important typographical articles: a Supplement by W. Turner Berry and A. F. Johnson to their *Catalogue of Specimens of Printing Types, 1665–1830*; an account by Sir William Croft of the achievement of William Bulmer and Thomas Bensley in the improvement of book production with a Handlist of the books printed by Bulmer between 1788 and 1819.

In the *Harvard Library Bulletin*[25] Frederick L. Beaty describes three versions of John Philips's *Satire against Hypocrites*—a manuscript copy in Bodley, the first printed edition, published 17 August 1655, and an altered and enlarged edition, which probably appeared later that year. William Jackson gives an account of different kinds of Printed Wrappers from the fifteenth to the eighteenth centuries, with some particularly interesting examples of seventeenth-century English books with mourning wrappers, and 'integrated wrappers' with woodcuts or type ornaments, of which the rarest is Robert Herrick's first publication, *A Description of the King and queene of fayries*, 1634, in the library of the late Dr. Rosenbach. Hyder Rollins reproduces autograph texts of four of Keats's minor sonnets: 'To my Brother', 'On seeing the Elgin Marbles', 'To B. R. Haydon', 'Written in Disgust of Vulgar Superstition', and first drafts of 'Ode to Apollo', 'Apollo to the

[23] Vol. i, nos. 1–4. The Queen Anne Press. 11*s.*

[24] No. xvi (N.S.). Curwen Press. 7*s.* 6*d.*

[25] Vol. vi. Harvard Univ. Press.

Graces', and a fair copy of 'Happy is England', none of which was available to H. W. Garrod when he edited Keats's *Poems* for the Clarendon Press in 1939. George Sherburn tells the story of the Duchess of Queensberry's being forbid the Court, after soliciting subscriptions for Gay's *Polly* there after it had been banned, and prints the text of her reply to the king from a copy in her own hand, now in the Gay collection at Harvard; he also interprets the agreement in Swift's autograph, conveying to Pilkington publication rights for some of his works, which had been sent in manuscript to William Bowyer, the London printer, to be published there in 1732. Courtney Craig Smith writes on *Seventeenth Century Drolleries*, with details of the editions available at Harvard. William van Lennep gives a short account indicating the extent and variety of the remarkable Harvard Theatre collection.

The following are among the more important accessions of English books and manuscripts:

To the British Museum:[26] by purchase from the library of the Earl of Leicester at Holkham among the twelve manuscripts an early fourteenth-century English manuscript, the Holkham Bible Picture Book, which is being reproduced in facsimile by the Dropmore Press, with a commentary by W. O. Hassell; eighty early printed books, a list of which was contributed by L. A. Sheppard to the *Book Collector*, vol. i, nos. 2–4. There was presented by Miss Harriet Shaw Weaver a collection of drafts, fair copies, typescripts, and proofs of James Joyce's *Work in Progress*, and of the first edition of *Finnegan's Wake*.

To the Bodleian:[27] holograph of John Earle's *Micro-Cosmographie*; two accounts for the printing by Samuel Richardson of various books, including *Pamela*, *Clarissa*, and *Sir Charles Grandison*; holograph of George Darley's *The Queen Maria* (1844); a collection of manuscripts of James Thomson (1834–82) consisting of thirty-four notebooks and a number of letters addressed to Thomson, four volumes of poems, diaries for 1874, 1876–81, Journal of a journey to Colorado, and miscellaneous letters; letters of John Ruskin to Ada C. Dundas (1879–86); letters of Robert Bridges to A. H. Bullen; among printed books,

[26] *British Museum Quarterly*, vol. xvi.

[27] *Bodleian Library Record*, vol. iv, nos. 1–3.

The Legend named in latyn Legenda Aurea, 1512; John Nichols's *Anecdotes, biographical and literary, of the late Mr. William Bowyer*, 1778 (twenty copies printed for private circulation only); Shelley's *St. Irvyne* (1811) *Laon and Cythna* (1818), and the *Cenci* (1819), the last with a list of errata in the hand of Mrs. Shelley; a collection of books by or about James Thomson.

To the John Rylands Library:[28] among manuscript accessions a volume of sermons (221 fols.) by Christopher Feake, a Fifth Monarchy man, preached in or near London, Sept. 1672–Feb. 1674; among the Bagshawe papers, deposited in the Library, the copy of the 'Minute' made by Dr. Johnson of his conversation with the king in the Royal Library, which he had sent to Sir James Caldwell, 12 Feb. 1767 (printed in full in the Bulletin of the Library this year); correspondence of Sir James Caldwell with Dr. Hawkesworth and George Faulkner, the Dublin printer; among the Piozzi papers, the proof-sheets of Dr. Johnson's *Preface to Shakespeare* also reproduced in the Bulletin.

To Trinity College Library, Dublin:[29] the manuscript of Thomas Moore's 'The Loves of the Angels', 1823, fifty 8vo sheets, which were given by his maid (who, after a fair copy had been made, had been given them for the kitchen fire) to a watchmaker's assistant in Devizes.

Among the accessions to the Houghton Library,[30] Harvard University: fifteen unique or unrecorded editions of English books printed before 1640, such as Philip Stubbes, *The anatomie of abuses*, R. Jones, 12 Oct. 1584, and H. Bullinger's *The christian state of matrimony*, N. Hyll, 1552, in the binding of which there was a fragment of an unknown edition, with colophon, of *The history of Jacob and his twelve sons*, R. Pynson, *c.* 1510; a copy of the First Folio of Shakespeare, which according to the family tradition may have been the first to be brought to America, belonging to Charles Chauncy, the second president of Harvard. Among the many eighteenth-century items the Augustin H. Parker collection of Oliver Goldsmith of over 1,600 volumes, more than half being

[28] *John Rylands Bulletin*, vol. xxxiv.
[29] *Annual Bulletin of the Friends of Trinity College Library*, Dublin 1952.
[30] *Houghton Library Report*, 1951–2.

editions of the *Vicar of Wakefield.* Further additions also to the Keats and Swinburne collections.

Among the accessions to the Yale University Library:[31] Additional autograph letters of Boswell, Burke, Johnson, Pope, and Sterne, as well as the constant accessions of Walpoliana at Farmington; proof-sheets of Sir Walter Scott's *Talisman*, autographs of four poems of Swinburne; fifty-two autograph letters from Ruskin, and a large collection of letters and postcards from George Gissing; manuscripts, proofs, and corrections of several books and thirty-four autograph letters of Henry James.

A complete list of all modern literary manuscripts in the Morgan Library, New York, by George K. Boyce, the Curator of Autograph Manuscripts, has been printed in the February number of the publications of the Modern Language Association of America.[32]

Among manuscripts sold by auction were:

William of Nassyngton's *Mirror of Life*, fifteenth century, £340; *Sydrac and Boctus*, a ME. poem in rhyming couplets with *The Chronicle of Brut*, fifteenth century, £270; transcript by John Cave of poems by John Donne, *c.* 1620, £380; *Sir John Eland*, a ballad in 123 stanzas in an early seventeenth-century hand, £32; seventy-five poems by Henry King, *c.* 1679, £115; seven letters of Smollett to William Huggins (1757–61), £421; holograph poems, &c., by Thomas Gray, £580; autograph letter of Samuel Johnson to Mrs. Piozzi (6 Sept. 1777), £82; holograph draft of four stanzas of *Auld Lang Syne* by Robert Burns, £1,500; holograph of an *Epitaph on a rustic bard*, by Burns, £58; 110 letters of R. B. Sheridan (1795–9), £420; holograph of Byron's poem *The girl of Cadiz*, £125; letter (22 Oct. 1821) from Shelley to Hogg mentioning *Adonais* and referring to Keats as 'a young writer of bad taste, but wonderful powers and promise', £470; an album containing contributions by Coleridge, Southey, and others on the occasion of the marriage of Sara Coleridge, 1829, £125; eight letters of Patrick, Emily, and Anne Brontë, £115; autograph letter (Dec. 1858) of Thackeray to John Blackwood concerning his quarrel with Edmund Yates, £26; seventy-four autograph letters (1847–81) of D. G. Rossetti to

[31] *Yale Library Gazette*, vol. xxvii.
[32] *P.M.L.A.* vol. lxvii, no. 1, p. 1.

W. Bell Scott, £420; holograph of 'Sonnet on the sale of Keats' love letters' by Oscar Wilde, £170; correspondence of G. B. Shaw with Mrs. Patrick Campbell (1899–1939), £1,100.

Among the printed books sold by auction were:

Luther's *Every dayes sacrifice*, tr. by W. S. R. (1607), £48; Tourneur's *Revengers Tragoedie* (1607), £50; Crashaw's *Steps to the Temple*, 2nd ed. (1648), £46; Milton's *Poems*, 2nd ed., 2nd issue (1673), £160; Sir Thomas Browne's *Letter to a friend* (1690), £125; Gray's *Elegy*, 2nd ed. (1751), £78; Goldsmith's *Vicar of Wakefield*, 1st ed. with special bibliographical points (1766), £180; Wordsworth's *Evening Walk* (1793), £155; Keats's *Endymion*, 1st ed., 1st issue (1818) in original boards, uncut, with two leaves of advertisements, £125; a similar copy without the advertisements, £65; a poorer copy in modern binding, £20; Shelley's *Queen Mab*, 1st ed., original boards (1813), £240; his *Adonais* (1821), £205; Charlotte Brontë's *Jane Eyre* (1847), £240; Omar Khayyam's *Rubaiyat*, tr. Fitzgerald (1859), £115; D. G. Rossetti's *Poems* (1859) privately printed and corrected in manuscript by him, £360; Swinburne's *Lesbia Brandon*, forty-two corrected galley-proofs (1877), £50; Kipling's *Echoes. By two writers* (Rudyard and Beatrice Kipling), 1884, presentation copy, £520.

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